

PhotoFinish[®]

User's Guide

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For Windows[®] and Macintosh[®] Systems

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Contents

Introduction 1 - 1

How to Use This Manual 1 - 2

How to Use the *PhotoFinish* Help System 1 - 3

System Requirements 1 - 4

Installing *PhotoFinish* 1 - 5

Using a Tablet 1 - 7

Using the PhotoLibrary 1 - 8

Troubleshooting 1 - 9

Technical Support 1 - 9

Customer Service 1 - 10

Getting Acquainted 2 - 1

Bringing Pictures into *PhotoFinish* 2 - 1

Starting *PhotoFinish* 2 - 1

The *PhotoFinish* Desktop 2 - 3

Using the AutoBar	2 - 4
Using the Tool Selector Bar	2 - 6
Using the Options Bar	2 - 7
Using Mini Scroll Bars	2 - 7
Using the Palette	2 - 8
Using the Status Bar	2 - 9
Displaying a Different Area of Your Picture	2 - 10
Organizing Multiple Pictures on the Desktop	2 - 10
Maximizing the Viewing Area	2 - 11
Changing the Zoom Level	2 - 12
Viewing Changes as You Work	2 - 13
Viewing Picture Information	2 - 14
Clearing the Picture Window	2 - 14
Correcting Mistakes	2 - 15
Quitting <i>PhotoFinish</i>	2 - 15
Customizing <i>PhotoFinish</i>	3 - 1
Setting Memory Options	3 - 1
Selecting the Default Unit of Measure	3 - 4
Specifying the Plug-in Directory	3 - 4
Displaying and Hiding Options Bar Labels	3 - 4

Working with Pictures..... 4 - 1

Creating a New Picture	4 - 1
Opening an Existing Picture	4 - 2
Closing a Picture	4 - 4
Saving Your Work	4 - 4
Managing Pictures with a Viewer Window	4 - 6
Preparing to Print	4 - 7
Printing a Picture	4 - 9

Working with Color 5 - 1

Understanding Color Modes	5 - 1
Converting a Picture to a Different Color Mode	5 - 3
Selecting Foreground and Background Colors	5 - 6
Adjusting the Palette	5 - 8
Changing Colors in the Entire Picture	5 - 13
Changing Colors in a Part of the Picture	5 - 13
Adjusting Color Tolerance (Color Match)	5 - 14

Working with Cutouts and Masks 6 - 1

Creating a Cutout	6 - 2
Working with Masks	6 - 6
Manipulating a Cutout	6 - 8
Canceling (Deselecting) a Cutout	6 - 14

Enhancing and Retouching 7

Enhancing and Retouching a Picture	7 - 2
Automatically Enhancing a Picture	7 - 5
Straightening and Cropping a Picture	7 - 6
Choosing a Filter, Special Effect, or Tune	7 - 8
Adjusting the Brightness and Contrast of a Picture	7 - 12
Adjusting the Color/Gray Map	7 - 13
Sharpening a Picture to Enhance Detail	7 - 14
Blending a Picture to Soften Colors and Smooth Textures	7 - 15
Removing Spots and Moiré Patterns from a Scanned Image	7 - 16
Adjusting the Intensity and Color of a Picture	7 - 16
Smoothing Rough Edges and Removing Imperfections	7 - 17
Adding Visual Impact to a Picture	7 - 19
Filters Reference	7 - 20
Special Effects Reference	7 - 26

Painting and Drawing 8 - 1

Using a Tool	8 - 2
Painting with the Natural Art Tools	8 - 3
Using the Drawing Tools	8 - 14
Loading a Tile Pattern	8 - 19
Filling an Area with a Solid Color, Pattern, or Gradient	8 - 20

Cloning an Area of a Picture	8 - 24
Adding Text to a Picture	8 - 26
Replacing One Color with Another	8 - 28
Erasing	8 - 29
Undoing Changes	8 - 30
Scanning	9 - 1
Scanning Using TWAIN	9 - 1
Scanning Using Plug-ins	9 - 2
Cleaning Up a Scanned Image	9 - 8
Reference	10 - 1
Additional Information	10 - 1
<i>PhotoFinish</i> Tool Reference	10 - 2
Tool Index	10 - 4
<i>PhotoFinish</i> Menu and Command Reference	10 - 12
Command Index	10 - 14
Understanding OLE (Linking and Embedding)	10 - 26
Uninstalling <i>PhotoFinish</i>	10 - 28
Index	10 - 29

Introduction

Welcome to *PhotoFinish*!

No other image editing application offers more power, flexibility, and unique features in such an easy-to-use package. *PhotoFinish* provides you with fast, easy image editing and painting tools and has always been the choice of both professionals and novices. Version 4.1 offers many exciting new features, including:

New Cloning Capabilities

With the Clone tool it is possible to paint a piece of one image into another image or paint it into another location within the same image.

Collapsible Palette

A collapsible palette allows you to see more of your image by allowing the palette to use less space.

Tool Outlines

Each tool, after selecting it, will display an outline to enable you to see the size and shape of the paint/draw area.

Resize Features

The Resize feature now includes an option to resize a picture of a section of a picture by a percentage.

New Text Options

It is possible to include outline and drop shadows to text placed in a picture.

HOW TO USE THIS MANUAL

This *User's Guide* is designed as a companion to the *PhotoFinish* Help system. It is a task-oriented guide with references to more detailed information and step-by-step procedures in the Help system. The manual guides your work, and the Help system answers any questions you might have along the way. This guide assumes you have a basic knowledge of how to use the Microsoft Windows or Apple Macintosh operating system with a pointing device. For information about using *PhotoFinish* with a digitizing tablet, see page 19.



- ❑ A Related Help Topics list is included to the left of many sections to direct you to specific topics in the Help system. The *PhotoFinish* Help system includes in-depth information not contained in this guide as well as numbered procedures to guide you through each task. To locate the Help topic listed, use the Help system's Find function or look it up in the Alphabetical List of Procedures.



- ❑ Helpful Hints are scattered throughout the guide. They contain useful information you can use to increase your productivity and improve the quality of your work.

setup.exe

- ❑ Bold type indicates words and characters you type. Unless otherwise specified, type the characters in either uppercase or lowercase letters. Press **Enter** after typing a command.

Alt + F4 , O

- ❑ If you need to hold down one key as you press another key, the key names are joined by a plus (+) sign. If you need to press keys in a sequence, the key names are separated by a comma.

C:\PHOTO

- ❑ Disk filenames and DOS commands are indicated by all uppercase characters. You can type filenames and commands in uppercase or lowercase.

HOW TO USE THE *PhotoFinish* HELP SYSTEM

The *PhotoFinish* Help system includes step-by-step instructions for all the procedures discussed in this manual. The following list gives details about using Help:



Helpful Hint

Click on the key symbol that appears at the top of every Help topic to get hints on how to use Help.

- ☐ Click on **Help** in any dialog box for step-by-step instructions.
- ☐ Choose **Contents** from the Help menu. Windows users may also press **F1** to access Help. Then choose the topic you want to read about.
- ☐ Choose **Search** from the Help menu to locate specific information.
- ☐ The Status Bar at the bottom of the *PhotoFinish* desktop displays brief context-sensitive help and other relevant information. To display or hide the Status Bar, choose **Screen Layout>Status Bar** from the Display menu. A check mark appears next to the command when the Status Bar is displayed.

Keep the following in mind when you use Help:

Virtual Memory

- ☐ Click on words with a solid underline to jump to information about that topic.

24-Bit Color

- ☐ Click on words with a broken underline to read the term's definition.



- ☐ Click on an arrow pointing down to display a pop-up window that contains additional information.



- ☐ Click on an arrow pointing right to jump to a related topic or a topic that contains more in-depth information.



- ☐ Click on the key symbol at the beginning of every topic to display a guide to using *PhotoFinish* Help.
- ☐ Click on **Contents** at the top of the Help window to view the table of contents.
- ☐ Click on **Back** to display the previous topic.
- ☐ Click on a double arrow (chevron) button to browse through a series of related topics.
- ☐ Choose **Print Topic** from the Help system's File menu to print a copy of the topics you refer to most often.

SYSTEM REQUIREMENTS

You will need the following hardware and software to use *PhotoFinish* on your computer:



Related Help Topics

Displaying System Information

Windows

- ☐ Microsoft Windows 3.1 or higher, including Windows 95
- ☐ IBM-compatible 486 or higher computer
- ☐ 8 MB of RAM memory
- ☐ At least 10 MB free disk space
- ☐ SVGA or higher graphics card and monitor
- ☐ Windows-compatible mouse or other pointing device
- ☐ Double-speed CD-ROM drive

Macintosh

- ☐ System 7.5.1 or higher
- ☐ 68040 or PowerPC computer
- ☐ 10MB of RAM memory
- ☐ At least 10 MB free disk space
- ☐ Double-speed CD-ROM drive

Optional system components:

- ☐ A scanner supported by *PhotoFinish*
- ☐ A pressure-sensitive digitizing tablet
- ☐ A printer

PhotoFinish Setup allows you to select which groups of files you want copied to your hard disk. If you have limited disk space, you can choose to copy only the files necessary to run the program. You can copy additional files later by running the install again.

INSTALLING *PhotoFinish*

The following procedure assumes that you have installed Windows and are familiar with basic Windows terminology. If you are new to Windows, please refer to your Windows documentation.

Now you are ready to install and open the *PhotoFinish* program.

To install *PhotoFinish* for Windows 95:

1. Insert the CD into the CD-ROM drive.
2. Click on the Start button on the Taskbar and click on **Run**.
3. In the Run dialog box, type **D:\SETUP** (where “D” is the CD-ROM drive letter) and click on **OK** or press **Enter** to begin the installation process.
4. Click on **Next** to continue with the installation process.
5. Click on **Yes** to accept the License Agreement information.
6. Click on **Next** to accept the Destination Location for the program, or choose to select a different location.
7. Select the default Creative Office folder by clicking on **Next**; or type in a new folder name in the Program Folder box and click on **Next**.
8. Once the *PhotoFinish* program has finished installing, you will be prompted to install the fonts. Click on **Next** to install the fonts, or click on **Cancel** to skip the fonts. If you choose not to install the fonts, you can install them later by running the *PhotoFinish* installation program again at a later time.
9. Click on **Finish** to complete the installation.

To install *PhotoFinish* for Windows 3.1:

1. Start Windows 3.1, and access the Program Manager.
2. Insert the CD into the CD-ROM drive.
3. Select the Run command from the Program Manager's File menu.
4. In the Command Line text box type **D:\SETUP** (where "D" is the CD-ROM drive letter) and click on **OK** or press **Enter** to begin the installation process.
5. Click on **Next** to continue with the installation process.
6. Click on **Yes** to accept the License Agreement information.
7. Click on **Next** to accept the Destination Location for the program, or choose **Browse** to select a different location.
8. Select the default Creative Office folder by clicking on **Next**; or type in a new folder name in the Program Folder box and click on **Next**.
9. Once the *PhotoFinish* program has finished installing, you will be prompted to install the fonts. Click on **Next** to install the fonts or click on **Cancel** to skip the fonts. If you choose not to install the fonts, you can install them later by running the *PhotoFinish* installation program again at a later time.
10. Click on **Finish** to complete the installation.

Note to Windows 3.1 Users:

The install program will automatically install the Win32S DLLs that are required to run *PhotoFinish* under Windows 3.1. It will therefore be necessary for you to restart your system when the installation is complete.

Note Some printer and display device drivers are incompatible with graphic-intensive applications like *PhotoFinish*. If you have problems, try using the basic drivers supplied with Windows (the standard VGA display driver, for instance). If you still have problems, contact the company that supplied your device driver.

To install *PhotoFinish* for Macintosh:

1. Insert the *PhotoFinish* CD into the CD-ROM drive.
2. Click on the PhotoFinish icon on the Desktop.
3. Click on the Install PhotoFinish icon.
4. Follow the instructions on the screen. The install program will lead you through the installation process and will prompt you to provide the necessary information to complete the installation.

USING A TABLET

PhotoFinish supports the use of most digitizer tablets, including those that are pressure sensitive. There are a few things you should keep in mind if you are using a tablet:

- ☐ If your tablet is pressure sensitive, you can affect how most natural art tools apply paint by varying the downward force on the tablet surface.
- ☐ Windows users: If your stylus has only one button, you can access the right mouse button menu by holding the **Ctrl** key and clicking on the stylus button.
- ☐ If your stylus has only one button, you cannot use the Line or Curve tool to draw lines or curves that connect at a single point (rays).

USING THE PHOTOLIBRARY



Related Help Topics

Understanding File
Formats



Helpful Hint

Use PhotoLibrary
pictures to spruce up
your documents if
you do not have a
scanner.

The *PhotoFinish* CD includes the PhotoLibrary, a collection of 1500 royalty-free images you can use in your documents and business presentations. You can use each PhotoLibrary image as is or experiment with *PhotoFinish's* many enhancement options and painting capabilities. Try combining elements of two images with the Clone tool or adding visual impact with a Filter or Special Effect command.

PhotoLibrary pictures have a color mode of 256 colors, are saved in TIFF file format, and measure approximately 640 by 480 pixels. To use the pictures, copy them from the *PhotoFinish* CD onto your hard disk.

TROUBLESHOOTING

If you encounter problems or need assistance, please refer to the Troubleshooting topic in the Help file on your *PhotoFinish* CD. If you have trouble getting your scanner to work properly, consult the scanner documentation.

Try this first!

If you have problems running the program, try cleaning the CD. Gently remove any fingerprints and dust using a clean, soft, lint-free cloth dampened with water or a CD-cleaning solution. Avoid using material such as tissue, which may scratch the CD.

TECHNICAL SUPPORT

If you are unable to solve a problem, contact Technical Support at the following numbers/addresses.



Helpful Hint

Windows Users:

Many technical difficulties are caused by hardware conflicts, when a new device (such as a mouse or scanner) is installed on your system.

These problems are usually the result of two devices sharing the same hardware interrupt (IRQ) number. Consult your hardware documentation before calling Technical Support—chances are you'll save yourself a call.

Direct Telephone	1-423-670-2020
Fax	1-423-670-2021
Internet	support@learningco.com
CompuServe	GO LEARNINGCO
World Wide Web site	http://www.learningco.com
Correspondence	The Learning Company Technical Support 9715 Parkside Drive Knoxville, TN 37922

Before contacting Technical Support:

- Write down any error messages as they appeared on the screen.
- Be in front of your computer, if possible.
- Have your Windows installation disks or CD available.
- Have only Program Manager (Windows 3.1x) or Explorer (Windows 95) running. Close any running programs, including *PhotoFinish*. (See *Troubleshooting* in your CD booklet for instructions on how to close running programs.)

Be sure to register this program so we can provide you with technical support and notify you of exciting new products as they become available.

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Getting Acquainted

This chapter introduces you to the basics of the program, such as starting *PhotoFinish*, using the different *PhotoFinish* desktop components, and exiting *PhotoFinish*. If you have used *PhotoFinish* before, you may want to read the section “The *PhotoFinish* Desktop” to become familiar with the new look of Version 4.1.

Macintosh Users: All screen shots in this manual are from the Windows version of *PhotoFinish*. Macintosh screens may be slightly different.

BRINGING PICTURES INTO *PhotoFinish*

There are several ways you can bring pictures into *PhotoFinish*. You can copy pictures from a commercially available photo CD, scan pictures with a TWAIN-compatible scanner, or import a picture through a Photoshop®-compliant plug-in. You can also start with a new, blank screen and use the painting and drawing tools to create an “original.”

STARTING *PhotoFinish*

If you have not installed *PhotoFinish* 4.1, refer to the installation procedures in the “Introduction” chapter.

Using Windows 95

The setup program adds *PhotoFinish* to the Programs menu and adds a pull-down menu that contains the application and setup program.

To start *PhotoFinish*, choose **Start>Programs>Creative Office>PhotoFinish**, and then select the *PhotoFinish* icon.

Using Windows 3.1

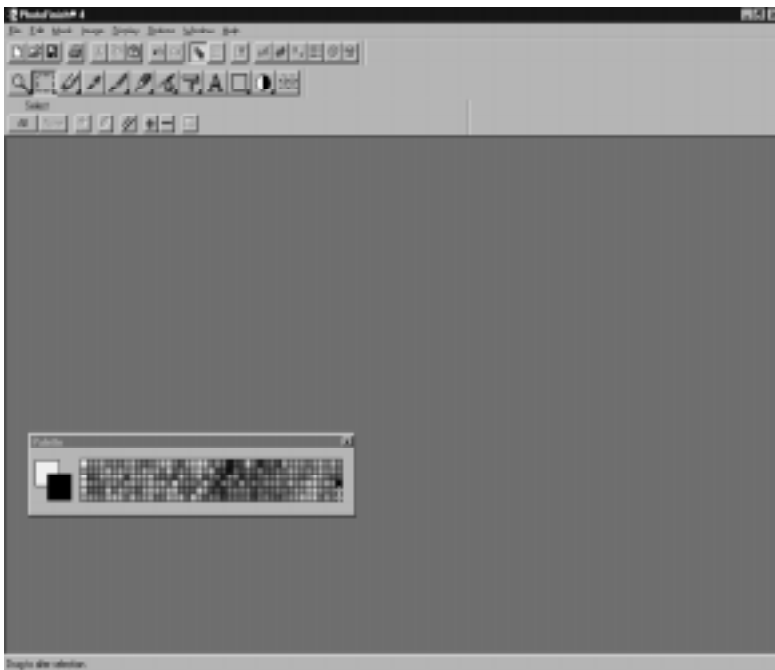
The setup program creates a *PhotoFinish* group in your Program Manager, which contains the *PhotoFinish* program icon and the *PhotoFinish* Setup icon. To start *PhotoFinish*, double-click on the *PhotoFinish* program icon in the *PhotoFinish* group.

Using Macintosh

The installation program will create a *PhotoFinish* folder on you hard drive. To start *PhotoFinish*, double-click on the *PhotoFinish* icon in the *PhotoFinish* folder.

The *PhotoFinish* Main Window

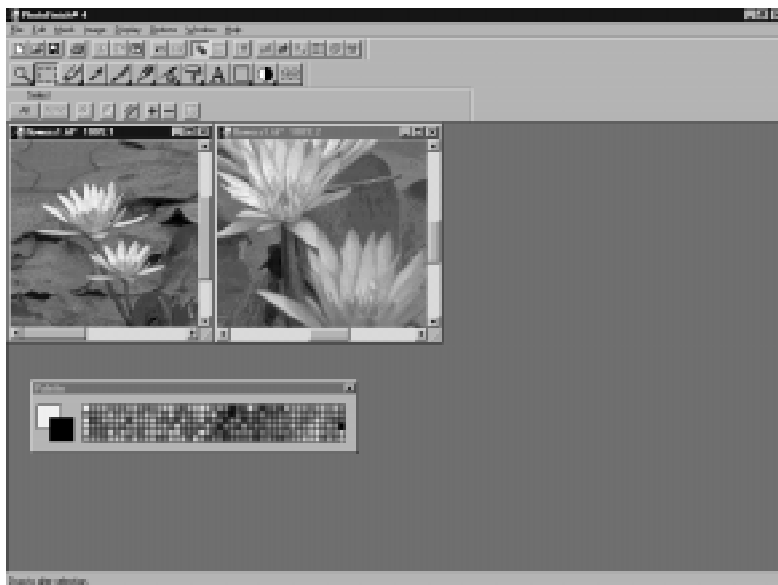
An hourglass symbol appears on the screen. After a few seconds, the main *PhotoFinish* window appears:



If the *PhotoFinish* window does not appear, or if you get an error message, try running the *PhotoFinish* install program again.

THE *PhotoFinish* DESKTOP

The different components of the *PhotoFinish* desktop when an image is opened for editing are described below. Use the Screen Layout commands from the Display menu to customize the desktop to suit your needs.



Title Bar	Contains the program title (Windows only).
Menu Bar	Contains the titles of the <i>PhotoFinish</i> menus. Click on a title to display a drop-down menu of related commands.
AutoBar	Contains the most commonly used commands and automatic enhancement functions.
Tool Selector Bar	Contains the <i>PhotoFinish</i> tools. (Some tools have a small triangle in the lower right corner; clicking on this will display more tools.)
Options Bar	Contains tool options and settings. The label bar above it contains the names of the tool options you can adjust.
Picture Window	Contains a picture. The title bar of the active picture window is highlighted (Windows only).

Palette	Contains the picture color set.
Status Bar	Displays context-sensitive help, tool status, and other information.

The availability of tools and commands depends on the active picture's color mode. If a tool or command is not available for one or more color modes, it is indicated in the Reference section of this guide.

USING THE AUTOBAR



Related Help Topics

Using the AutoBar
Showing or Hiding
the AutoBar

The AutoBar is a fast and easy way to choose many of the most useful *PhotoFinish* commands. Simply click on a button to choose the command.

Each button represents a command that can also be found on one of the *PhotoFinish* menus. For example, clicking on the Undo button has the same effect as choosing the Undo command from the Edit menu.

The AutoBar also contains buttons for automatic enhancement functions, including Auto Enhance, Auto Straighten, Auto Crop, Auto Brightness and Contrast, Auto Saturation, Auto Moiré Removal, and Auto Sharpen.

	New		Paste		Auto Straighten
	Open		Undo		Auto Crop
	Save		Redo		Auto Brightness and Contrast
	Print		Display All Image Planes		Auto Saturation
	Cut		Mask Film with Image		Auto Moiré Removal
	Copy		Auto Enhance		Auto Sharpen

For more information about using a command on the AutoBar, refer to the specific command in this manual.

Choose **Screen Layout>AutoBar** from the Display menu to show or hide the AutoBar.

Windows Users: You can reposition the AutoBar by moving it to a new location in the main window (click on the area outside the buttons). If you drag the AutoBar near one of the edges of the main window, the thick gray border changes to a thin black border. This indicates that if you release the mouse, the AutoBar will snap to the edge. The AutoBar snaps in a vertical position if you drag it to the left or right edge of the main window. If you drag the AutoBar outside the main window, a title bar appears at the top.

USING THE TOOL SELECTOR BAR

The Tool Selector Bar contains PhotoFinish's display, selection, correction, painting, drawing, retouching, and cloning tools.



A black triangle in the lower right corner of a tool indicates that there are additional tools in that tool family. To display the additional tools, click anywhere on the tool. For example:



To select a tool from the Tool Selector Bar, simply click on the tool you want. The tool is highlighted to indicate it is selected, and the options on the Options Bar change to reflect the selected tool.

Windows Users: Once you have selected a tool and positioned the pointer over the image, you can click the right mouse button to access a menu that contains edit and selection commands.



Related Help Topics

PhotoFinish Tools
Showing or Hiding the
Tool Selector Bar

Choose **Screen Layout>Tool Selector Bar** from the Display menu to show or hide the Tool Selector Bar.

Windows Users: You can reposition the Tool Selector Bar by moving it to a new location in the main window (click on the area outside the tool buttons). If you drag the Tool Selector Bar near one of the edges of the main window, the thick gray border changes to a thin black border. This indicates that if you release the mouse, the Tool Selector Bar will snap to the edge. The Tool Selector Bar snaps in a vertical position if you drag it to the left or right edge of the main window. If you drag the Tool Selector Bar outside the main window, a title bar appears at the top.

USING THE OPTIONS BAR

The Options Bar makes it easy to select tool options. When you select a tool from the Tool Selector Bar, the options on the Options Bar change to reflect the selected tool. For example, when you select the Box tool, the following options appear:



Related Help Topics

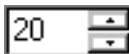
- Using the Options Bar
- Showing or Hiding the Options Bar
- Selecting Tool Settings

Choose **Screen Layout>Options Bar** from the Display menu to show or hide the Options Bar. Once you become familiar with the Options Bar controls, you can free up screen space by hiding the Options Bar labels. Choose **Preferences>Options Bar Labels** from the Options menu to show or hide labels for the Options Bar controls.

Windows Users: You can reposition the Options Bar by moving it to a new location in the main window (click on the area outside the tool buttons). If you drag the Options Bar near the top or bottom edges of the main window, the thick gray border changes to a thin black border. This indicates that if you release the mouse, the Options Bar will snap to the edge. If you drag the Options Bar outside the main window, a title bar appears at the top.

USING MINI-SCROLL BARS

The Options Bar and dialog boxes sometimes include mini scroll bars that allow you to adjust numerical values.



Click on the up or down arrow to increase or decrease the value by one increment. Click and hold down the mouse button on an arrow to adjust the value by multiple increments. You can also double-click on the contents of the text box and type in a new value.

USING THE PALETTE



Related Help Topics

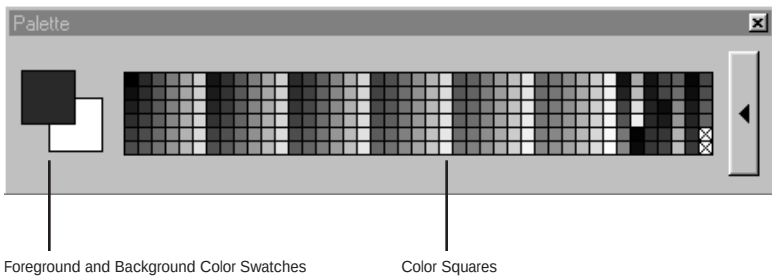
Selecting Tool Colors

Showing or Hiding the Palette

Folding and Unfolding the Palette

You use the Palette to select foreground and background colors to use with painting tools and certain commands. You can create and save custom palettes that contain favorite color combinations. Several custom palettes were copied to the PALETTE subdirectory when you installed *PhotoFinish*. Keep in mind that changing the palette of a 256-color picture can alter the appearance of the picture.

Choose **Screen Layout>Palette** from the Display menu to show or hide the Palette. If the Palette obscures too much of your picture, double-click on the minimize palette button to hide the color squares. To redisplay the color squares, double-click on the maximize palette button again.



The contents of the Palette vary according to the color mode of the picture.



Helpful Hint

If you want to select a color that already exists in your picture, use the Eyedropper tool.

If the picture is black-and-white, a color set consisting of a range of black-and-white patterns is displayed.

If the picture is grayscale, a range of 256 grays is displayed.

If the picture is 256 colors, the Palette contains each color used in the picture.

If the picture is 24-bit color (RGB), an arbitrary range of colors is displayed, representing just a few of the 16 million colors available.

If you are working on a 256-color or 24-bit color picture, you can use the Palette commands on the Options menu to adjust the colors displayed in the Palette.

If you change a color in a 256-color palette, *PhotoFinish* automatically changes occurrences of that color in the corresponding picture. Changing a color in a 24-bit color palette does not affect the corresponding picture.

You can also double-click on a color square in the Palette to display the Color Wheel dialog box, in which you can adjust individual colors.

USING THE STATUS BAR



Related Help Topics

Showing or Hiding the Status Bar



Helpful Hint

You can press **Ctrl + F** to toggle full screen mode on and off.

Choose **Screen Layout>Status Bar** from the Display menu to add or remove the Status Bar from the bottom of the *PhotoFinish* desktop.

Windows Users: The information displayed in the Status Bar changes depending on your current activity. If you position the pointer over a command or tool, the Status Bar displays a short description of the command. If you are using a tool, the Status Bar displays brief directions on how to use the command.

DISPLAYING A DIFFERENT AREA OF YOUR PICTURE

You use the scroll bars or the Hand tool to reposition a picture that is larger than the picture window.



The Hand tool is located in the Display tool group.



To move the visible portion of the picture within the picture window, choose the Hand tool from the Tool Selector Bar and drag the picture in any direction. You can also click on a Location button on the Options Bar when the Hand tool is selected to quickly move to another area of the picture.

Use the scroll bars to scroll the picture horizontally or vertically. Drag the scroll box, click inside the scroll bar, or click on or press the direction arrows to scroll the picture by various amounts.

ORGANIZING MULTIPLE PICTURES ON THE DESKTOP



Related Help Topics

The Window Menu

Activating a Picture Window

Windows Users: Use commands on the Window menu to choose how multiple pictures are displayed. Use the Cascade command to stack pictures so each title bar is visible. Use the Tile command to arrange pictures in equal sizes on the screen. For more information about these commands, see your Windows documentation.

You can resize picture windows by dragging the borders of the picture window. To move the entire window, drag the title bar to the desired location.

MAXIMIZING THE VIEWING AREA



Related Help Topics

Editing Your Picture
Full Screen

Viewing Only Your
Picture

Windows Users: Choose **Full Screen** from the Display menu to maximize the editing area while you work on a picture. If the Tool Selector Bar and Palette are displayed when you choose **Full Screen**, they remain on the screen and all menu commands are available via their **Alt +** underlined letter keys. You can also press **Ctrl + F** to switch between normal and full screen mode.

If you are working with multiple pictures, you can minimize the ones you are not currently editing by clicking on the picture's minimize button. The window reduces to an icon and appears at the bottom of the *PhotoFinish* desktop. To restore an icon to its previous size and position, double-click on the icon, click on the unminimize button, or choose the picture's name from the Window menu. You can choose **Arrange Icons** from the Window menu to arrange the icons in a row.

To display or remove individual parts of the desktop, use the Screen Layout commands on the Display menu. The AutoBar, Options Bar, Palette, Tool Selector Bar, and Status Bar can be removed to provide more onscreen editing room. You can also choose **Screen Layout>Hide All Toolbars** from the Display menu to show or hide the Palette and Tool Selector Bar.

You can also resize a picture window or the *PhotoFinish* main window by using the buttons in the upper right corner of the window or by dragging the window border.

Note To remove everything from your screen except the selected picture, choose **Show Screen** from the Display menu. You cannot edit the picture in this mode. Press **Esc** to return to normal view.

CHANGING THE ZOOM LEVEL

Use the Zoom tool or the Zoom commands on the Display menu to reduce or enlarge your view of the active picture.



The Zoom tool is located in the Display tool group.

Increasing the zoom level makes it easier to edit a small portion of a picture. Decreasing the zoom level allows you to fit more of the picture on the desktop. All of the *PhotoFinish* tools are available at any zoom percentage. A grid appears at 800% or greater to help distinguish individual pixels.

Click on the Zoom tool to zoom in on a picture. To zoom out from a picture, click on the Zoom tool while pressing the **Ctrl** key. Macintosh users, click on the Zoom tool while pressing the **Option** key to Zoom out. The picture will be centered around the clicked area. You can also select a zoom level from the drop-down list on the Options Bar.

Zooming to Fit

To quickly display your entire picture in the picture window, click on the Zoom to Fit button on the Options Bar, or choose **Zoom to Fit** from the Display menu. *PhotoFinish* resizes the picture window to the dimensions of the desktop and adjusts the zoom level accordingly.

Returning to 100% Zoom

To return to normal zoom, click on the 100% button on the Options Bar when the Zoom tool is selected or choose **100% (No Zoom)** from the Display menu.

VIEWING CHANGES AS YOU WORK



Related Help Topics

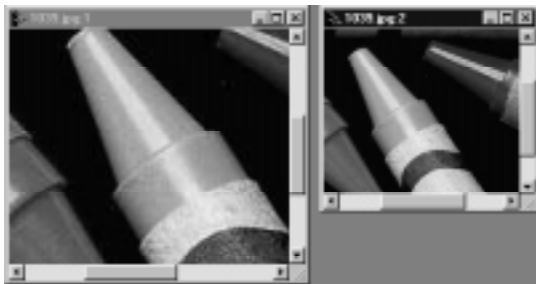
Viewing a Picture in Multiple Views



Helpful Hint

It is helpful to create a duplicate picture before you zoom in to edit a small area. Zoom in on the duplicate and leave the other at 100%. As you edit the zoomed image, watch the duplicate to see how your changes affect the picture as a whole.

Choose **Duplicate** from the Window menu to create a copy of the active picture at the current zoom percentage. With two copies of a picture side by side, it is easy to work on one picture and see your changes take place at another zoom level.



The order in which you open and duplicate a picture is displayed on the title bar and on the Window menu list.

To display the same area in all duplicated pictures, choose the Locator tool from the Display tool group and click on the area you want to see.



You can also click on a Location button on the Options Bar when the Locator tool is selected to quickly move to another area of the picture.

VIEWING PICTURE INFORMATION



Related Help Topics

Displaying Picture
Information

To view information about the active picture's name, file type, image depth, resolution, and size, choose **Get Info** from the Image menu or press **Ctrl + I** (Windows) or **Command + I** (Macintosh).

To view and adjust the resolution of an image, choose **Resolution** from the Image menu. The resolution determines the amount of detail in a picture.

CLEARING THE PICTURE WINDOW

To erase the entire contents of a picture window, select the entire picture (choose **Select All** from the Mask menu) and then choose **Delete** from the Edit menu. The image is replaced by a blank picture in the currently selected background color.

You can change the background color by using the Palette or Eyedropper tool.

CORRECTING MISTAKES



Click on the Undo button on the AutoBar or choose **Undo** from the Edit menu to undo changes made since you cleared a selected area or chose a tool or command.



Undoing Changes in a Small Area

Use the Local Undo tool to erase the changes you have made to a part of a picture. Drag the tool over the parts of the picture you want to undo.

This tool is useful to undo a small area after you have applied a Filter, Special Effect, or Tune command. For example, you might blend an entire picture of a person's face, and then use Local Undo to restore the original, unblended look to the eyes and mouth.

Reverting to the Last Saved Version

To abandon changes made since the last time you saved your picture, choose **Revert** from the File menu. *PhotoFinish* asks if you want to abandon your current changes. Choose **Revert** to return to the previously saved picture or **Cancel** to cancel the command and keep your changes.

QUITTING *PhotoFinish*

There are several ways to exit *PhotoFinish*. Windows users: you can choose **Exit** from the File menu, press **Alt + F4**, or double-click on the *PhotoFinish* Control menu. Mac users: you can choose **Quit** from the File menu or press **Command + Q**.

If there are any open pictures that have not been saved, *PhotoFinish* prompts you to save them.

Customizing PhotoFinish



Related Help Topics

Setting Preferences

Once you have successfully installed *PhotoFinish* and familiarized yourself with the basics, you may want to customize the various program options. This chapter describes how to use the Preferences commands to manage virtual memory, set the default unit of measure, specify the plug-in directory, and show or hide Options Bar labels.

SETTING MEMORY OPTIONS

The amount of memory available determines the size and number of pictures you can open in *PhotoFinish*. Think of your system memory as a drawing table—the bigger the table, the more room available to display more and larger pictures.

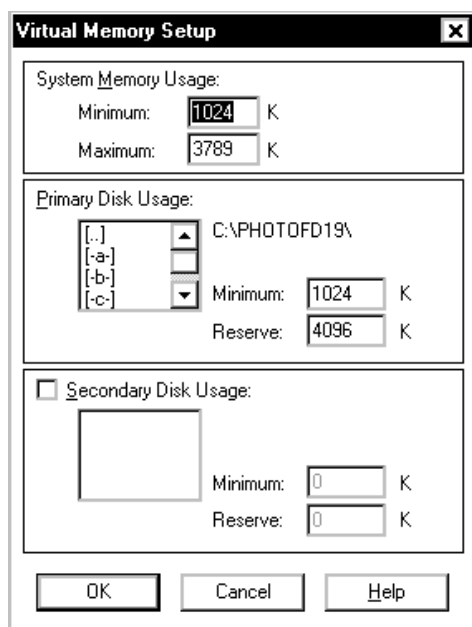
Understanding Virtual Memory

When you work with large picture files, it is easy to exceed the capabilities of your operating system's built-in memory manager, especially when you consider that a 24-bit color, full-page 300 dpi picture consumes more than 50 megabytes of system resources (disk space and memory). Fortunately, the size of the pictures you can open in *PhotoFinish* is not limited by the amount of physical Random Access Memory (RAM) installed in your system. Using a technique known as virtual memory, your operating system uses free space on your hard disk to simulate expanded memory. Therefore, the amount of memory available to applications is equal to the amount of free RAM plus the amount of disk space your system has reserved for use as virtual memory. For information on setting your operating system's virtual memory options, see your system documentation.

There may be instances (for example, when converting a large picture to 24-bit color) when *PhotoFinish*'s memory requirements are close to or exceed the amount of available system resources. If the requirements are close to the amount available, *PhotoFinish* works very slowly. If the requirements exceed the amount available, *PhotoFinish* uses the specified primary virtual memory disk for additional space. If you set up a secondary virtual memory disk, *PhotoFinish* uses it only when the reserve amount remains on the first (primary) disk.

Setting Up Virtual Memory

Choose **Preferences>Memory** from the Options menu to access the Virtual Memory Setup dialog box.



Consider the following when changing the System Memory Usage settings:

- ☐ Determine the amount of physical RAM your computer has before adjusting the *PhotoFinish* memory usage amounts. (Consult the documentation for your operating system for more information on how to do this.) To enhance the performance of *PhotoFinish*, specify the largest amount of RAM possible as the maximum System Usage setting. This amount will depend on whether you run other applications when you use *PhotoFinish*.
- ☐ The maximum System Usage amount can affect the performance of *PhotoFinish* relative to other applications. If all applications run slowly, reduce the maximum System Memory Usage setting in the Virtual Memory dialog box. If *PhotoFinish* continues to run slowly, increase the maximum System Memory Usage setting until performance improves.

Consider the following when selecting the primary or secondary virtual memory disks:

- ☐ Do not specify a drive compressed with disk-doubling software. RAM drives are not recommended because they are typically too small. In addition, floppy drives are not recommended because they are slow.
- ☐ If you have a second drive (or a partitioned drive) and want to make more disk space available for *PhotoFinish*, set up a secondary virtual memory disk. (The primary virtual memory disk is automatically set up with your startup drive and the *PhotoFinish* directory as the default.)
- ☐ If you specify a secondary virtual memory disk, make sure the fastest disk is set up as the primary disk.
- ☐ You specify the minimum amount of storage space on the primary disk *PhotoFinish* can use and the amount that must be reserved. If you set up a secondary disk for virtual memory, *PhotoFinish* uses the secondary disk when only the reserve amount remains on the first (primary) disk.

To free system resources, close other applications and other *PhotoFinish* picture windows. You can also delete unused files from your hard disk to free space that can be used by both the operating system and *PhotoFinish* virtual memory managers. You must restart *PhotoFinish* for the new memory settings to take effect.

SELECTING THE DEFAULT UNIT OF MEASURE

You can select Inches, Centimeters, Points, Picas, or Pixels as the default unit of measure for *PhotoFinish*. When you encounter “Units” in a dialog box (for example, the Resize dialog box), you have the option to override the default by selecting a different unit of measure from a drop-down list.

To select the default unit of measure, choose **Preferences>Units** from the Options menu and select one of the options. A check appears next to the currently selected default.

SPECIFYING THE PLUG-IN DIRECTORY

If you are going to import images into *PhotoFinish* from third-party Photoshop-compliant plug-ins, you need to specify the folder or directory that contains the plug-ins. You must restart *PhotoFinish* after specifying the plug-in directory for the settings to take effect.

Choose **Preferences>Plug-in Directory** from the Options menu. A Select Plug-in Directory dialog box appears.

Select the drive and the folder or directory where the plug-ins are stored and then click on **Open**. A message appears indicating the new settings will take effect the next time you start up *PhotoFinish*. Click on **OK**.

DISPLAYING AND HIDING OPTIONS BAR LABELS

Windows Only: Once you become familiar with the options in the Options Bar, you may want to hide the labels to free up space on the desktop.

To display labels on the *PhotoFinish* Options Bar, choose **Preferences>Options Bar Labels** from the Options menu. A check mark appears next to the command to indicate that it is selected.

Working with Pictures

PhotoFinish makes it easy to create new pictures and to save and store pictures on a hard disk. Finding and opening a picture is a breeze with the *PhotoFinish* Viewer, which displays a visual catalog of all the pictures on a photo CD or in a hard disk directory.

This chapter shows you how to create, save, and open picture files. It also explains how to use the Viewer to visually manage your pictures.

CREATING A NEW PICTURE



Click on the New button on the AutoBar or choose **New** from the File menu to start a new picture. You are prompted for the picture width and height, resolution, type (color, grayscale, or line art), and unit of measurement.



Related Help Topics

Starting a New Picture

PhotoFinish can create a picture in one of four color modes—black-and-white, grayscale, 256 colors, or 24-bit color. Each color mode is used for different purposes, and you can convert a picture from one mode to another.

The new picture appears on the *PhotoFinish* desktop in a separate picture window. New files are automatically given the name “Imagen” where “n” is a unique number. For example, the first new picture you create in the current session is called “Image1,” the second “Image2,” and so forth. Choose **Save As** from the File menu to save the picture for the first time.

Changing the Background Color

The background color of a new picture is always white. If you want a different color, change the background color using the Palette or Eyedropper tool, choose **Select All** from the Mask menu, and then choose **Delete** from the Edit menu.

Loading the Clipboard Contents

To load the contents of the Clipboard into a new picture window, choose **Paste** from the Edit menu. If the Clipboard is empty or *PhotoFinish* cannot recognize the format of the Clipboard contents, the Paste command will not be available.

OPENING AN EXISTING PICTURE



Related Help Topics

Opening an Existing Picture



Helpful Hint

You can quickly open one of the last four pictures you edited by selecting it from the list at the bottom of the File menu.



Click on the Open button on the AutoBar or choose **Open** from the File menu to open a copy of a picture from disk. You can also choose **Viewer** from the File menu to open one or more files.

You can open black-and-white, grayscale, 256-color, and 24-bit color pictures. If you open a picture with fewer than 256 colors, it is converted to a 256-color picture. If you open a 32-bit color picture, it is converted to 24-bit color.

Opening Pictures with a Viewer Window

A Viewer window displays small “thumbnail” representations of all the pictures on a photo CD or in a hard disk directory. Using a Viewer window makes it easy to open multiple pictures at the same time.



Use the scroll bar to scroll through the available pictures.

To open a Viewer window, choose **Viewer** from the File menu, select the viewer source, and then specify the photo CD or directory in the Select Viewer Directory dialog box.

To open a single picture, double-click on the thumbnail.

To open multiple pictures at the same time, hold down **Shift** while you click on the thumbnail, and then double-click on one of the selected thumbnails.

To open all the pictures in the Viewer window, choose **Select All** from the Mask menu, and then double-click on one of the thumbnails.

To deselect a thumbnail, hold down **Shift** as you click on the thumbnail.

To deselect all the pictures in the Viewer window, choose **Select None** from the Mask menu.

You can also choose **Open** from the File menu to open the selected pictures in the Viewer window.

CLOSING A PICTURE

To close the active picture window, choose **Close** from the File menu. If there are any unsaved changes, *PhotoFinish* prompts you to save them.

To close all the open windows within *PhotoFinish*, choose **Close All** from the Window menu. If a picture window has unsaved changes, *PhotoFinish* prompts you to save them.

Note If you want to close a single copy without closing all of the duplicates, choose **Close** from the picture's Control menu.

SAVING YOUR WORK



Related Help Topics

Saving Your Picture
with Save

Saving a Picture with
a New Name

Understanding File
Formats

When you create or open a picture, *PhotoFinish* keeps a copy of the picture in your computer's memory. Changes you make to the picture are actually made to this temporary copy. You should periodically save this copy to make sure the changes you make to your picture are safely stored on disk.

Saving a New Picture

Choose **Save As** from the File menu to save a new picture or an existing picture with a new name. You are prompted to select a drive, directory, and filename for the picture.

You can change the file format of the picture by selecting a format from the Save Files of Type drop-down list.

You can also change the image depth of the picture by using the Image Depth drop-down list.

Saving an Existing Picture



Click on the Save button on the AutoBar or choose **Save** from the File menu to save your latest changes. *PhotoFinish* automatically overwrites the existing file with the new version. You should save your work periodically.

Saving a Picture to a Different Format or File

Choose **Save As** from the File menu to save a picture in a different file format. A complete discussion of the supported file formats can be found in the *PhotoFinish* Help system.

You also use the Save As command to save a picture under a new name or to a different drive and directory.

Note If you are working with an embedded picture, the Save As command is replaced with the Save Copy As command, and the Save command is replaced with the Update command.

MANAGING PICTURES WITH A VIEWER WINDOW



Related Help Topics

Viewing Pictures

When you have a viewer window open, you can use the File Management commands under the File menu to manage the picture files stored on your hard disk. The File Management commands let you copy, move, rename, and delete files from within *PhotoFinish*.

- The Copy command creates copies of the selected pictures in another directory.
- The Move command removes the selected pictures from the current directory and places them in another directory.
- The Rename command lets you specify a new name for the selected picture and leaves it in the current directory. (If you have more than one picture selected, the Rename command is not available.)
- The Delete command removes the selected pictures from the disk.

To select a single picture, click on the thumbnail.

To select multiple pictures, press and hold **Shift** and click on the thumbnails.

To open all the pictures in the Viewer window, choose **Select All** from the Mask menu and then double-click on one of the thumbnails.

To deselect a picture, press and hold **Shift** and click on the thumbnail.

To deselect all the pictures in the Viewer window, choose **Select None** from the Mask menu.

To copy, move, rename, or delete the selected pictures, choose the corresponding command from the File menu.

Note You can also choose **Save As** from the File menu to save a picture under a new name or in a different location.

PREPARING TO PRINT



Related Help Topics

Printing a Picture

Setting Up Your Printer

Adjusting Picture
Resolution

Images created with *PhotoFinish* can be printed to a variety of output devices, from portable ink-jet printers to high-resolution color imagesetters. In fact, you can print a picture on any printer that can print graphics. Much of the quality of the final output is determined by the image and print options you select in *PhotoFinish*.

Selecting a Printer and Printer Options

Windows users:

Choose **Printer Setup** from the File menu to select a printer and printer options.

Select a printer from the available list if you do not want to use the default printer. Only currently installed printers are listed. For information about installing a printer, see your printer documentation.

Select the Paper Size and Source you want to use and then select the Orientation of the paper. Note that some or all of these options may be unavailable depending on the capabilities of your printer.

Click on the Properties buttons (Windows 95) or the Options button (Windows 3.1) to set printer-specific options. The options available depend on the capabilities of the selected printer.

Macintosh users:

Consult your Macintosh documentation for instructions on selecting a printer and setting print options.

Note You should always select your printer before you start a *PhotoFinish* picture because the default image resolution and choice of fonts can change depending on the selected printer.

Setting the Image Resolution

You use the Resolution command on the Image menu to change the resolution of the active picture. In most cases, the image resolution of the picture should match the currently selected printer. However, if you plan to export the picture to a page layout program or send the picture to an outside printer, the image resolution should match the resolution of the final output device. The image resolution information is saved with your picture.

If you want the printed image to be exactly the same size as it appears on your screen, the image resolution should match the dots per inch resolution of your monitor, and you should select the Actual Size option in the Print dialog box when you print the picture.

The settings for vertical and horizontal resolution affect the aspect ratio of the picture. If the values are not equal, your image may appear “squashed” or “stretched.” This effect is most obvious when you are painting a circle or square—it might actually look more like an elongated ellipse or rectangle. If your printer has unequal vertical and horizontal resolutions, you might want to edit the picture with equal values, for example, 100 x 100. Then change the picture's resolution to match the printer's just before you print.

PRINTING A PICTURE



Helpful Hint

If the printed picture is smaller than you expected, you may have the 1 to 1 Print Size option selected. Try printing with the Actual Size or Fit to Page option instead.

Click on the Print button on the AutoBar or choose **Print** from the File menu to print the active picture. In the Print dialog box, select the size and quantity.

To print more than one copy of the active picture, enter the value in the Number of Copies box.

To change the size of the printed picture, select one or more of the Print Size options in the Print dialog box:

Print Size Option	Description
1 to 1	Prints the picture with a 1 to 1 correlation between image pixels and printer pixels, where each pixel in the image is represented by a single printer pixel. The size of the picture depends on the resolution of the printer. For example, an image measuring 300 x 300 pixels would print exactly one inch square on a 300 dpi printer but would be two inches square if printed on a 150 dpi printer.
Actual Size	Prints the picture actual size, calculated by comparing the image size to the image resolution. If the image resolution (set with the Resolution command on the Image menu) matches the printer resolution, the image will print at the size you specified when you created the picture. View the picture size with the Info command on the Image menu.
Fit to Page	Reduces or enlarges the picture proportionally so that it fits within the margins of the currently selected page size.
Scale	Reduces or enlarges the image proportionally by an amount you specify. If the resized picture will not fit on the currently selected page size, you might want to use the Poster option, described below.
Smooth Resize	Reduces the amount of aliasing (the “jagged edges” that can appear when a picture is significantly reduced or enlarged). This option is available when you select the Fit to Page or Scale print sizes.

Poster

Breaks apart an image that is too large to print on the current page size. Each part is printed on a separate sheet and can be pieced together to form a large poster. This option is available when you select the Scale print size.

Working with Color

PhotoFinish pictures are composed of tiny dots, called pixels. Each pixel is a specific color. The colors available for each pixel are determined by the picture's *color mode* and can be selected from the Palette color set. For example, in a 256-color picture, each pixel can be one of 256 different colors. Each one is visible as a selection in the Palette color set. In a 24-bit color picture, the color set is a selection of 256 of the more than 16 million colors available.

PhotoFinish pictures can contain as few as two colors (black and white) or as many as 16.7 million colors (24-bit color). Selecting a color mode for a picture depends on several factors, such as the amount of memory available to your system and the intended use of the picture.

In this chapter you will learn how to choose a color mode and convert pictures to different modes, select foreground and background colors, work with the Palette, and adjust various color controls.

UNDERSTANDING COLOR MODES

You can create and save pictures in any one of four supported color modes. It is a good idea to determine what output device you will be using *before* you decide on a picture's color mode.

Black and White

Contains black and white only. Grays are simulated with black dots of various size and placement, called halftones. Because the Palette contains only two colors, you cannot adjust it. This mode requires the least memory. Use this color mode for black-and-white line art or when black-and-white halftones are required, such as when you are creating a picture to be faxed. Note that some tools are not available when using the black-and-white mode.

Grayscale

Contains 256 solid shades of gray. You cannot adjust the Palette of a grayscale picture. This mode requires less memory than 24-bit color mode. Use this color mode if you are printing to a black-and-white or grayscale printer.

256-Color

Contains 256 individual colors, each represented by a selection in the Palette. Changing a color in the Palette changes all corresponding pixels in the picture. For example, if you change the red selection in the Palette, every red pixel in the picture changes to the new value. This mode requires less memory than 24-bit color. Use this color mode when disk space is at a premium or when the picture is to be displayed on a 256-color screen. Note that some tools are not available when using the 256-color mode.

24-Bit Color

Contains 256 shades in each color channel (red, blue, and green). The various combinations of these shades results in 16.7 million colors available for use in your picture. This is the color mode of choice when you are retouching a picture or pasting graphics between pictures with different palettes. Because there is no practical way to display all 16 million colors in the Palette, an arbitrary selection of 256 colors is displayed. Changing a color in the Palette does not affect the picture. This mode requires substantially more memory than the others.

PhotoFinish is device independent, so you can open a picture with more colors than your display supports. For example, you can open a 256-color picture on a monitor that displays only 16 colors. If you have a display driver that supports more than 16 colors, it is best to use that driver.

CONVERTING A PICTURE TO A DIFFERENT COLOR MODE



Related Help Topics

Changing Color Formats

Choose **Convert To** from the Image menu to change the color mode (image bit depth) of the active picture.

Many *PhotoFinish* features work differently depending on the color mode. For example, the Filter, Tune, and Special Effect commands and the Natural Paint and retouch tools work best with 24-bit color or grayscale pictures. It is sometimes useful to temporarily convert a picture to another color mode.

Note Converting a picture to a lower color mode (for example, from 256-color to grayscale) results in a very slight, but unavoidable, loss of image detail. If you plan to convert a picture to several different color modes, always convert the original instead of one of the converted copies.

If you change your mind after using a **Convert To** command, you can undo the conversion by clicking on the Undo button in the AutoBar or by choosing **Undo** from the Edit menu.

Note If you want to change the image depth but do not want to alter the original image, choose **Save As** from the File menu to assign a new file name to the picture after using a **Convert To** command.

Converting a Picture to Black and White



Choose **Convert To>Black and White** from the Image menu to convert the active picture to black and white. Choose a halftone option from the second cascading menu. The following chart describes the black-and-white halftone options.

This halftone option...	does this...
	Line Art converts to black and white without applying a halftone. All lighter colors are converted to white and all darker colors are converted to black, resulting in a high-contrast image. Use this option for line art, text, and pictures that are already halftoned.
	Printer Halftone converts to black and white and applies a <i>fatted</i> halftone, producing a result similar to a newspaper photograph. The coarse dots that make up this type of halftone give good results on a laser printer and reproduce well on a copier.
	Screen Halftone converts to black and white and applies a <i>diffused</i> halftone. This halftone looks good onscreen, and produces the best output if your picture contains a wide range of color. Do not use this halftone if your picture is primarily composed of a single color or you intend to photocopy the picture.

Converting a Picture to Grayscale



Helpful Hint

Converting a picture to another color mode results in a slight but unavoidable loss of image data. For this reason, if you plan to convert a picture to several different color modes, always convert from the original instead of one of the converted copies.

Choose **Convert To>Gray Scale** from the Image menu to convert the active picture to 256 shades of gray.

Use the grayscale color mode to edit pictures that contain only gray tones. The Natural Paint and retouch tools and the Filter, Special Effect, and Tune commands work well and take less time in this color mode. If you want to add color to a grayscale picture, convert it to 24-bit color and choose **Palette** from the Options menu to add colors to the color set.

Note You can “manually” add colors, but the picture will not automatically be “colorized.”

Converting a Picture to 256-color

Choose **Convert To>256-color** from the Image menu to convert the active picture to 256-color mode.

An optimized Palette is automatically created for your picture when you convert it to 256 colors. While this color mode saves memory and disk space, it also causes some retouch tools and Image menu commands to be unavailable or to work slowly. You may want to edit the picture in 24-bit color mode and then convert it to 256 colors when you have finished editing.

When you convert a grayscale picture to 256 colors, several colors are added to the Palette. Choose **Palette** from the Options menu to change these new colors or to add more colors or grays. If you want to keep all 256 levels of gray in your picture and have other colors available, convert the picture to 24-bit color mode.

Converting a Picture to 24-Bit Color

Choose **Convert To>24-Bit Color** from the Image menu to convert the active picture to 24-bit color mode.

This color mode gives you access to more than 16.7 million colors. However, 24-bit color pictures require three times more memory and disk space than 256-color or grayscale pictures.

This color mode is the best one to use when you are retouching or enhancing a picture. When you convert a picture to 24-bit color or paste an image into a 24-bit color picture, the picture's original colors are maintained.

To reduce storage size, it is usually a good idea to edit a picture in 24-bit color mode, and convert it to 256 colors before saving it.

SELECTING FOREGROUND AND BACKGROUND COLORS

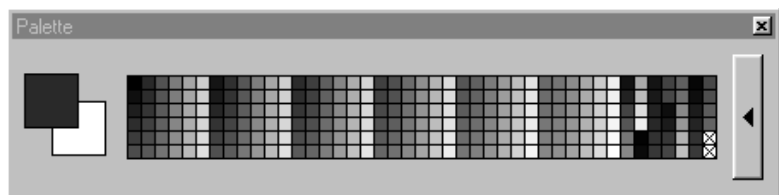


Related Help Topics

Adjusting
Individual Colors

PhotoFinish uses the foreground color when you paint or fill an image or add text. The background color is the color that is behind the image. For example, when you delete or erase part of an image, the erased part is filled with the background color.

You can select foreground and background colors from the image itself by using the Eyedropper or by selecting a square from the Palette.



Whenever you change the foreground or background color, *PhotoFinish* updates the corresponding color swatch in the Palette. Press and hold **Ctrl** to select the background color.

In the Palette, the slider positions and the values to the right of the sliders reflect the current foreground color for the color model selected. When you change the color model, the positions of the triangles and the values change accordingly.

Using the Eyedropper



Using the Eyedropper to select a color directly from an image is useful when you want to touch up a painting with a color from the picture. When you click or drag the pointer in the image, the color value of the picture element (pixel) under the pointer becomes the current foreground color. If you press and hold **Ctrl** and click on the Eyedropper button, you can select the background color. Macintosh users: press and hold the **Option** key and then click on a color square.

Depending on the Sample Type option you select in the Options Bar, you can choose to pick up a single color or a 3 x 3 or 5 x 5 pixel average of the area you click. If you select an average in a black-and-white picture, *PhotoFinish* uses an appropriate halftone pattern.

Using the Palette



Related Help Topics

Mixing RGB Colors

This Help topic includes a list of common colors and their RGB values.

You can change the foreground and background colors when you work with the Palette. Choose **Screen Layout>Palette** from the Display menu to display the Palette.

To change the foreground color, click on a color square with any painting tool.

To change the background color, press and hold **Ctrl** and then click on a color square. Macintosh users: press and hold the **Option** key and then click on a color square.

ADJUSTING THE PALETTE



Related Help Topics

Changing All the Colors in Your Palette

Creating a Range of Colors

Creating a New Color

Saving a Palette

Loading a Palette

The commands on the Options menu enable you to adjust a Palette and to create, save, and open custom Palettes. There are a few things you should keep in mind when adjusting a Palette:

- ☐ If you change a color in the Palette of a 256-color picture, all occurrences of that color in the picture will also change.
- ☐ You can minimize the change by using the Color Replacer tool to replace all occurrences of one color with a similar color in the Palette. For example, click on the Color Replacer button on the Tool Selector Bar and replace one blue color with a similar blue. Then, choose **Screen Layout>Palette** from the Display menu to change the original blue color (which was replaced and is no longer in the picture) to the color you want.
- ☐ You can also convert the picture to 24-bit color, change or load a Palette, and then convert the picture back to 256 colors. Changing the Palette in 24-bit color mode lets you change a color in one spot in an image instead of all occurrences of it. When you convert the picture back to 256-color mode, *PhotoFinish* creates an optimized Palette based on the color changes you make. As a result, you may notice slight color differences in your picture.
- ☐ You can change the Palette of a 24-bit color picture so that it displays only the colors you need for your current picture. The standard color set displayed in the Palette of a 24-bit color picture is an arbitrary selection of 256 colors taken from the more than 16 million colors available. Colors in a 24-bit color picture are not affected by changes in the Palette.
- ☐ You cannot adjust the Palette of a black-and-white or grayscale picture. If you want to introduce new colors to a picture in one of these modes, first convert it to 256 colors or 24-bit color mode by choosing **Convert To** from the Image menu.

When you use the Single Colors or Color Picker command, select the color model you want to use. A color model is a way of attempting to represent all the colors we see as a measurable form of data. The three different color models are RGB, HSV, and CMY.

You can switch models to determine the corresponding color values in each. For example, the RGB values for the color red are 255, 0, and 0, respectively. If you change the color model to HSV, you see the equivalent values of 0, 100, and 100, respectively. Knowing the numeric values for a specific color is helpful in case you need to change back to that color later.



Related Help Topics

Mixing RGB Colors

This Help topic includes a list of common colors and their RGB values.

RGB Color Model

This acronym stands for red, green, and blue. All colors of the spectrum can be broken down into these three primary colors. The RGB color model is an “additive” color model, because adding these three colors produces white. The value range is from 0 to 255, with 0 as black and 255 as white.

HSV Color Model

This acronym stands for hue, saturation, and value. In this model, all colors can be described using these three fundamental characteristics:

- ☐ Hue is the color family or color name we use to refer to color (for example, green or red).
- ☐ Saturation refers to the purity or vividness of color (for example, a very pure red). You can also think of saturation in terms of how much or how little white is present in the image. More white means the image is less saturated, while less white means more saturation, taking us back to that very pure red.
- ☐ Value refers to how light or dark a color is. This can also be thought of in terms of how much gray is present.

The value range for hue is 0 to 360 degrees; the range for saturation and value is 0 to 100 percent.

The HSV color model is popular because it attempts to represent color based on the way people think about color. Because it is the most intuitive of the color models, the HSV color model is the basis for displaying the colors in the Color Picker. The Color Picker lets you “point and click” to choose the exact colors you want.

CMY Color Model

This acronym stands for cyan, magenta, and yellow. These three colors are used to create the variety of colors we see on the printed page. Cyan, magenta, and yellow are created by subtracting one of the RGB primary colors. For example, red and blue produce magenta, green and blue produce cyan, and red and green produce yellow.

Changing an Individual Color Square in the Palette

You can change the color of a color square in the Palette by choosing **Palette>Single Colors** from the Options menu. You can also access the Single Colors dialog box by double-clicking on a color square in the Palette.

Select a color model and then drag the three sliders until the color you want is displayed. If you know the values of three channels, you can type them in the boxes to the left of the sliders.

If you change a color in the palette of a 256-color picture, all occurrences of that color in the picture are also changed. Click on **Preview** to see how the changes will affect a 256-color picture. Click on **OK** to apply the changes to the Palette.

Using the Color Picker to Change a Color Square

To adjust a color with the Color Picker, choose **Palette>Color Picker** from the Options menu, select a color model, and then drag the vertical slider to adjust the selected color channel. You can also click on the color you want in the color refiner box or drag the crosshair to the desired color.

If you are using the RGB model, the bottom of the slider represents no color (black) and the top represents the maximum color. If you are using the CMY model, the bottom of the slider represents no color (white) and the top represents maximum color.

If you are using the HSV model and Hue is the selected channel, think of the slider as a color wheel. The hues available from the bottom to the top of the slider range from 0 to 360, where red is 0, yellow is 60, green is 120, cyan is 180, magenta is 300, and red, again, is 360. If Lightness or Saturation is the selected channel, the bottom of the slider represents 0 (minimum) and the top represents 100 (maximum).

Changing a Palette Color to Match a Printed Color



Related Help Topics

Creating a
New Color

You may occasionally need to change a color square in the Palette to match a color that appears in print. This is easily accomplished using the **Palette>Single Colors** command on the Options menu.

Select the HSV color model. Drag the Saturation slider to the maximum position (100%) and the Value slider to the center position (50%).

In good light, hold the printed color up to the monitor screen. Drag the Hue slider until the color in the sample box is close to the printed color. Adjust the Value, and then the Saturation, until the sample best matches the printed color.

Changing a Range of Colors in the Palette

The **Palette>Range of Colors** command on the Options menu enables you to adjust a specific range of colors in the Palette color set.

This command has several uses, including:

- ☐ Changing a range of colors in a 256-color picture. For example, if your picture has a red rose on a background of green leaves, you could change the red shades in the Palette to yellow shades, altering the rose without changing the green leaves.
- ☐ Creating a duotone from a grayscale picture. Convert the picture to 256 colors and then build two color ranges of equal length—one for the dark end of the color set and one for the light. Use a different hue range for each half of the color set without altering the overall brightness range of the original gray Palette. You can also build a single range that spans the entire Palette if you want to tint a previously grayscale picture.
- ☐ Changing the colors in a 24-bit color Palette so that only the colors you need are displayed. Usually, the color set of a 24-bit color picture displays an arbitrary selection of colors. When you display only the colors you want to use in the picture, selecting a color from the color set becomes simple.
- ☐ In the Range of Colors dialog box, select the beginning color with the left mouse button and select the end color with the right mouse button from the sample Palette. Adjust the beginning and end colors until they have the new values you want, and click on **Build Range**. Click on **Preview** to see how the changes affect a 256-color picture. Click on **OK** to apply the changes to the Palette.

Changing All the Colors in the Palette

Choose **Palette>All Colors** from the Options menu to adjust the entire Palette color set. Using this command on a 256-color picture is similar to adjusting the color controls on a television.

This command can be used to tint a 256-color picture you converted from grayscale.

Drag the Amount arrow to set the amount you want. Then drag the arrows or click on the level you want on the Brightness, Contrast, and Hue scales. The sample Palette in the dialog box displays an approximation of how the color set will change.

Click on **Restore** to return to the original colors in the Palette.

Click on **Preview** to see how the changes will affect a 256-color picture. Click on **OK** to apply the changes to the Palette.

Saving a Custom Palette

Choose **Palette>Save Palette As** from the Options menu to save a customized Palette for future use.

Specify a drive and directory and type a name for the Palette in the Save a Palette to Disk dialog box. If you want to save your custom Palette with those that were included with *PhotoFinish*, save them in the subdirectory named PALETTES that *PhotoFinish* created during setup. Palettes are saved with a .PAL extension (*Windows users only*).

Opening a Custom Palette

Choose **Palette>Open Palette** from the Options menu to load a Palette that was saved with the Save Palette As command.

To open a custom Palette, choose the drive, directory, and file you want in the Load a Palette from Disk dialog box.

CHANGING COLORS IN THE ENTIRE PICTURE



If you are working with a 256-color picture, you can adjust the Palette, as described in the previous sections, to change the colors in the entire picture. If you are working with any color mode other than black-and-white, you can also:

- ☐ Change all occurrences of the foreground color to the background color by choosing the Color Replacer tool and clicking on the Replace All button on the Options Bar. This affects only the area of the picture that is currently displayed in the picture window. Choose **Zoom To Fit** from the Display menu before replacing colors if you want the action to apply to the entire picture.
- ☐ Automatically adjust all the colors by choosing **Auto>Saturation** from the Image menu. For more precise control and to adjust the color balance, use the **Tune>Hue and Saturation** command on the Image menu. The command is available for 24-bit color and grayscale pictures only.
- ☐ Reverse the colors in a picture by choosing **Tune>Negative** from the Image menu. This is useful if you want to create a photographic negative effect or if your original is a negative and you want to convert it to normal “positive” colors.

CHANGING COLORS IN A PART OF THE PICTURE



You can change specific occurrences of the foreground color to the background color by dragging the Color Replacer tool over the area you want.

ADJUSTING COLOR TOLERANCE (COLOR MATCH)



Related Help Topics

Understanding Color Tolerance

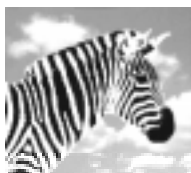


Helpful Hint

The Magic Wand is an easy way to select part of a picture, such as the sky in a landscape scene. Adjust the Color Match range on the Options Bar to determine how much of the area is selected.

Choose **Color Match** from the Options Bar or **Color Tolerance** from the Options menu to determine the area affected when you use the Magic Wand, Color Replacer, and Paint Roller tools. This is especially useful if you are working with a grayscale or 24-bit color picture made up of areas of similar color.

The closer to the “All” end of the Color Match range or the larger the color tolerance value, the larger the area that is affected. A value of zero (the “Exact” end of the Color Match range) will result in only a single color being affected, while a value of 255 results in the entire picture being affected. Generally, 30 is a good place to start.



Original



Color Tolerance: 70



Color Tolerance: 110

If you choose Color Tolerance from the Options menu, you can set separate ranges for the red, green, and blue values, or you can select Identical Values to make all color ranges equal.

Note Color tolerance has no effect on black-and-white pictures.

Working with Cutouts and Masks

With the *PhotoFinish* selection and mask tools, you can cut and paste artwork in a picture without the traditional sharp blades and heated wax. You can define a rectangular, elliptical, freehand, or polygonal shape as well as an area that contains similar colors. The defined area (cutout) is surrounded by a flashing, dotted line called a marquee.



When you select an area, *PhotoFinish* automatically creates a mask that protects the areas outside the cutout. Masks are used in traditional photo retouching to cover and protect part of an image so it is not affected by a retouching process. Similarly, a *PhotoFinish* mask lets you alter a selected area of an image while leaving other areas untouched.

A mask appears as a darker or tinted, transparent layer on your image. The transparency of the mask allows you to see all of your image as you work on it. You can change the color of the mask so more image detail is visible. When you have a mask displayed, you can use the painting tools to add detailed areas to the protected mask area.

Once you have defined a cutout with a selection tool, you can manipulate the selected area in the following ways:

- ☐ Move or copy the cutout to another location by dragging it or by using the buttons on the AutoBar or the commands on the Edit menu
- ☐ Delete the cutout
- ☐ Crop the cutout by using the Crop button on the Options Bar or the Crop command on the Edit menu

- ☐ Feather, add to, subtract from, or resize (grow or shrink) the selected area by using an option on the Options Bar or commands on the Mask menu (**Windows Users:** You can also access some of these commands by pressing the right mouse button)
- ☐ Apply a filter or special effect to the cutout by using the commands on the Image menu
- ☐ Fine-tune or transform the cutout by using the commands on the Image menu
- ☐ Save the cutout to disk, an easy way to create a library of custom clip art and tile patterns

Note If an area is not selected, all available Image menu commands apply to the entire picture.

CREATING A CUTOUT

You can select the entire picture or a portion of a picture to create a cutout.

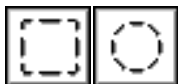
If you are going to use a non-rectangular selection tool and you want to automatically smooth the edges of the cutout, choose **Anti-alias** from the Mask menu before using the selection tool. A check mark next to the command indicates the selection tools are in anti-alias mode.

Selecting the Entire Picture

Selecting the entire picture is useful if you want to copy it to the Clipboard (using the Copy command).

To select the entire picture, click on the Select All button on the Options Bar or choose **Select All** from the Mask menu.

Selecting a Rectangular or Elliptical Cutout



Click on the Box Selection or Elliptical Selection tool button to define a rectangular or elliptical area of a picture.

To crop a portion of an image, you need to first select the area with the Box Selection tool.

Click and drag to surround the area you want to define. Press and hold **Shift** as you drag the mouse to constrain the cutout to a square or a circle. When you release the mouse button, the marquee surrounds the cutout.

Selecting a Polygonal Cutout



Click on the Polygon Selection tool button to select an irregularly shaped area that has multiple straight lines, such as a star or triangle shape.

Position the pointer near the edge of the object you want to define. Click to mark the starting point of the cutout. Then position the pointer where you want the first side of the polygon to end and click again. You can also drag the pointer to define the sides of the polygon. Press and hold down **Shift** to constrain the sides horizontally, vertically, or at 45-degree angles.

Continue moving the pointer and clicking until all but the last side of the polygon are defined. Double-click to close the polygon. When the polygon is complete, the marquee surrounds the cutout.

Selecting an Area Based on Similar Colors



The Magic Wand tool enables you to select an area made up of one or more similar colors.

Click on the Magic Wand button on the Tool Selector Bar, and then use the Color Match slider on the Options Bar to adjust the range of colors selected with the Magic Wand tool.

To select a single color, position the pointer over the color in the image and click the mouse button.

To select multiple colors, hold the mouse button while dragging the pointer over the colors you want to select.

The Magic Wand tool will automatically draw a selection encompassing each area in the image that has matching colors. You can vary the selection by clicking on a slightly different color or by dragging over a different area. You can also use the Color Match slider to control the range of colors selected by the Magic Wand.

Defining a Freehand Cutout



Click on the Lasso button to select an irregularly shaped area that has freehand curves, such as a flower or beach ball.

Click and drag to enclose the area you want to define. Press **Shift** to constrain the tool horizontally or vertically. When you release the left mouse button, the marquee surrounds the cutout.

Creating Multiple Cutouts

You may want to work with multiple areas in a picture at the same time. For example, you can define two cutouts and apply a special effect or delete them and have the areas filled with background color.

To define additional cutouts, click on the Add button (plus sign) on the Options Bar or choose **Add** from the Mask menu and then use one of the selection tools to define multiple cutouts.

You can also use the Add button or command to expand the boundary of an existing cutout.

Changing the Boundary of a Cutout

You can add to an existing cutout by expanding its boundary. Click on the Add button on the Options Bar or choose **Add** from the Mask menu and then position the pointer on the boundary you want to expand. Drag the pointer to define the additional space you want to add and then release the mouse button.

You can subtract from an existing cutout by moving its boundary inward. Click on the Subtract button (minus sign) on the Options Bar or choose **Subtract** from the Mask menu and then position the pointer on the boundary you want to move inward. Drag the pointer inward to define the area you want to remove from the cutout and then release the mouse button.

Enlarging and Shrinking a Cutout Based on Colors

Once you have created a cutout, you may want to enlarge it to include similar colors adjacent to it or similar colors throughout the entire picture. This is useful if you want to select an irregularly shaped area that is made up of similar colors.

To enlarge a cutout to include similar colors adjacent to it, choose **Grow** from the Mask menu.

To enlarge a cutout to include similar colors throughout the entire image, choose **Similar** from the Mask menu.

You can also shrink an existing cutout to include only similar colors. For example, if you have a solid color background and want to select an irregularly shaped area, you can create a cutout that is slightly outside the area and then choose **Shrink** from the Mask menu.

WORKING WITH MASKS

Before you manipulate a cutout, you may want to work with the mask that surrounds it to make editing a cutout more convenient. The controls and options you use with a mask are on the Mask menu.

The Mask menu commands let you invert a mask, show and hide the mask, change the mask (film) color, display all three image planes (red, green, and blue) or an individual plane, and save up to three masks to reuse in the future.

Inverting the Mask

PhotoFinish lets you invert a mask. You can quickly mask the exact areas that are currently selected and select the areas that are currently masked without using the selection tools. The masked and selected areas are reversed so you can make changes to the masked area without losing the area selection. You can also invert the mask if you want to select a color from the masked area.

This feature is useful when you want the techniques used to retouch an edited area to also affect the masked areas. For example, if you just lightened the selected area, use **Invert Mask** to select all masked areas and lighten the rest of the image to the same degree.

To invert the mask, choose **Invert Mask** from the Mask menu.

Showing and Hiding the Mask



To show the current mask that surrounds the cutout, click on the Show Mask Film button on the AutoBar or choose **Show Mask Film** from the Mask menu (a check mark appears next to the command).

You can hide the mask at any time to compare the continuity of tones, shades, and image detail next to the selected area you are retouching. The masked area remains protected, and edits you make while the mask is hidden affect only the selected area. You can also hide the mask if you want to select a color from the masked area.

To hide the mask, choose **Show Mask Film** from the Mask menu.

Changing the Color of the Mask

You can change the color of the mask to improve contrast with the selected area or to see more image detail through the mask. For example, if your image has mostly red tones, choose a mask color other than red so you can see the image detail more clearly.

Choose **Film Color** from the Mask menu and then choose the desired color from the cascading menu.

Using the Painting Tools in Mask Mode

Once you have displayed the mask as a film color, you can use the different painting tools to add detailed areas to the protective mask area.

Viewing Planes and Masks

Typically when you are viewing a picture, you are looking at a combination of the red, green, and blue planes. If you want to determine the amount of red, green, or blue in a picture, choose **Planes** from the Mask menu to view the individual color planes.

When you select one of the color planes from the Planes submenu, portions of the picture that match that color appear as grays.



To restore all the image planes, click on the All Image Planes button on the AutoBar or choose **Planes>All Image Planes** from the Mask menu.

The Planes menu also lets you display masks that you have previously saved (mask plane 1, 2, and 3), the mask film only, and the mask film with the image.

Saving and Loading a Mask

PhotoFinish lets you save up to three unique masks that you can reuse (load) at a later time. This is useful if you have similar pictures that have a consistent area you want to protect from edits.

To save a mask, create a cutout with a selection tool, and then choose **Save Mask To** from the Mask menu to save the current mask as Mask plane 1, 2, or 3.

To recall or load a previously saved mask, choose **Load Mask From** from the Mask menu and choose Mask plane 1, 2, or 3.

MANIPULATING A CUTOUT

Once you have defined a cutout, you can move, delete, copy, paste, crop, feather, add to and subtract from, and resize it via the boundary and based on similar colors.

Refer to the “Enhancing and Retouching” and “Painting” chapters for information on applying filters and special effects and fine-tuning a cutout.

Moving a Cutout to the Clipboard



Click on the Cut button on the AutoBar or choose **Cut** from the Edit menu to remove a cutout from a picture and place it on the Clipboard. The cut area is replaced with the current background color.

To cut more of the picture than is displayed in the picture window, zoom out before you define the cutout.

Deleting a Cutout

Press **Del** on the keyboard or choose **Delete** from the Edit menu to delete a cutout. The deleted area is replaced with the current background color and is not copied to the Clipboard.

To delete more of a picture than is displayed, zoom out before you select the area. To remove the cutout and place it on the Clipboard, choose **Cut** from the Edit menu.

Copying a Cutout to the Clipboard



To copy a cutout to the Clipboard, define the area you want to copy with a selection tool. Then click on the Copy button on the AutoBar or choose **Copy** from the Edit menu.

Once the selected area has been copied to the Clipboard, you can use the Paste button or command to put the cutout into another picture or elsewhere in the same picture.

Copying a Cutout to a File

To copy a cutout to a file on disk, define the area you want to copy with a selection tool and choose **Copy To** from the Edit menu. Select a drive, directory, and filename for the file.

Pasting a Cutout from the Clipboard



Use the Paste button on the AutoBar or choose **Paste** from the Edit menu to insert a picture from the Clipboard into the active picture.

If you paste a cutout that contains colors not included in the palette of a 256-color picture, the colors in the cutout will change. To avoid an unwanted change, you may want to convert the picture to 24-bit color mode first.

When you paste from the Clipboard, the graphic appears as a cutout surrounded by the marquee. You can manipulate the pasted cutout before permanently placing it.

To permanently place the cutout, click outside the marquee.

Once the cutout is in the picture window, you can use Edit menu and Image menu commands to manipulate the cutout.

Pasting a Cutout Behind a Selected Area

You use the Paste Behind command to position an entire image or part of an image behind an area you define with one of the selection tools. You can use the Paste Behind command to create realistic composite images.

To paste a cutout behind a selected area:

1. Copy or cut an entire picture or a portion of a picture to the Clipboard.
2. Use one of the selection tools to define the area behind which you want to place the cutout. You can define an area in the same picture you made the cutout or in a different picture.
3. Choose **Paste Behind** from the Edit menu. The pasted cutout appears behind the area you selected surrounded by a marquee.
4. If necessary, move the pasted cutout by dragging it or choose **Paste Controls** from the Edit menu to adjust the blending of the cutout with the image.
5. To permanently place the cutout, choose a tool and click outside the marquee, or choose **Select None** from the Mask menu.

Using the Paste Controls

Before you permanently place a pasted cutout, you can use the Paste Controls command to adjust the opacity of the cutout and lighten or darken the cutout.

In addition, if you do not want all of the cutout pasted, you can specify with the Floating Image Range controls which colors (or grays) in the cutout you do want to paste.

Similarly, if there is part of the underlying image that you want to show through the pasted cutout, you can specify with the Underlying Image Range controls the colors (or grays) you want to protect.

You can use the Floating and Underlying Image Range controls to create unique effects when working with composite images. Since you can easily cancel any adjustments you make, feel free to experiment with the range controls and preview the effects.

To control the opacity and brightness of a pasted cutout:

1. Choose **Paste Controls** from the Edit menu.
2. To help you preview the effects of your changes, reposition the Paste Controls dialog box so the active picture is visible.
3. To adjust the opacity of the pasted cutout, drag the slider to the desired setting. A value of 0 makes the cutout transparent (not visible at all) while a value of 100 makes the cutout opaque (fully visible).
4. To adjust the brightness of the pasted cutout, choose the desired option from the Selection drop-down list. **Normal** returns the cutout to its original brightness.

To adjust what is pasted and what is protected in the underlying image:

1. Click on the Range Controls button in the Paste Controls dialog box.
2. If you are working with a color image and you want to adjust all three color channels at the same time, click on the Adjust all colors box.
3. To prevent portions of the cutout from being pasted, specify the range of pixel values that you want to paste by dragging the Floating Image Range sliders to the desired settings.

Any pixels in the cutout that fall outside the range will not be pasted onto the underlying image. For example, a range of 20 to 255 prevents pixels in the cutout with a value of 1 to 19 from being pasted. A range of 0 to 255 results in the entire cutout being pasted while a single value range of 255 prevents the entire cutout from being pasted.

4. To protect portions of the underlying image from being pasted over, specify the range of pixel values that can be pasted over by dragging the Underlying Image Range sliders to the desired settings.

Any pixels in the underlying image that do not fall within this range will not be pasted over by the cutout and will be visible. For example, a range of 41 to 255 protects pixels in the underlying image with a value of 1 to 40. A range of 0 to 255 does not protect any of the underlying image while a single value range of 255 protects all the pixels, preventing the entire cutout from being pasted.

5. To apply the range control adjustments to the picture, click on **OK**.
6. To permanently place the cutout, choose a tool and click outside the marquee, or choose **Select None** from the Mask menu.

Pasting a Cutout from Disk

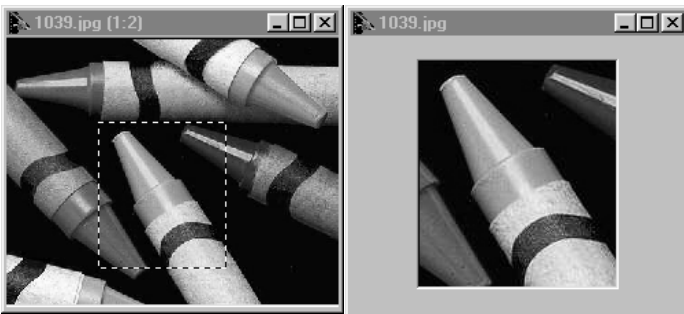
Choose **Paste From** from the Edit menu to insert a picture file from disk into the active picture. Select the drive, directory, and filename of the picture you want to insert.

When you paste from a file, the picture appears on top of the active picture surrounded by a marquee. If the pasted picture covers the active picture entirely, resize it so you can permanently place it by clicking outside the marquee.

Cropping a Picture



Cropping lets you discard portions of a picture that are outside the selected area. To use the Crop command, you must first select an area with the Box Selection tool. Then click on the Crop button on the Options Bar or choose **Crop** from the Edit menu to discard portions of a picture outside the selected area.



Feathering the Edges of a Cutout

You can blend the edges of a cutout so they can be smoothly integrated into pasted areas. This makes cut and paste operations less obvious. The Feathering option assigns gray values to the pixels immediately surrounding the cutout border to smooth the edges and remove any jagged areas of the selection.

To feather the edges of the cutout, use the Feather button on the Options Bar or choose **Feather** from the Mask Menu. Enter a value between 1 and 100 in the Feather box (a higher value results in a greater degree of blending).

Note The effect of the feathering is visible after you clear the mask.

Resizing Freehand

Click on the Resize button on the Options Bar or choose **Transform>Free Resize** from the Image menu to freehand resize a defined area. A check mark appears next to the command to indicate it is selected.

Handles appear on the corners of the marquee so you can freehand resize the selected area. Drag a handle to stretch or shrink the picture. Hold down **Shift** while dragging to proportionally resize the picture. Click on the Select None button on the Options Bar to paste the resized cutout.

Resizing by Specific Amounts



Related Help Topics

Resizing Your Picture

Resizing Freehand

Choose **Transform>Resize** from the Image menu to resize an entire picture or a defined area by specific amounts.

Select the unit of measure you want to use. Adjust the Width and Height values. Choose **Preserve Aspect Ratio** to keep the same height and width ratio as in the original picture.

Note If you resize a 256-color picture, the resized image may appear blocky. You may want to convert it to 24-bit color or grayscale first.

Flipping and Rotating a Cutout



Original



Rotate Arbitrary 22.5 °



Flip Horizontal



Flip Vertical

Choose **Transform>Horizontal** or **Transform>Flip Vertical** from the Image menu to flip a picture or cutout on its vertical or horizontal axis.

Choose **Transform>Rotate** from the Image menu to rotate a picture or cutout. Choose the scale option you want and then specify an arbitrary angle of rotation, or select 90 or 180 degrees. Choose clockwise or counterclockwise.

CANCELING (DESELECTING) A CUTOUT

When you are satisfied with all of the edits made to a cutout, you can cancel (deselect) it and work on another area. When you deselect a cutout, you also clear the mask.

When you cancel a cutout, the marquee disappears from around the cutout and any changes you made are pasted into the picture.

To cancel a cutout, use the Select None button on the Options Bar, choose **Select None** from the Mask menu, or click outside the cutout with any of the selection tools.

Note The mask is automatically removed when you choose **Paste** from the Edit menu, so you can paste an insert anywhere on the image.

Enhancing and Retouching

Customizing the appearance of a picture or cutout is easy using the automatic or do-it-yourself *PhotoFinish* enhance and retouch tools.

With the Auto Enhance command, you can let *PhotoFinish* do the work for you. With a click of a mouse button, *PhotoFinish* can take a poorly exposed, out-of-focus, messy photograph and transform it into a beautifully enhanced image. You can also use the individual Auto commands on the Image menu to automatically enhance a specific aspect of an image.

With the do-it-yourself enhance and retouch commands, you can:

- ☐ Apply one or more Filters to enhance or reduce intensity and tone, hide defects, or reveal hidden detail
- ☐ Apply a Special Effect to give your picture immediate visual impact
- ☐ Use the Tune commands to improve different aspects of a picture, such as the color, brightness, or contrast
- ☐ Use the retouch tools on the Tool Selector Bar to improve the appearance of small areas freehand without affecting the entire picture (for example, you can remove a blemish or smooth a rough edge)



The best way to become familiar with the different enhancement and retouching features is to experiment. In many instances, you can preview the effect of an enhancement before actually applying it to an image. In addition, the Undo command is usually available if you aren't pleased with the result of a tool or command.

ENHANCING AND RETOUCHING A PICTURE

Here are a few suggestions that will help you determine the commands and tools to use when you retouch or enhance a picture, as well as the order in which to use them. Depending on the picture, you may need to use all or none of them. The commands are found on the Image menu, and the tools are found in the Tool Selector Bar. Each is explained in detail later in this chapter.

Note If your picture is black-and-white or 256 colors, consider converting it to 24-bit color or grayscale for best enhancement results. You can convert it back to the original color mode when you have finished applying enhancements.

To enhance a picture:

1. Click on the Auto Enhance button on the AutoBar. If you don't like the automatic enhancements, click on the Options button to change the selected options, or click on **Cancel** and adjust the picture with the commands and tools described below.
2. Choose **Auto>Straighten** and **Auto>Crop** from the Image menu to straighten the picture and eliminate empty borders.

Note It is important to crop a picture before applying automatic enhancements so that *PhotoFinish* does not analyze the unwanted area when performing enhancement calculations. By including only the area you want, you improve the quality of the results.

3. Choose **Tune>Equalize** to adjust the range of color and contrast in your picture. Choosing this command and accepting the default sample is, in many cases, all you need to do to satisfactorily enhance a picture.
4. If your picture is too light, too dark, or lacks contrast, choose **Auto>Brightness/Contrast**. For more precise control, choose **Tune>Brightness/Contrast**.
5. If you need to adjust only the lighter or darker regions without affecting the other areas of the picture, choose **Tune>Color/Gray Map**.
6. If the picture is blurred or lacks detail, choose **Auto>Sharpen**. For more precise control, choose **Filter>Sharpen**.
7. You can remove unwanted moiré patterns from a newspaper or magazine halftone by choosing **Auto>Remove Moiré**. For more precise control, choose **Filter>Remove Moiré**.
8. Choose **Filter>Remove Spots** to eliminate unwanted spots. This filter produces the best results when applied to a black-and-white image.
9. If you need to reduce the amount of detail in a picture—for example, to smooth a grainy photograph, choose **Filter>Blend**.
10. If you want to adjust the intensity of colors in the picture, choose **Auto>Saturation**. For more precise control, choose **Tune>Hue and Saturation**.
11. If you want to correct a color balance problem, choose **Tune>Hue and Saturation** and adjust the Hue settings.
12. You can add visual impact to your picture with one or more Special Effect commands.

To retouch an area of a picture:



1. Use the Contrast and Brighten Paintbrush to create highlights and enhance shadows.
2. Use the Blend Paintbrush to smooth a “grainy” area, soften an abrupt edge, or blend an overly sharpened region.
3. Use the Smudge Paintbrush to minimize blemishes, hide imperfections, and create special effects.
4. Use the Clone tool to cover an imperfection with pixels duplicated from another area of the picture. For example, you can use this tool to cover a blemish or duplicate a button on a coat.
5. Use the Sharpen Paintbrush to bring out detail and to enhance a blurred or fuzzy area.

AUTOMATICALLY ENHANCING A PICTURE



Related Help Topics

Improving the Quality
of a Picture

Click on the Auto Enhance button on the AutoBar or choose **Auto Enhance** from the Image menu to automatically enhance the active picture. *PhotoFinish* can straighten, crop, and sharpen your picture as well as remove moiré patterns and adjust the brightness, contrast, and saturation. Check the Options boxes in the Auto Enhance dialog box to change the automatic enhancement settings. Select the check box next to the options you want. Keep in mind that Saturation is only available for 24-bit color pictures. Click on **Begin** to start enhancing. Enhancement progress is displayed in the Progress box. After the enhancement is complete, click on **Accept** to apply the changes to the picture or **Cancel** to return to the picture without applying the changes.

STRAIGHTENING AND CROPPING A PICTURE



Straightening and cropping a picture is only the first step. On the following pages you will see the above photo dramatically improve as the PhotoFinish tunes, filters, and retouching tools are applied.

Straightening a Picture



Related Help Topics

Automatically
Straightening an Image

Automatically Cropping

Choose **Auto>Straighten** from the Image menu to automatically straighten the active picture.

Always straighten a picture before you crop, as straightening can change the borders.

PhotoFinish cannot automatically straighten a picture if the border color is too similar to the picture's background color.

Cropping a Picture



Helpful Hint

If **Auto>Straighten** doesn't give the desired results, try this: Trace the top edge of the picture with the Line tool and note the angle in the status bar.

Choose **Undo** from the Edit menu to delete the line, then choose **Transform>Rotate** from the Image menu. Enter the angle.

Choose **Auto>Crop** from the Image menu to automatically remove blank borders from the active picture. *PhotoFinish* cannot automatically crop a picture if the border color is too similar to the picture's background color.

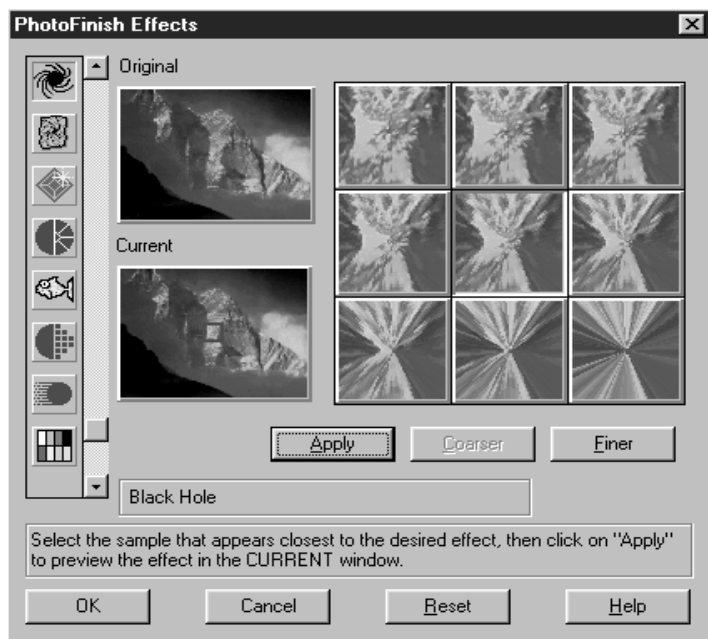
You can also manually define the area to be cropped by clicking on the Box Selection tool and then on the Crop button on the Options Bar, or by choosing **Crop** from the Edit menu. Areas outside the cutout are discarded.

It is important to crop a picture before applying automatic enhancements so that *PhotoFinish* does not analyze the unwanted area when performing enhancement calculations. By including only the area you want, you improve the quality of the results.

Note The Undo command on the Edit menu is unavailable after you use the Auto>Straighten and Auto>Crop commands. Be sure to save any changes *before* you use the commands. If you do not like the results, choose **Revert** from the File menu.

CHOOSING A FILTER, SPECIAL EFFECT, OR TUNE

In most instances, when you choose **Filter**, **Special Effect**, or **Tune** from the Image menu to enhance a picture or cutout, the *PhotoFinish* Effects dialog box appears.



The dialog box indicates the command you selected and displays samples of the effect applied in different intensities to a portion of the picture.

You can apply the currently selected effect and then choose another Filter, Special Effect, or Tune command by selecting the corresponding button in the far left column (use the vertical scroll bar to access additional buttons).

In instances where the *PhotoFinish* Effects dialog box does not appear, *PhotoFinish* automatically applies the Filter or Special Effect.

Using the *PhotoFinish* Effects Dialog Box



Helpful Hint

Many of the Filter, Special Effect, and Tune commands are available only for grayscale and 24-bit color pictures. Convert your picture to one of these modes if the command you want is not available. You can convert your picture back to the original color mode when you are finished.

The *PhotoFinish* Effects dialog box makes it easy to enhance a picture or cutout and preview the effect before applying it to the picture. It contains a preview of how the selected filter, special effect, or tune will affect the active picture.

If you select a cutout before choosing the Filter, Special Effect, or Tune command, the selected area appears in the samples in the *PhotoFinish* Effects dialog box.

The *PhotoFinish* Effects dialog box contains the following:

- A scaled-down representation of the original picture. The original picture does not change when you apply a sample; it is there to help you make before-and-after comparisons.
 - A scaled-down representation of the current picture to which you are applying a sample. The current picture gives you a chance to preview the effect before you apply it to the actual image.
 - Samples of the effect in different intensities. In some instances there is only one sample.
 - A blue highlight square in the current picture that represents the portion of the picture in the samples. (If you selected a cutout before accessing the *PhotoFinish* Effects dialog box, the blue highlight square corresponds to the cutout.) You can resize the highlight square or recreate it in a different location.
- Note** If you selected a cutout before choosing the Filter, Special Effect, or Tune command, repositioning the blue highlight square only changes the portion of the image displayed in the samples. *PhotoFinish* applies the sample you select to the original cutout.
- Coarser and Finer buttons, which let you increase and decrease the intensity differences between the samples. The availability of these buttons depends upon whether there are additional samples to display.

- An **Apply** button, which applies the currently selected sample to the current picture for preview purposes. You can also apply a sample to the current picture by double-clicking on it. When you apply a sample, the intensities of the remaining samples are adjusted based on the intensity of the sample you applied.
- A **Reset** button, which lets you remove all samples you have applied to the current picture. The effects reflected in the current picture are not applied to the actual picture until you click on **OK**.
- Effect-specific buttons or check boxes. For example, if you select the **Apply Paper** effect, a **Paper** button appears which lets you access the **Change Paper Settings** dialog box. If you choose **Texturize**, a **Load** button appears, letting you load a texture you want to apply.

SELECTING AND APPLYING A SAMPLE

1. If you want to increase or decrease the intensity differences between the samples, click on the **Coarser** and **Finer** buttons.
2. To apply a sample to the **Current** (preview) picture, click on the corresponding square to select it and then click on **Apply** or double-click on the sample.
3. To apply a different sample of the current effect, repeat step 2.
4. To apply a different effect, select the corresponding icon in the far left column and then repeat step 2.
5. To reset the **Current** picture to its original state, click on **Reset**.
6. To apply the effects shown in the **Current** picture to the actual picture, click on **OK**.

If necessary, you can choose **Undo** from the **Edit** menu to remove the effects from the actual picture.

Equalizing the Colors in a Picture



Related Help Topics

Changing Your
Highlights and
Shadows

Equalizing is used to automatically adjust the “exposure” of an image to the best possible range. It changes the darkest color in your picture to black, the lightest color in your picture to white, and “stretches” the colors in between. This feature is useful for improving “muddy” pictures.

Note When equalizing the entire picture, you get better results if you first use the Crop command to remove unwanted areas of the image.

Choose **Tune>Equalize** from the Image menu to apply samples of the Equalize effect from the *PhotoFinish* Effects dialog box to the active picture.

ADJUSTING THE BRIGHTNESS AND CONTRAST OF A PICTURE



Related Help Topics

Automatically Adjusting
Brightness and Contrast
Brightening Freehand
Changing Contrast
Freehand

Adjusting brightness lightens or darkens the color in the picture, just as a photographer may use dodging and burning techniques when printing a negative. Adjusting the contrast changes the distinction between light and dark areas.

Choose **Auto>Brightness and Contrast** from the Image menu to automatically adjust the brightness and contrast of the active picture.

Choose **Tune>Brightness and Contrast** to apply samples of pre-calculated brightness and contrast adjustments in the *PhotoFinish* Effects dialog box to the active picture or cutout.

Adjusting the Brightness and Contrast Freehand



Use Brighten Paintbrush and Contrast Paintbrush to adjust the brightness and contrast of a small area. Click on the paintbrush you want, adjust the settings on the Options Bar, and drag with the left mouse button. Select a different value or click on the tool to paste the changes. Brush again to increase the effect.

ADJUSTING THE COLOR/GRAY MAP



The picture on the left shows the Magic Wand tool being used to select an area of similar color (the background). Note that only the selected area is affected by changes to the Color/Gray Map.



Helpful Hint

As illustrated by the examples at the top of the page, you can adjust parts of a picture without affecting the whole. In this example, the Magic Wand tool was used to select the low-contrast background. Next, the Color/Gray Map command was used to darken only the areas inside the marquee.

Edit the Color/Gray Map to adjust the brightness, contrast, or color information over a range of shades. For example, if the bright colors are too bright but the dark colors are perfect, you can adjust only the bright colors without changing the dark colors. You can also adjust each color channel (red, green, or blue) individually.

Choose **Tune>Color/Gray Map** from the Image menu to apply Color/Gray Map samples in the *PhotoFinish* Effects dialog box to the active picture.

SHARPENING A PICTURE TO ENHANCE DETAIL



Sharpening a picture enhances hidden details and improves out-of-focus images.



Related Help Topics

Automatically
Sharpening an Image
Sharpening Freehand

Choose **Auto>Sharpen** from the Image menu to automatically sharpen the details of the active picture.

Choose **Filter>Sharpen** from the Image menu to apply sharpening samples in the *PhotoFinish* Effects dialog box to the active picture.

Sharpening a Small Area



Use Sharpen Paintbrush to adjust the sharpness of a small area. Adjust the settings on the Options Bar, and then point and drag with the left mouse button over the area you want to sharpen. Avoid brushing over your image repeatedly—it is easy to over-sharpen.

Hold down **Shift** while dragging Sharpen Paintbrush to constrain the tool vertically or horizontally.

BLENDING A PICTURE TO SOFTEN COLORS AND SMOOTH TEXTURES



The Blend filter or the Blend Paintbrush (as shown here) can be used to retouch imperfections.

Blending a picture softens colors and smooths textures and rough edges. Choose **Filter>Blend** from the Image menu to apply samples of the Blend effect in the *PhotoFinish* Effects dialog box to the active picture.

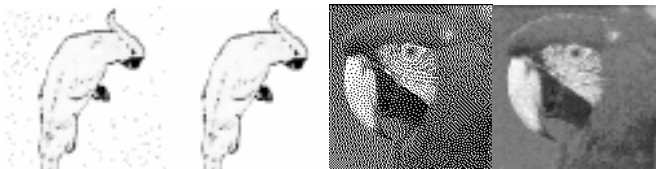
Blending a Small Area



Use Blend Paintbrush to smooth a small area. Adjust the settings on the Options Bar, and then point and drag with the left mouse button over the area you want to blend.

While it is best to follow the contours of what you are blending, you can hold down **Shift** while dragging Blend Paintbrush to constrain the tool vertically or horizontally.

REMOVING SPOTS AND MOIRÉ PATTERNS FROM A SCANNED IMAGE



Related Help Topics

Removing Moiré
Patterns from Your
Image

Removing Spots from
Your Image

Viewing *PhotoFinish*
Effects Samples

A moiré pattern sometimes results when you scan a photograph from a printed document, such as a magazine or newspaper. Moiré patterns also may appear after you convert a picture from 256 colors to 24-bit color. Removing moiré patterns gives a softer, more blended look to scanned halftones. Spots can result from a poor quality original or dust on the scanner glass.

Choose **Filter>Remove Spots** or **Filter>Remove Moiré** from the Image menu to apply precalculated samples in the *PhotoFinish* Effects dialog box to the active picture. You can also choose **Auto>Remove Moiré** from the Image menu to automatically remove moiré patterns from the entire active picture.

ADJUSTING THE INTENSITY AND COLOR OF A PICTURE

Choose **Auto>Saturation** from the Image menu to automatically adjust the intensity of colors displayed in the active picture.



Related Help Topics

Adjusting Hue and
Saturation

Viewing *PhotoFinish*
Effects Samples

Choose **Tune>Hue and Saturation** from the Image menu to apply samples of precalculated adjustments to the active picture or cutout.

SMOOTHING ROUGH EDGES AND REMOVING IMPERFECTIONS



Related Help Topics

Smudging Freehand
Blending Freehand
Replacing One Area
with Another Freehand

PhotoFinish includes several tools you can use to repair the small imperfections that occur when you scan images. You can use tools individually or as an ensemble. For example, you might use the Clone tool to cover an imperfection with another area of the picture, and then use the Smudge Paintbrush Grainy tool type and the Blend Paintbrush to smooth the area, removing any variance in color or tone.

Note Hold down **Shift** while dragging a retouch tool to constrain the tool vertically or horizontally.

Using the Smudge Paintbrush



The Smudge Paintbrush tool “smears” or “splatters” colors and tones in a small area. Adjust the settings on the Options Bar, and then point and drag with the left mouse button over the area you want to smudge.

Use the Grainy tool type to add texture to areas that have become overly blended. Use the Smear tool type to cover small imperfections and smooth rough edges.

Using the Blend Paintbrush



You can use the Blend Paintbrush tool to smooth textures, colors, or rough edges. Adjust the settings on the Options Bar, and then drag with the left button along the rough edge. If you are not satisfied with the results, choose **Undo** from the Edit menu, change the tool settings, and try again.

Using the Clone Tool



In the above series of pictures, the Clone tool was used to remove the power lines by cloning areas of the building and sky so that they covered the power lines and the telephone pole.



You can use the Clone tool to cover an imperfection by using pixels duplicated from another area of the picture. Adjust the settings on the Options Bar, and then press and hold **Ctrl** while you click on the area you want to duplicate. Macintosh users, press and hold the **Option** key while you click on the area you want to duplicate. Then point to the imperfection and drag to cover the area with the duplicated pixels.

ADDING VISUAL IMPACT TO A PICTURE



Related Help Topics

Using Filter
Commands

Using Special Effect
Commands

Viewing PhotoFinish
Effects Samples

With *PhotoFinish*, you can completely alter a picture, creating new and interesting effects that can add significant visual impact.

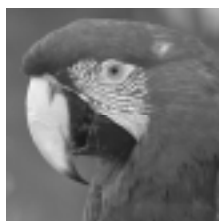
Choose **Filter** and **Special Effects** from the Image menu to augment and exaggerate your picture, to create unusual effects by broadening or reducing the range of colors and tones, and to manipulate the pixels that make up the picture to produce striking results.

Experimenting with the various filters and special effects is the fun part of image processing. Try combining them or selecting extreme custom options. You are limited only by your imagination.

Here are a few things to keep in mind as you apply filters and special effects to a picture:

- ☐ You can apply filters, special effects, and tunes to the entire picture or to a cutout.
- ☐ For best results, convert the picture to grayscale or 24-bit color. Most of the filters and special effects work better and faster if the picture is in one of these color modes.
- ☐ The Outline special effect works best on black-and-white pictures or pictures that have been posterized.
- ☐ Click on the Reset button in the *PhotoFinish* Effects dialog box to return the Current picture to its original state.
- ☐ If you have applied an effect to the actual picture and want to remove the effect, choose **Undo** from the Edit menu.

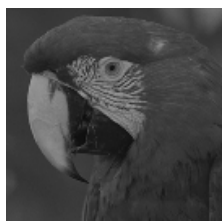
Filters Reference



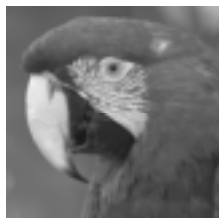
Original



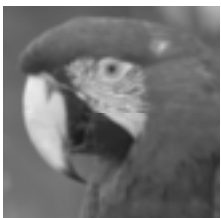
AddNoise



Antique



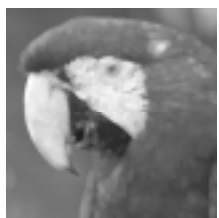
Blend



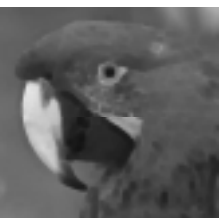
Blur



Diffuse



Maximum



Minimum



Posterize



Sharpen



Original



Remove Moiré



Using a Filter

You use the Filter commands on the Image menu to select a filter and apply it to the active picture or cutout. When you choose a Filter command, the *PhotoFinish* Effects dialog box appears. This lets you apply precalculated samples and preview the effect.

To apply a filter:

1. Choose **Filter** from the Image menu and then choose a specific Filter command. The *PhotoFinish* Effects dialog box appears.
2. If you want to increase or decrease the intensity differences between the samples, click on the Coarser and Finer buttons.
3. To apply a sample to the Current (preview) picture, click on the corresponding square to select it, and then click on **Apply** or double-click on the sample.
4. To apply a different sample of the current effect, repeat step 3.
5. To apply a different effect, select the corresponding icon in the far left column and then repeat step 3.
6. To reset the Current picture to its original state, click on **Reset**.
7. To apply the effects shown in the Current picture to the actual picture, click on **OK**.

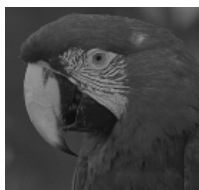
If necessary, you can choose **Undo** from the Edit menu to remove the effects from the actual picture.

A description of each filter follows.



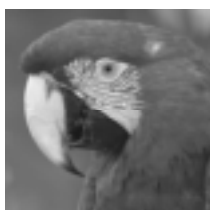
Add Noise

The Add Noise filter creates the appearance of a grainy photograph. Applying the high intensity sample of this filter creates a granite effect. Add Noise is especially useful to give texture to a flat, over-blended area. Use a selection tool to define the area and add enough noise to match the surrounding area. This filter is available only for grayscale and 24-bit color pictures.



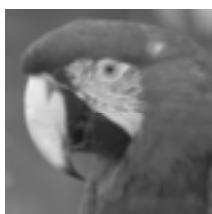
Antique

The Antique filter creates a sepia-tone effect by covering the image with a transparent dark brown color. The effect is similar to that of an old photograph. This filter is available only for 24-bit color pictures.



Blend

The Blend filter softens colors and smooths textures. It is especially useful to soften distracting background details in an image. This filter is available for grayscale and 24-bit color pictures.



Blur

The Blur filter simulates the appearance of an out-of-focus photograph. Blur is similar to Blend. By selecting a high-intensity blur sample in the PhotoFinish Effects dialog box, you can create the illusion of speed in an image. This filter is available for grayscale and 24-bit color pictures.

Note *To simulate motion, you might want to try the Motion Blur special effect.*



Diffuse

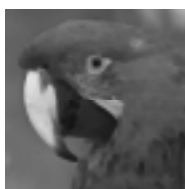
The Diffuse filter scatters the pixels in a picture. Applying a high-intensity sample of this filter makes the picture look as if you are viewing it through textured glass. This filter is not available for black-and-white pictures.



Maximum

The Maximum filter simulates the appearance of an impressionistic painting—the colors are lightened and fine detail is suppressed. Maximum is useful for lightening and blurring a distracting background. Applying a high-intensity sample of this filter makes the picture look as if it is painted with fewer colors and a wide brush. This filter is available for grayscale and 24-bit color pictures.

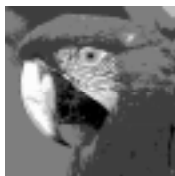
Note *For a subtly different effect, try using the Minimum filter or the Crystallize or Facet special effects.*



Minimum

The Minimum filter simulates the appearance of an impressionistic painting—the colors are darkened and fine detail is suppressed. Minimum is useful for darkening and blurring a distracting background. Applying a high-intensity sample of this filter makes the picture look as if it is painted with fewer colors and a wide brush. This filter is available for grayscale and 24-bit color pictures.

Note *For a subtly different effect, try using the Maximum filter or the Crystallize or Facet special effects.*



Posterize

The Posterize filter reduces the number of colors in the picture. The color mode of the picture remains the same. The lower the intensity of the sample, the more stark the picture appears. The boundaries between colors are enhanced and contrast is maximized. Use Posterize as a first step when using more than one filter. For example, apply Posterize and then use the Edge Detect special effect for an interesting result. This filter is available for grayscale and 24-bit color pictures.



Remove Moiré

The Remove Moiré filter removes the pattern that can result when you scan a picture from a newspaper, magazine, or other preprinted material. It is also useful for removing the patterns that may appear in a picture after you have converted it from 256 colors to 24-bit color. This filter is available for grayscale and 24-bit color pictures.





Remove Spots

The Remove Spots filter removes unwanted dots, speckles, or dust traces from an image. This filter is available for grayscale and 24-bit color pictures.



Sharpen

The Sharpen filter enhances details and improves out-of-focus images. Applying a sample in the PhotoFinish Effects dialog box will enhance edge sharpness. This filter is available for grayscale and 24-bit color pictures.

Special Effects Reference



Original



Apply Paper



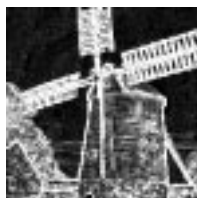
Black Hole



Crumple



Crystallize



Edge Detect



Emboss



Facet



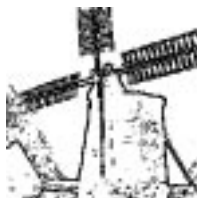
Fisheye Lens



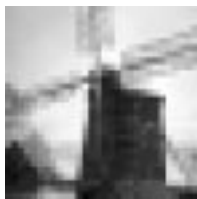
Mosaic



Motion Blur



Outline



Pixelate



Texturize



Twist

Using a Special Effect

Use the Special Effects commands on the Image menu to select an effect and apply it to the active picture or cutout. When you choose a Special Effect command, the *PhotoFinish* Effects dialog box appears, which lets you apply precalculated samples and preview the effect.

To apply a special effect:

1. Choose **Special Effect** from the Image menu and then select a specific Special Effect command. The *PhotoFinish* Effects dialog box appears.
2. If you want to increase or decrease the intensity differences between the samples, click on the Coarser and Finer buttons.
3. To apply a sample to the Current (preview) picture, click on the corresponding square to select it, and then click on **Apply** or double-click on the sample.
4. To apply a different sample of the current effect, repeat step 3.
5. To apply a different effect, select the corresponding icon in the far left column then repeat step 3.
6. To reset the Current picture to its original state, click on **Reset**.
7. To apply the effects shown in the Current picture to the actual picture, click on **OK**.

Choose **Undo** from the Edit menu to remove the effects from the actual picture.

A description of each special effect follows.



Apply Paper

The Apply Paper special effect makes the entire picture or cutout look as if it were printed or painted on a specific kind of paper. Click on the Paper button in the PhotoFinish Effects dialog box to load a different paper from the PAPERS folder. Select the surface texture you want and a direction for the grain. Invert reverses the grain. Choose the depth of the texture in the Advanced mode. If you use this special effect, you should use it as the very last step in editing a picture. This special effect is available for grayscale and 24-bit color pictures.



Black Hole

*The Black Hole special effect makes the active picture or cutout resemble a reflection in a concave mirror; that is, it appears to be “sucked” to the center. For best results with a 24-bit color or grayscale picture, first choose **Transform> Resize** from the Image menu to enlarge the picture by 200 percent before applying the special effect. Finally, choose **Transform> Resize** from the Image menu again to reduce the picture by 50 percent. This special effect is available for grayscale and 24-bit color pictures. This special effect works slowly because of the intensity of the calculations required. If you have a math coprocessor in your computer, this command will be faster.*

Note *For the opposite effect, try using the Fisheye Lens special effect.*



Crumple

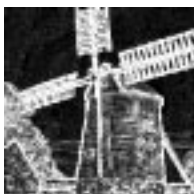
The Crumple special effect simulates the appearance of a crumpled piece of paper. For best results, create a new picture that is 25% larger than the picture you want to crumple, and then paste the original into the center of the new picture window. Apply the filter to the new picture, and then crop it to remove any unwanted margins. This special effect is not available for black-and-white pictures.



Crystallize

The Crystallize special effect simulates the appearance of an impressionistic oil painting. Applying a high-intensity sample of this filter makes the picture look as if you are viewing it through textured glass. This special effect is not available for black-and-white pictures.

Note *For a subtly different effect, try using the Maximum or Minimum filters or the Facet special effect.*



Edge Detect

The Edge Detect special effect traces the boundaries between colors. If your image includes small details, try blending or posterizing the picture before using the Edge Detect command. This special effect is available for grayscale and 24-bit color pictures.



Emboss

The Emboss special effect simulates the appearance of an image pressed into paper or metal. Applying a low intensity sample of this filter makes the picture look as if it were embossed in paper. Applying a high intensity sample results in the image looking as if it were pressed into metal. This special effect is available for grayscale and 24-bit color pictures.



Facet

The Facet special effect simulates the appearance of an impressionistic oil painting. Applying a high intensity sample of this makes the picture look as if you painted it with fewer colors and a wide brush. This special effect is available for grayscale and 24-bit color pictures.

Note For a subtly different effect, try using the Maximum or Minimum filters or the Crystallize special effect.



Fisheye Lens

*The Fisheye Lens special effect makes a picture or cutout resemble a reflection in a convex mirror; that is, it appears as if it is being pulled to the outside. For best results with a 24-bit color or grayscale picture, use the **Transform>Resize** command on the Image menu to enlarge the picture by 200 percent before applying the special effect. Finally, use the **Transform>Resize** command again to reduce the picture by 50 percent. This special effect is not available for black-and-white pictures. This special effect works slowly because of the intensity of the calculations required. If you have a math coprocessor in your computer, this command will be faster.*

Note For the opposite effect, try using the Black Hole special effect.



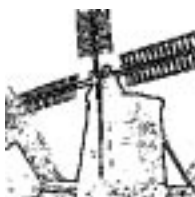
Mosaic

The Mosaic special effect makes your image look as if it were printed on tiles. If you want to apply other textures, use the Texturize special effect. This special effect is available for grayscale and 24-bit color pictures.



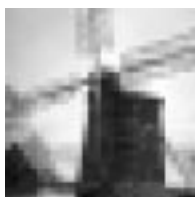
Motion Blur

The Motion Blur special effect simulates the appearance of movement. Select a high-intensity motion blur sample from the PhotoFinish Effects dialog box to create the illusion of speed in an image. This special effect is available for grayscale and 24-bit color pictures.



Outline

The Outline special effect creates a thin line around areas of different color. Choose a background color before you use this special effect. For best results, first apply the Posterize filter to reduce the number of colors in the picture or convert the picture to black-and-white line art.



Pixelate

The Pixelate special effect adds a blocky effect similar to that used by television news crews to hide a person's identity. Applying a high intensity sample of this filter results in a more pronounced effect and greater loss of detail. This special effect is not available for black-and-white pictures.



Texturize

The Texturize special effect adds texture to the picture. PhotoFinish includes many interesting textures that were copied to the TEXTURES directory when you installed the program. Any grayscale or 24-bit color picture can be superimposed on the active picture. This special effect is available for grayscale and 24-bit color pictures. Click on the Load button in the PhotoFinish Effects dialog box to select a texture. Select Invert Texture to reverse the colors of the texture when it is applied.



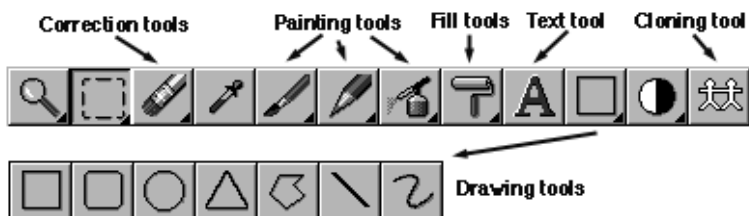
Twist

The Twist special effect rotates blocks of pixels within the image, giving the picture a broken, shattered look. This special effect is not available for black-and-white pictures.

Painting and Drawing

The natural art painting and drawing tools in *PhotoFinish* make it possible to produce original artwork that no one will believe you created on a computer. Regardless of your artistic ability, you can use the *PhotoFinish* painting and drawing tools to create impressive artwork including logos, charts, and other presentation graphics.

In addition to the painting and drawing tools, *PhotoFinish* provides you with color and gradient fill tools, cloning tools, a color replacer tool, and eraser tools. All of the tools are located on the *PhotoFinish* Tool Selector Bar.



If a black triangle appears at the bottom right corner of a tool, it indicates that there are additional tools in that tool family. To view the additional tools, press and hold the mouse button anywhere on the tool with the black triangle.

The best way to become familiar with the *PhotoFinish* painting and drawing tools is to experiment. Try each tool with different settings. You will soon find yourself painting like a pro.

USING A TOOL

Here is some basic information about using tools.

Choosing a tool

Click on the tool on the Tool Selector Bar you want to use. If the tool you want to use is in a tool family and not currently displayed, press and hold the mouse button on the appropriate tool, and then drag to the tool you want. Notice that the pointer assumes the shape of the tool when it is in a picture window.

Getting help with a tool

Display the Help topic for that particular tool.

Changing colors

When a painting tool is active, you can press and hold **Ctrl** (Windows) or **Option** (Macintosh) and click on a color in the picture to change the current foreground color. You can also use the Palette or the Eyedropper tool to change the foreground or background colors.

Choosing tool options

Use the Options Bar to select options for the current tool.

Painting straight brush strokes and symmetrical shapes

Hold down **Shift** to paint straight brush strokes with freehand paint tools.

Hold **Shift** to constrain the Line and Polygon tools vertically, horizontally, or at 45-degree angles.

Hold **Shift** to constrain the Box Selection, Elliptical Selection, and shape tools to circles, squares, or equilateral shapes.

Positioning a tool

Use measurement information displayed on the Status Bar to aid in positioning a tool.

PAINTING WITH THE NATURAL ART TOOLS



Related Help Topics

Using the Options Bar

Changing Tool
Settings

Selecting a Paper
Type

The natural art tools give you the ability to create artwork on your computer that is almost indistinguishable from artwork created using traditional artist's tools. They are fast, fun, and easy.

Although most natural art tools can be used regardless of the picture's color mode, you usually get the best results if you are working with a grayscale or 24-bit color picture.

Selecting Options

After you select a tool from the Tool Selector Bar, the options for that tool appear in the Options Bar. Some of the more commonly used options for the painting and drawing tools are described below.

In most instances, a Size mini scroll bar and Shape drop-down list appear so you can select the point size and shape you want to use.

In many instances, a Type drop-down list appears letting you select from a variety of effects for the selected tool. For example, if the Crayon tool is selected, you can choose from Basic Crayon, Dull, Oil Pastel, Sharp, or Waxy.

Some of the tool types have different effects depending on how fast you move the mouse or how much pressure you use with a pressure-sensitive digitizing tablet. For more information about the tool types for a particular tool, use Help.

Some of the tools have Spacing, Transparency, and Pressure settings. Spacing adjusts the distance between each drop of color as you drag the tool. Transparency is the amount of pigment in the paint. The more sheer the transparency, the lighter the paint appears. Pressure is the amount of force used to apply paint to the paper. Generally, the greater the pressure, the darker the brush stroke and the less prominent the paper grain.

Selecting a Paper



Helpful Hint

You can apply a paper texture to an image as well as custom artwork using the **Special Effect>Apply Paper** command.

Click on the Paper button on the Options Bar or choose **Paper** from the Options menu to select a different paper to use with the natural art tools. In addition to selecting a paper type, you can choose a surface and grain. Experiment with the different papers—each one will produce strikingly different results.

Some natural art tool types and the retouch tools do not respond to the selected paper. In addition, the drawing tools create flat images regardless of the paper.

You can apply a three-dimensional paper texture to the entire picture or a cutout by choosing **Special Effect>Apply Paper** from the Image menu. For best results, apply the same paper you used with the natural art tools after you are finished painting.

Using the Paintbrush



With the Paintbrush tool, you can simulate an artist's soft brush stroke and create interesting special effects. With the exception of Flat Color and Soft, all Paintbrush tool types vary in appearance depending on the selected paper. The following tool types are available:

Basic Paintbrush

Paints smooth, soft-edged brush strokes.

Flat Color

Paints solid color, hard-edged brush strokes that are not affected by the selected paper.

Jitter

Splashes paint droplets along the length of the brush stroke.

Jitter Rainbow

Splashes multicolored paint drops along the length of the brush stroke. The colors cycle through the hues of the rainbow using the selected color's saturation and brightness. The greater the tool width, the more slowly the colors change.

Jitter Two-Tone

Splashes paint drops along the length of the brush stroke. The colors gradually change from the foreground to the background color. The greater the tool width, the more slowly the colors change.

Neon

Paints smooth, soft-edged brush strokes that fade to white along the centerline of the stroke, simulating the glow of a neon tube. The effect is most visible when you paint on a dark area with a medium color in a 24-bit color picture.

Rainbow

Similar to Jitter Rainbow, paints smooth, soft-edged brush strokes that cycle through the hues of the rainbow using the selected color's saturation and brightness.

Soft

Paints smooth, soft-edged brush strokes that are not affected by the selected paper.

Two-Tone

Similar to Jitter Two-Tone, paints smooth, soft-edged brush strokes that gradually change hue from the foreground to the background color.

Wash

Paints smooth, soft-edged brush strokes with pale, diluted paint.

Wet Oil Paint

Paints smooth, soft-edged brush strokes where the foreground color gradually mixes with the color underneath, simulating the effect of an oil brush running out of paint on a canvas. Continuing to paint after the foreground color runs out smears the paint where you drag. Click and drag to mix and blend the paint under the stroke.

Using the Pen



With the Pen tool, you can simulate a freehand drawing created with several different pen types. The Quill tool type varies in appearance depending on the selected paper. All other Pen tool types are not affected by the paper choice. The following tool types are available:

Ballpoint

Paints smooth, soft-edged lines that simulate the effect of a ballpoint pen.

Basic Pen

Paints solid color, hard-edged lines. This tool type is especially useful for editing individual pixels at high zoom levels.

Calligraphy

Paints solid color, hard-edged lines as if you were using an angled nib.

Fine Point

Paints thin, soft-edged lines that simulate the effect of a fine-point pen. The lines are smaller than the tool width.

Medium Point

Paints smooth, soft-edged lines that simulate the effect of a medium-point pen. The lines are slightly smaller than the tool width.

Quill

Paints smooth, soft-edged lines that fade as the quill pen runs out of ink. The effect of this tool type varies according to the paper.

Using the Color Pencil



With the Color Pencil tool, you can simulate drawing with an art pencil. All pencils vary in appearance depending on the selected paper. The following tool types are available:

Basic Color Pencil

Paints moderately smooth, soft-edged lines.

Dull

Paints smooth, soft-edged lines that simulate a dull pencil tip.

Sharp

Paints moderately smooth, thin lines that simulate a sharp pencil tip.

Using Charcoal



With the Charcoal tool, you can simulate a freehand drawing created with several different types of artist's charcoal. All Charcoal tool types except Gritty vary in appearance depending on the selected paper. The following tool types are available:

Basic Charcoal

Paints a moderately grainy, soft-edged charcoal mark.

Gritty

Paints a somewhat grainy, soft-edged charcoal mark.

Soft

Paints a smooth, soft-edged charcoal mark.

Using Chalk



With the Chalk tool, you can simulate a freehand drawing created with several different types of artist's chalk. All Chalk tool types except Powdery vary in appearance depending on the selected paper. The following tool types are available:

Basic Chalk

Paints grainy, soft-edged chalk marks.

Chalk Pastel

Paints smooth, soft-edged chalk marks that gradually fade. Click and drag to smudge the colors already in the picture.

Powdery

Paints very smooth, soft-edged chalk marks.

Using the Marker



With the Marker tool, you can simulate drawing with various types of markers. Markers bleed when applied over an existing color. All markers vary in appearance depending on the selected paper. The following tool types are available:

Basic Marker

Paints smooth, soft-edged lines.

Felt Tip

Paints smooth, soft-edged lines that are heavier and more even than lines drawn with the Basic Marker.

Fine Point

Paints smooth, thin lines that are slightly smaller than the selected tool width.

Highlighter

Paints smooth, soft-edged lines with a high degree of transparency.

Smudgy

Paints smooth, soft-edged lines that smudge and blend more than the other Markers when applied over an existing color.

Using the Crayon



With the Crayon tool, you can simulate drawing with various types of crayons and pastels. All crayons vary in appearance depending on the selected paper. The following tool types are available:

Basic Crayon

Paints grainy, soft-edged crayon marks.

Dull

Paints dense, moderately smooth, soft-edged crayon marks.

Oil Pastel

Paints smooth, even, oil pastel marks that gradually fade to the background color. Drag with the left mouse button to mix the colors as if you were smudging them with your finger.

Sharp

Paints thin, dense crayon marks with grainy edges.

Waxy

Paints moderately smooth, semitransparent crayon marks with a very soft edge.

Using the Airbrush



With the Airbrush tool, you can simulate a painting created with an artist's airbrush. All Airbrush tool types build up color if you move the tool slowly or hold it stationary as you press the mouse button. Because the color is applied as a spray, the selected paper does not affect the appearance of the tool. The following tool types are available:

Basic Airbrush

Sprays very smooth, soft-edged strokes.

Bull's-Eye

Sprays a pattern of diffused concentric rings.

Fat Tip

Sprays very smooth, soft-edged strokes with heavy paint coverage.

Feather Tip

Sprays very smooth strokes that are smaller than the selected tool width.

Ring

Sprays a diffused ring pattern.

Using the Spraycan



With the Spraycan tool, you can simulate several types of spray paint. All Spraycan tool types build up color if you move the tool slowly or hold it stationary as you press the mouse button. Because the color is applied as a spray, the selected paper does not affect the appearance of the tool. The following tool types are available:

Basic Spraycan

Sprays moderately smooth, soft-edged strokes that build up if the Spraycan remains stationary.

Graffiti

Sprays moderately smooth, soft-edged strokes that run and drip if the paint accumulation becomes too thick.

Splatter

Sprays a diffused pattern of paint. Use this tool type to add texture to an overly blended area.

Two-Tone Splatter

Similar to the Splatter Spraycan, this tool type sprays a diffused mixture of the foreground and background color, with the foreground color prevalent. Click and drag if you want the background color to be prevalent.

Using the Smudge Paintbrush



With the Smudge Paintbrush, you can smudge and smear colors in your painting. The Smudge Paintbrush tool does not use colors from the Palette. Instead, it smudges the colors that are already in the painting. The Mix and Sprinkle tool types vary in appearance depending on the selected paper. All other Smudge Paintbrush tool types are not affected by paper choice. The following tool types are available:

Basic Smudge

Smudges the underlying colors. Similar to adding water to a watercolor painting.

Glaze

Smears the underlying colors, giving the appearance of a uneven, transparent glaze.

Grainy

Scatters pixels. Use this tool type to add texture to a flat or overly blended area.

Mix

Spreads colors as though you were mixing wet oil paints with your finger.

Smear

Smears colors very smoothly. Similar to dragging a wet brush over a wet oil painting.

Sprinkle

Spreads uneven spots of colors as though you were sprinkling water on a watercolor painting.

USING THE DRAWING TOOLS

The drawing tools let you draw boxes, boxes with rounded edges, circles, polygons, straight lines, and curves.



The drawing tools can be customized in the Options Bar. The drawing tools are not affected by the paper.

Selecting Options

All the drawing tools have a Size mini scroll bar so you can control the width of the lines you draw. With the exception of the Line and Curve tools, the drawing tools also have a Style option that lets you draw the edge of a figure, draw the edge and fill the interior, or just fill the interior.

The Box and Line tools have a Type option that allows you to select from a variety of tool types. With the Regular Polygon tool, you can select the number of sides, from 3 to 10.

Drawing Boxes, Ellipses, and Polygons



Related Help Topics

Drawing a Box

Drawing an Ellipse/
Circle

Drawing an Equal-
Sided Polygon

Drawing a Polygon

Use the Box, Rounded Box, Ellipse, Regular Polygon, and Polygon tools to draw different shapes. The Style option you select determines if the shape is hollow (edge only), edged and filled with background color, or just filled with background color. The foreground color is used for the edge color.

Drawing a Box or Rectangle



Click on the Box tool button to draw a square-edged box or rectangle. You can specify the Size (width) of the edges and the Style (edge only, edge and fill, fill only).

The following tool types are available:

Basic Box

Draws a hollow box or a box filled with the foreground color.

Horizontal Gradient

Draws a box and fills it with a gradient from left to right.

Vertical Gradient

Draws a box and fills it with a gradient from top to bottom.

Rectangular Gradient

Draws a box and fills it with a gradient starting in the center of the box.

Tile

Draws a box and fills it with the tile pattern currently loaded in the Tile Pattern command on the Options menu.

If you select a gradient tool type, you can control the midpoint of the gradient with Gradient Skew slider in the Options bar. For example, if you position the slider at the Start position, the midpoint will occur at the beginning or left side of the box. If the slider is at the End point, the midpoint will occur near the end of the right side of the box.

To draw a rectangle, position the pointer where you want the upper left corner to be and then drag until the shape is the size you want.

To draw a box, press and hold **Shift** while you drag to constrain the shape to a box.

Drawing a Rounded Box or Rectangle



Click on the Rounded Box tool button to draw a round-edge box or rectangle. You can specify the Size (width) of the edges and the Style (edge only, edge and fill, fill only).

To draw a rectangle, position the pointer where you want the upper left corner to be and then drag until the shape is the size you want.

To draw a box, press and hold **Shift** while you drag to constrain the shape to a box.

Drawing an Ellipse or Circle



Click on the Ellipse tool button to draw elliptical or circular shapes.

You can specify the Size (width) of the edge and the Style (edge only, edge and fill, fill only).

To draw an ellipse, position the pointer where you want the bottom right of the shape to be and drag until the shape is the size you want.

To draw a circle, press and hold **Shift** while you drag to constrain the shape to a circle.

Drawing a Regular Polygon



Click on the Regular Polygon tool button to draw a multisided shape (from 3 to 10 sides) with sides of equal length. Click on one of the numbered buttons on the Options Bar to select the number of sides. You can specify the Size (width) of the edge and the Style (edge only, edge and fill, fill only).

To draw a regular polygon, position the pointer where you want to the middle of the shape to be and drag until the shape is the size you want.

Press and hold **Shift** while dragging to keep the polygon pointing upward.

Drawing a Polygon



Click on the Polygon tool button to draw multi sided (up to 200 sides) shapes. You can specify the Size (width) of the edge and the Style (edge only, edge and fill, fill only).

Position the pointer where you want the polygon to begin and click. Now move the pointer (dragging is optional) to the end point of the next line segment and click. Repeat for each line segment. When all segments but the last are complete, double-click to finish the polygon and paste it into your picture.

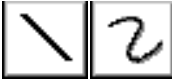
Press and hold **Shift** while dragging to constrain the sides of the polygon to horizontal lines, vertical lines, or 45-degree angles.

Drawing Concentric Ellipses and Regular Polygons

After you have drawn the initial shape, press and hold **Ctrl** and drag until the second shape is the size you want. Press **Shift** (Windows) or **Option** (Macintosh) while dragging to constrain the shape. A new ellipse or regular polygon appears with the same center as the first shape.

Note If you are drawing filled concentric shapes, be sure to draw the largest shape first.

Drawing Straight Lines and Curves



Use the Line tool to draw hard-edged straight lines or tile pattern lines.

The following tool types are available:

Basic Line

Draws a straight line. Use the Size and Shape options to change the width and look of the line.

Tile

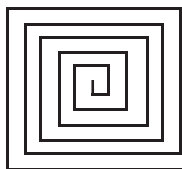
Draws a line using the tile pattern currently loaded through the Tile Pattern command on the Options menu. Use the Spacing option to control the spacing between the tiles.

To draw with the Line tool, point to where you want the line to begin and drag the pointer to where you want the line to end. Hold **Shift** as you drag to constrain the Line tool vertically, horizontally, or at a 45-degree angle. If you make a mistake, choose **Undo** from the Edit menu.

Use the Curve tool to draw hard-edged curves.

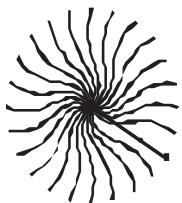
To draw with the Curve tool, point to where you want to begin and drag the pointer. When you release the mouse button, square handles appear on the ends of the line and circular handles appear along its length. Drag the square handles to position the ends of the curve, and then drag the circle handles to shape the curve. Click outside the curve to paste it.

Drawing Line or Curve Segments Joined End to End



Create the first line or curve segment normally (if you are drawing a curve, do not paste it). Position the pointer where you want the next segment to end, press and hold **Ctrl** (Windows) or **Option** (Macintosh), and click. *PhotoFinish* connects the point you specify with the end point of the previous segment. If you are creating a joined curve, shape the curve as you would normally. Continue adding joined lines or curves until your picture is complete. Choose another tool to paste the curves.

Drawing Line or Curve Segments Joined at a Common Point



Create the first line or curve segment normally (if you are drawing a curve, do not paste it). Click on the Draw Rays button on the Options Bar and then position the pointer where you want the next segment to end and click. *PhotoFinish* connects the point you specify with the starting point of the first segment. If you are creating a joined curve, shape the curve as you would normally. Continue adding joined lines or curves until your picture is complete. Choose another tool to paste the curves.

LOADING A TILE PATTERN

The Box and Line tools let you draw with a tile pattern. The Paint Roller tool lets you fill an area with a tile pattern. All three tools use the tile pattern currently loaded through the Tile Pattern command on the Options menu. While you can use any picture on disk as a tile pattern, several tile patterns were placed in a folder named “Tiles” when you installed *PhotoFinish*.

If a tile pattern is not loaded or you want to change the current tile pattern, choose **Tile Pattern** from the Options menu.

Select the folder that contains the tile pattern you want to use. (The “Tiles” folder is located in the *PhotoFinish* folder.)

Click on the tile pattern you want to use and click on **Open**, or double-click on the tile pattern.

FILLING AN AREA WITH A SOLID COLOR, A PATTERN, OR A GRADIENT



The Paint Roller tool lets you fill an area with the foreground color or a tile pattern. The Gradient tool lets you fill an area with a linear or radial gradient.

Filling an Area with a Color or a Tile Pattern

You can fill an entire picture or an area using the Paint Roller tool. You can define an area with one of the selection tools and/or use the Color Match slider to further control the area that is filled.

The following tool types are available:

Basic Roller

Fills the area with the foreground color.

Tile

Fills the area with the tile pattern currently loaded through the Tile Pattern command on the Options menu. Click on the Align to Upper Left button on the Options bar to align the tile fill with the upper left corner of the picture.

When you fill an area with a tile pattern, the pattern is repeated throughout the area. Tile patterns can enhance a bland background or add a three-dimensional effect.

Note If the current foreground color occurs in the tile pattern, it becomes transparent, allowing the background to show through.



Related Help Topics

Filling an Area

Paint Roller Tool
Options

Specifying Color
Tolerance

Understanding Color
Tolerance

Loading a Tile Pattern

To control the area that you fill with the Paint Roller tool, you can use the Color Match slider in the Options Bar. To limit the fill area to a single pixel value, move the slider to the Exact position and click on the color in the picture that you want to match. Only pixels in the picture that match that value will be filled. To increase the range of pixels that are filled, move the slider toward the All position. If the slider is at the All position, the entire picture or selected area is filled.

The Color Match slider is useful for filling the background of a picture without affecting the subject matter. For example, if the background is red and the subject matter does not have any red in it, you can

move the Color Match to a midpoint and then click on the red background. If the result is not exactly what you want, use the Undo command and adjust the Color Match slider.

To fill a picture or area with the Paint Roller tool, click on the picture or inside the area you defined. Only the drop on the end of the roller has to fit inside the area you want to fill. The Paint Roller is not affected by the selected paper.

If the area to be filled is not completely enclosed, the color “leaks out” to other areas of the picture. If this happens, choose **Undo** from the Edit menu, zoom in on the “break,” and use the Basic Pen tool to close the gap.

Using the Gradient Tool



Related Help Topics

[Changing the
Direction of Your
Gradient](#)

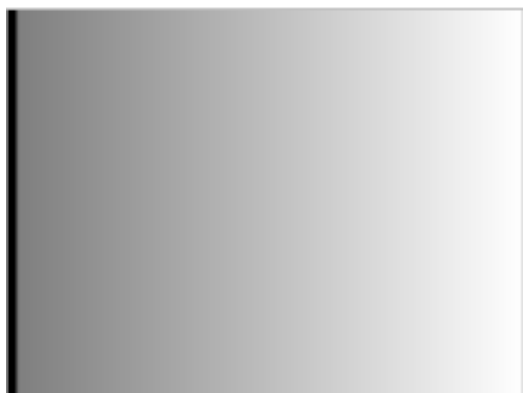
[Creating a Range of
Colors](#)

[Selecting Tool Colors](#)

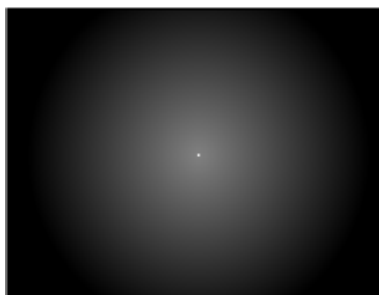
Use the Gradient tool to fill an area with a wash of color that changes hue from the foreground color to the background color.

You select a linear or radial gradient type, the color mode, and the midpoint of the gradient with the Skew range.

Linear type and Start position on Skew slider



Radial type and End position on Skew slider



Here are a few things you should keep in mind when creating a gradient:

- ☐ In a 256-color picture, smoother gradients can be achieved by selecting foreground and background colors of similar hue. For example, a gradient from dark red to light red is generally smoother than a gradient from blue to red.
- ☐ Because a 24-bit color picture has a much wider range of colors than a 256-color picture, you should convert a 256-color picture to 24-bit color before creating a gradient. You can convert the picture back when you are finished, but the gradient most likely will no longer be as smooth.
- ☐ If you cannot convert your 256-color picture to 24-bit color, you can choose **Palette>Range of Color** from the Options menu to create a range of similar colors. However, because changing the Palette of an existing 256-color picture can change the picture, you will probably want to create the color range before you start the picture.
- ☐ You do not need to convert a grayscale picture to achieve a smooth gradient.

CLONING AN AREA OF A PICTURE



Clone Source



Clone Destination



Result



Helpful Hint

If there is an overexposed or underexposed area in an otherwise good picture, open another copy of the picture, enhance the area using Image menu commands or *PhotoFinish* tools. Then clone the improved area over the original area.

Cloning within a single picture is useful if you want to replicate an area within the picture. For example, you can repeatedly clone a picture of a single tree until you have a forest. It is also useful for correcting unwanted imperfections and blemishes in scanned photographs.

Cloning is especially useful for creating special effects and adding emphasis to an object. For example, if you have a 24-bit color picture of an object on a colorful background, you can convert the picture to grayscale and then clone the gray background into the color picture.

Using the Clone Tool



Use the Clone tool to paint with pixels copied from another area. You can clone only within a single picture (you can not clone between two different pictures). The Clone tool is not affected by the selected paper.

To use the Clone tool:

1. From the Options Bar, select the point size and tool shape you want to use.
2. Press and hold **Ctrl** (Windows) or **Option** (Macintosh) and click on the source (the area you want to copy from).
3. Move the pointer to the position you want to copy to and drag the mouse to paint with pixels copied from the source area. A crosshair on the source moves as you move the pointer, letting you know what part of the source you are cloning. No cloning occurs after you reach the edges of your picture.
4. Hold down **Shift** while dragging to constrain cloning vertically or horizontally. Constraining the Clone tool is especially useful for correcting bad scan lines.
5. To change the starting point, simply point to another area and return to step 1.

Note You continue to clone with the original version of the source, even if it has been covered with cloned pixels. Click on the Clone tool button again to paste the cloned area. You can then use the pasted area as a clone source.

ADDING TEXT TO A PICTURE



Related Help Topics

Adding Text to Your Picture

Selecting a Font and Font Style



Use the Text tool to add text to your picture in the current foreground color. Adding text is useful if you want to identify a picture or explain its contents. You specify the font, font style (such as bold or italic), font size, color, and alignment. Any TrueType font currently on your computer (the default is Times New Roman, 18 point) is available. You can also edit existing text.

When you select the smooth edges font style, the edges of the text become softened, resulting in a smoother integration with the background.

The Text tool is not affected by the selected paper.

To add text to an image:

1. Position the pointer where you want to add the text and click. A blank text box with a flashing cursor appears (this is a “floating” text box).
2. In the text box, type the text you want to add to the image. Press **Enter** to start a new line.
3. To change the font attributes, click on **Font** on the Options Bar. The Font dialog box appears.
4. From the drop-down list boxes, select the font, font style, and point size you want to use. Text appears in the Sample box with the attributes you selected.
5. The current foreground color, used for text color, appears next to the Color button. To change the text color, click on **Color**. The Color Wheel dialog box appears.
6. Do one of the following:
 - Click on the color you want to use.
 - Type the values of the color you want to use in the RGB or HSV boxes.
 - Use the vertical scroll bar to adjust the brightness of the color.

7. Click on **OK** when you are satisfied with the color. The Font dialog box reappears. Your color choice also updates the foreground color swatch in the Palette.
8. Click on **OK**. The text updates to reflect your changes.
9. Before permanently placing the text, you can move it by clicking on the text and then dragging the text box. You can also click on the Font button again to make any necessary changes.
10. You can add additional text (before permanently placing existing text) by clicking the text cursor in the text box and typing in more text.
11. To permanently place a single text item, click on **Burn** on the Options Bar.

Note Once you permanently place text, you cannot move or edit it.

12. To permanently place all “floating” text, click on **Burn All** on the Options Bar.

REPLACING ONE COLOR WITH ANOTHER



Use the Color Replacer tool to replace the foreground color with the background color. The Color Replacer tool is not affected by the selected paper.



Related Help Topics

Replacing One Color
with Another

Specifying Color
Tolerance

Understanding Color
Tolerance

Select the tool width and color tolerance range from the Options Bar, and then drag over the area you want to change. Every pixel that is the foreground color (or similar to it depending on the color tolerance range) is changed to the background color.

You can replace all occurrences of the foreground color with the background color by choosing the Color Replacer tool and clicking on the Replace All button on the Options Bar. This action affects only the portion of the picture visible in the picture window. If the picture is bigger than the window, choose **Zoom To Fit** from the Display menu before replacing colors.

Note The Color Replacer tool changes “flat” or solid colors. If you want to maintain the variations of hues in the picture, try changing colors with the **Tune>Hue and Saturation** or **Tune>Color/Gray Map** command on the Image menu.

ERASING



With the Eraser tool, you can erase an image with white or the current background color. The Bleach Eraser varies in appearance depending on the selected paper. All other Eraser tool types are not affected by the paper.

The following tool types are available:

Basic Eraser

Erases using a soft-edged eraser.

Bleach

Erases an area to white if you continue to drag over the same area. This tool type simulates the effect of a bleach-soaked cloth wiped across a printed fabric.

Hard

Erases using a solid, hard-edged eraser. This tool type is not affected by the Pressure or Transparency settings.

Soft Bleach

Bleaches an area to white if you continue to drag over the same area. This is similar to painting with a bleach-soaked paintbrush. The edges of the stroke are soft and smooth.

Note It is sometimes faster to erase a large area by defining it with a selection tool and choosing **Delete** from the Edit menu.

Erasing the Entire Picture

To erase an entire picture, choose **Select All** from the Mask menu and then choose **Delete** from the Edit menu. The window is filled with the current background color.

UNDOING CHANGES

You can undo the last change you made or all changes made since the last time the picture was saved. You can also “erase” changes with the Local Undo tool, revealing the unchanged original underneath.

Undoing the Last Change



Click on the Undo button on the AutoBar or choose **Undo** from the Edit menu to undo the last change you made. If memory allows, you may be able to undo multiple changes.

Note If you double-click on a tool to change its settings, your current work is pasted and you cannot use Undo.

Undoing All Changes

Choose **Revert** from the File menu to return to the last-saved version of the picture.

Undoing Changes in a Small Area



Click on the Local Undo tool button to erase the changes you have made to a picture, revealing the unchanged original underneath. Drag the tool over the parts of the picture you want to undo. The Local Undo tool is not affected by the selected paper.

This tool is useful if you want to undo a small area after you have used a tool or applied a tune, filter, or special effect. For example, you might blend an entire picture of a person’s face, and then click on the Local Undo button to restore the original, unblended look to the eyes and mouth.

Scanning

You use a scanner to bring a picture on a piece of paper into your computer. The scanner takes a digital “snapshot” of an original and places on the *PhotoFinish* desktop, ready for you to enhance, retouch, or save.

SCANNING USING TWAIN

TWAIN is a standard interface that allows applications to acquire images from many different sources. The source may be a scanner, a video capture board, or another input device that complies with the TWAIN specification.

If your scanner or video grabber supports TWAIN and you installed the TWAIN drivers when you set up the device, you can use the TWAIN commands on the File menu to select the scanner or video grabber and initiate a scan or capture.

A scanned or captured picture appears in a new *PhotoFinish* picture window.

To select the scanner, choose **TWAIN** from the File menu and then choose **Select Source**. Click on the scanner you want to use and click on **Select**.

To initiate a scan or capture with the currently selected TWAIN device, choose **TWAIN** from the File menu and then click on **Acquire**. The dialog box that appears differs depending on the type of scanner or video grabber. Refer to the following section for a description of the dialog boxes.

SCANNING USING PLUG-INS

PhotoFinish works with any scanner that uses a Photoshop®-compatible plug-in. To install the plug-in, drag it into your Plug-ins folder. (You may create this folder if it does not exist; consult your system documentation for directions.) All scanner plug-ins installed in your Plug-ins folder appear in the **File>Acquire** submenu.

To initiate a scan or capture, choose **Acquire** from the File menu. Then choose the plug-in for your scanning device from the drop-down submenu. The dialog box that appears differs depending on the type of scanning device you are using. Refer to your scanner's documentation for details and descriptions of your scanner's software.



Related Help Topics

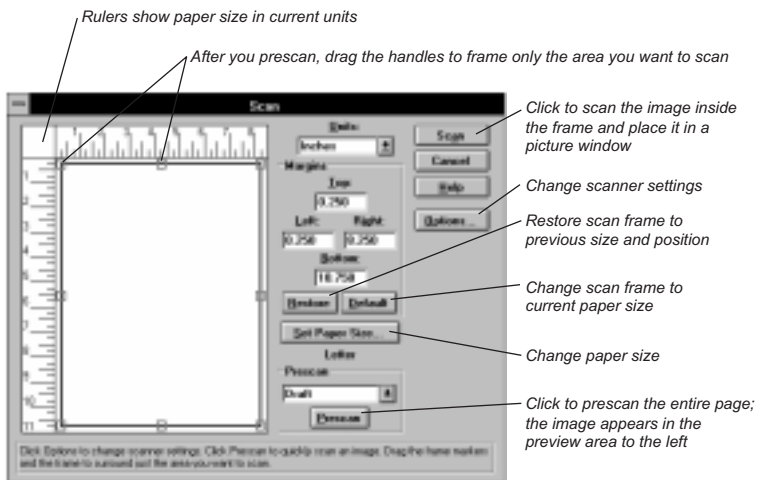
Scanning with
PhotoFinish

Once you acquire a scanner or video grabber, a scan dialog box for the specific device appears.

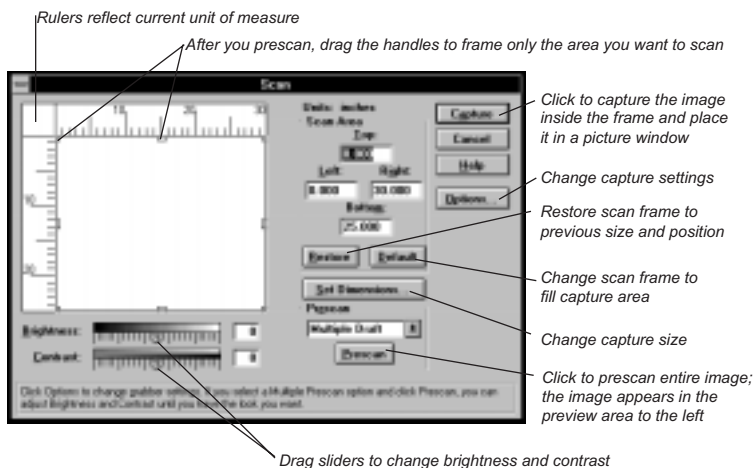
If you are using a flatbed scanner or video grabber, choose **Prescan** to display a thumbnail of the scan area. Select the area you want to scan by sizing and positioning the scan frame. Resize the frame by dragging the frame handles. Move the frame by dragging inside the frame.

Click on the Scan or Capture button to scan with the current settings. Click on the Options button to change advanced settings.

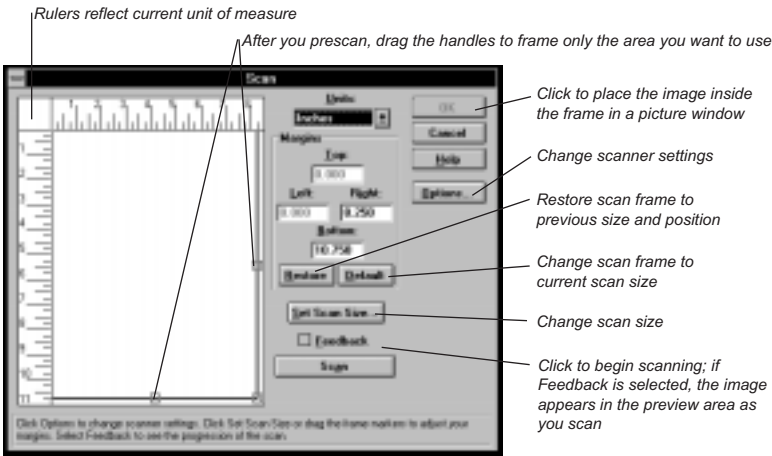
Using a Flatbed Scanner



Using a Video Grabber



Using a Hand Scanner



Helpful Hint

Slow and steady movement is the key to good results with a hand scanner. You may want to use both hands when scanning—one to hold the scanner steady and one to guide the movement. Clear the Feedback check box to increase the scan speed.

The resolution selected in the Scan Options dialog box must match the resolution set on the scanner.

Click on the Scan button to begin. Hold down the button on your hand scanner as you scan. Do not release the button until the scan light turns off. If you want to scan a smaller or larger area, change the scan size and scan again.

Memory requirements are especially important if you are using a hand scanner. The more memory required for the scanned image, the more slowly and steadily you have to move the hand scanner. Use this simple rule: scan one second per inch per 100 dpi. For example, if you are scanning at 300 dpi, you should move the scanner no faster than three seconds per inch. If you are low on memory, you should scan even more slowly.

Setting Advanced Scan Options



Related Help Topics

Setting Up Scanning Options

Click on the Options button in the Scan dialog box to display more scan options. The options available depend on the capabilities of your scanner. Grayed (dimmed) options are not available.



Helpful Hint

Use a high resolution when scanning black-and-white line art to get a sharp image. If the picture is going to be printed on a high-resolution imagesetter, use a high resolution when you scan. If the picture is going to be printed on a low-resolution printer, a higher scanning resolution may not improve the final printout.

➡ Adjust **Brightness** to make the scanned image lighter or darker than the original. Select **Auto** to use the scanner's automatic settings.

➡ Adjust **Contrast** to change the relationship between the dark and light areas of the image. Increasing the contrast can bring out detail in a "soft" or "muddy" original. Select **Auto** to use the scanner's automatic settings.

➡ Adjust **Scaling** to make the scanned image larger or smaller than the original. Click on **100%** to quickly set Scaling to 100%.

➡ Select the color format and number of colors for the scan from the Image Type drop-down list. If you scan a grayscale or color picture in black-and-white, select a halftone pattern to approximate the colors in the picture.

➡ Select a scan resolution from the Resolution drop-down list to set the sharpness of the scanned image. Only resolutions supported by your scanner appear. Keep in mind that doubling the resolution quadruples the file size.

SELECTING A SCAN HALFTONE

To determine how *PhotoFinish* simulates shades of gray or color not supported by your scanner, select a value from the Halftone drop-down list. Your scanner may not support all the halftone options listed below.



None

High-contrast black-and-white image.



Bayer

Generally looks good onscreen and produces fair output on a printer. Creates a crisp look but does not photocopy well. Less contrast than some of the other patterns (adjust the Contrast settings accordingly), and its crisscross nature may be apparent.



Coarse Fattening (also known as Spiral)

Generally looks good on a laser printer but looks large and coarse on most computer screens. With Coarse Fattening, there are more shades of gray and the dots are larger than with Fine Fattening. However, the image is not as crisp. Photocopies well.



Error Diffusion (also known as Floyd and Steinberg)

Use for images composed of medium shades of similar hues that do not have a great deal of black and white. Preserves greatest detail onscreen and when printed.



Fine Fattening (similar to Coarse Fattening)

Dots are smaller than Coarse Fattening, giving a crisper look to the image with less noticeable halftoning, but there are fewer gray shades. Photocopies well.



Horizontal Line

Best for preserving the horizontal properties of an image. This halftone pattern preserves the details of an image fairly well but not as well as Bayer. Average photocopying.



Vertical Line

Best for preserving the vertical properties of an image. This halftone pattern preserves the details of an image fairly well but not as well as Bayer. Average photocopying.



Mesh

Halftone pattern using square dots.



Scanner Defined 1 and 2

Additional halftone patterns available with some scanners.

SELECTING SCAN ENHANCEMENTS

Select the Enhancements you want the scanner to apply during the scan process. You can choose to apply more than one enhancement. Options not supported by your scanner are grayed.

Enhancement	Description
Border Erase	Adds a white border. Can be used to eliminate dark lines that may occur around the edges of a scanned image
Edge Enhance	Increases the definition between the dark and light areas of your picture
Gamma Correct	Gives the appearance of greater contrast and allows you to see more shades of gray
Line Art Detect	Preserves high-contrast black-and-white areas of your image and uses a halftone pattern on the multicolor areas of the picture
Mirror Image	Flips the picture horizontally
Negative Image	Reverses the colors of the picture. Useful when scanning a film negative
Outline	Traces the edges of objects in the picture. Only the outline of shapes appears in the scanned image; everything else is white

CLEANING UP A SCANNED IMAGE



Related Help Topics

Removing Moiré
Patterns from Your
Image

Removing Spots from
Your Image

Choose **Remove Moiré** and **Remove Spots Filter** from the Image menu to “clean up” a picture scanned from a less-than-perfect original. You can also use other Image menu Filter, Tune, and Special Effect commands to retouch and enhance a scanned image.

“Dirty” scans are usually the result of a poor quality original or a dirty scanner glass. In addition, unsightly spots and moiré patterns can result when you scan a photograph from a newspaper or a magazine. You can use the Filter commands to clean up a defined area or an entire picture.

Reference

This section provides you with a concise guide to the *PhotoFinish* tools, menus, and commands. It explains Object Linking and Embedding (OLE), and describes how to remove *PhotoFinish* from your hard disk with the uninstall program on the *PhotoFinish* CD.

ADDITIONAL INFORMATION

For specific technical and background information, refer to the following Help topics:

Understanding File Formats

Describes the formats you can select for saving and loading pictures and identifies other files included with *PhotoFinish* .

Glossary

Defines photography terms and program terms you may not know .

Memory Information

Explains how to configure memory for best performance.

Troubleshooting

Explains what to do in case you have trouble with your scanner or with *PhotoFinish* .

PhotoFinish TOOL REFERENCE

Display and Selection Tools



Zoom:
change
magnification
level



Locator:
locate area in
duplicates



Hand:
move a picture in
the window



Box Selection:
define a
rectangular area



**Elliptical
Selection:**
define an
elliptical area



Lasso:
define an
irregular area



**Polygon
selection:**
define a
polygonal area



Magic Wand:
define an area
of similar colors



Eyedropper:
select a color from
the image for the
foreground or
background color

Enhance and Retouch Tools



**Contrast
Paintbrush:**
adjust contrast



**Brighten
Paintbrush:**
lighten colors



**Darken
Paintbrush:**
darken colors



**Blend
Paintbrush:**
smooth colors
and textures



**Sharpen
Paintbrush:**
sharpen areas



**Smudge
Paintbrush:**
smear colors

Painting Tools



Paintbrush:
paint freehand



Pen:
paint freehand



Color Pencil:
simulate color pencil



Charcoal:
simulate charcoal



Chalk:
simulate chalk



Marker:
simulate marker



Crayon:
simulate crayon



Airbrush:
spray smooth color



Spray Can:
spray color



Paint Roller:
fill an area with color or a tile pattern



Gradient tool:
fill an area with a gradient pattern



Text:
add text to a picture.



Box:
draw hollow or filled rectangle or square



Rounded Box:
draw hollow or filled rounded rectangle or square



Ellipse/Circle:
draw hollow or filled ellipse or circle



Regular Polygon:
draw hollow or filled regular polygon



Polygon:
draw hollow or filled irregular polygon



Line:
draw straight line or tile-pattern line



Curve:
draw a curve



Clone:
paint with pixels from another area



Color Replacer:
replaces the foreground color with the background color

Correction Tools



Eraser:
erase to the background color



Local Undo:
undo an area

TOOL INDEX

This section summarizes the functionality of the tools in the *PhotoFinish* Toolbox.

	Description	Mouse Action	Options Bar Options
 Airbrush Tool	Use this tool to paint as with an airbrush.	Drag to paint. Hold Shift to constrain the tool horizontally or vertically.	Size, Shape, Type (Basic, Bull's Eye, Fat Tip, Feather Tip, Ring), Spacing, Transparency, Pressure, Paper
 Blend Paintbrush Tool	Use this tool to blend and smooth colors and textures in a specific small area.	Drag over the area you want to blend. Hold Shift to constrain the tool horizontally or vertically.	Size, Shape, Pressure
 Box Selection Tool	Use this tool to define a rectangular area.	Drag to enclose the desired area. Hold Shift to constrain the area to a square.	Select All, Select None, Crop, Feather, Anti-Alias, Add, Subtract, Resize
 Box Tool	Use this tool to paint hollow and filled rectangles and squares.	Drag to shape the box. Hold Shift to constrain to a square.	Size, Type, Style, Gradient Skew
 Brighten Paintbrush Tool	Use this tool to adjust the brightness of a specific small area, or define an irregular area.	Drag over the area you want to adjust. Hold Shift to constrain the tool. To adjust the effect, change the Pressure or click on the tool again to paste the changes, and then brush again.	Size, Shape, Pressure



Chalk Tool

Use this tool to paint as with chalk.

Drag to paint. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Chalk Pastel, Powdery), Spacing, Transparency, Pressure, Paper



Charcoal Tool

Use this tool to paint as with real charcoal.

Drag to paint with the selected tool type. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Gritty, Soft), Spacing, Transparency, Pressure, Paper



Color Pencil Tool

Use this tool to paint as with color pencils.

Drag to paint with the selected tool type. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Dull, Sharp), Spacing, Transparency, Pressure, Paper



Clone Tool

Use this tool to copy pixels from one area to another.

Press **Ctrl** (Windows) or **Option** (Macintosh) and click to set the origin, and then drag to paint. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape



Color Replacer Tool

Use this tool to replace the foreground color with the background color.

Drag over the area that contains the color you want to change. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Color Match, Replace All



**Contrast
Paintbrush
Tool**

Use this tool to adjust the contrast of a specific small area.

*Drag over the area you want to adjust. Hold **Shift** to constrain the tool horizontally or vertically. To adjust the effect, click on the tool again to paste the changes and then brush again.*

*Size, Shape,
Pressure*



**Crayon
Tool**

Use this tool to paint as with real crayons.

*Drag to paint with the selected tool type. Hold **Shift** to constrain the tool horizontally or vertically.*

*Size, Shape, Type
(Basic, Dull/Oil
Pastel, Sharp, Waxy),
Spacing,
Transparency,
Pressure, Paper*



Curve Tool

Use this tool to paint smooth curves.

Click to set end points, and then drag handles to shape curve. You can also create curves that are joined end-to-end or at a common point.

*Size, Shape, Draw
Rays*



**Darken
Paintbrush
Tool**

Use this tool to darken colors of a specific small area.

*Drag over the area you want to adjust. Hold **Shift** to constrain the tool horizontally or vertically. To adjust*

*Size, Shape,
Pressure*



**Ellipse/
Circle Tool**

Use this tool to paint hollow and filled ellipses and circles.

Drag to shape the ellipse. Hold **Shift** to constrain to a circle. Press **Ctrl** (Windows) or **Option** (Macintosh) and drag to create concentric shapes.

Size, Style



**Elliptical
Selection
Tool**

Use this tool to define an elliptical or circular area.

Drag to enclose a defined area. Hold **Shift** to constrain the selection to a circle.

Select All, Select None, Crop, Feather, Anti-Alias, Add, Subtract, Resize



**Eraser
Tool**

Use this tool to erase parts of the image to the background color. The Bleach and Soft Bleach tool types use a lighter version of the selected background color, and if you continue to erase over the same area, the area becomes white.

Drag to erase. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Bleach, Hard, Soft Bleach), Spacing, Transparency, Pressure, Paper



**Eyedropper
Tool**

Use this tool to pick up a color from another picture.

Click on the color you want. If you select the 3x3 or 5x5 average options on the Options Bar, PhotoFinish calculates a color based on the average of the selected range.

Sample Type (Single pixel, 3x3 Average, 5x5 Average)



**Gradient
Tool**

Use this tool to fill an area with a color that gradually changes hue from the foreground color to the background color.

Click on the point where you want the gradient to start, and then drag the line to the end point.

Type (Linear, Radial), Color mode (RGB, HSV), Skew



Hand Tool

Use this tool to position the picture in the picture window.

Drag to move the entire picture.

Upper Left, Upper Right, Lower Left, Lower Right, Center



Lasso Tool

Use this tool to define irregular areas.

Drag to define an irregular area. Hold **Shift** to constrain the sides horizontally or vertically.

Select All, Select None, Crop, Feather, Anti-Alias, Add, Subtract, Resize



Line Tool

Use this tool to paint straight lines.

Click to set end points. Hold **Shift** to constrain the tool to horizontal, vertical or 45-degree angles. You can also create lines that are joined end-to-end or joined at a common point.

Size, Shape, Type, Spacing, Draw Rays



Local Undo Tool

Use this tool to undo small areas of a widespread change.

Drag over the area you want to undo. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Transparency, Pressure



Locator Tool

Use this tool to display the same area in all duplicated views.

Click on any open duplicate to center the display around that point in all other duplicates, regardless of zoom level.

Upper Left, Upper Right, Lower Left, Lower Right, Center



Magic Wand Tool

Use this tool to define an area of similar colors.

Click within the area you want to define. Depending on the color tolerance settings, all contiguous areas of similar color are selected.

Select All, Select None, Crop, Feather, Anti-Alias, Add, Subtract, Resize, Color Match (Color Tolerance)



Marker Tool

Use this tool to paint as with a marker.

Drag to paint. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Felt Tip, Fine Point, Highlighter, Smudgy), Spacing, Transparency, Pressure, Paper



Paintbrush Tool

Use this tool to paint as with a paintbrush.

Drag to paint. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Flat Color, Jitter, Jitter Rainbow, Jitter Two-Tone, Neon, Rainbow, Soft, Two-Tone, Wash, Wet Oil Paint), Spacing, Transparency, Pressure, Paper



Paint Roller Tool

Use this tool to fill an area with the foreground color.

To fill a selected area completely, move the Color Match slider toward All, and then click. To fill only the area under the pointer, move the Color Match slider toward Exact, and then click.

Type (Basic Roller, Tile), Color Match (Color Tolerance)



Pen Tool

Use this tool to paint as with a pen.

Drag to paint with the selected tool type. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Ball Point, Calligraphy, Fine Point, Medium Point, Quill), Spacing, Transparency, Pressure, Paper



Polygon Tool

Use this tool to point hollow and filled regular polygons.

Click to set line segment end points. Hold **Shift** to constrain the sides to horizontal, vertical or 45-degree angles. Double-click to complete the polygon.

Size, Style



Regular Polygon Tool

Use this tool to paint hollow and filled rectangles and squares with rounded corners.

Drag to shape the polygon. Press **Ctrl** (Windows) or **Option** (Macintosh) and drag to create concentric shapes. Press **Shift** to keep the polygon pointing upward.

Size, Style, Number of Sides



Rounded Box Tool

Use this tool to define a polygonal area.

Drag to shape the box. Hold **Shift** to constrain to a square.

Size, Style



Polygon Selection Tool

Use this tool to paint as with a real can of spray paint.

Click to set points around the area you want to define. Double-click to close the area. You can also drag to define the area. Hold **Shift** to constrain the sides horizontally, vertically or at 45-degree angles.

Select All, Select None, Crop, Feather, Anti-Alias, Add, Subtract, Resize



Spray Can Tool

Use this tool to sharpen colors and textures in a specific small area.

Drag to paint. Hold **Shift** to constrain the tool horizontally or vertically.

Size, Shape, Type (Basic, Graffiti, Splatter), Size, Shape, Pressure



**Sharpen
Paintbrush
Tool**

Use this tool to sharpen colors in a specific small area.

*Drag over the area you want to sharpen. Hold **Shift** to constrain the tool horizontally or vertically.*

*Size, Shape,
Pressure*



**Smudge
Paintbrush
Tool**

Use this tool to smear colors in a specific small area.

*Drag over the area you want to smudge. Hold **Shift** to constrain the tool horizontally or vertically.*

*Size, Shape, Type
(Basic, Glaze, Grainy, Mix, Smear, Sprinkle), Spacing, Transparency, Pressure, Paper*



Text Tool

Use this tool to add text to a picture.

*Type the text into the text box and click on **OK**. Select type style and other options from the Options Bar. Click outside the text frame to paste the text.*

Style, Justification, Font, Burn, Burn All



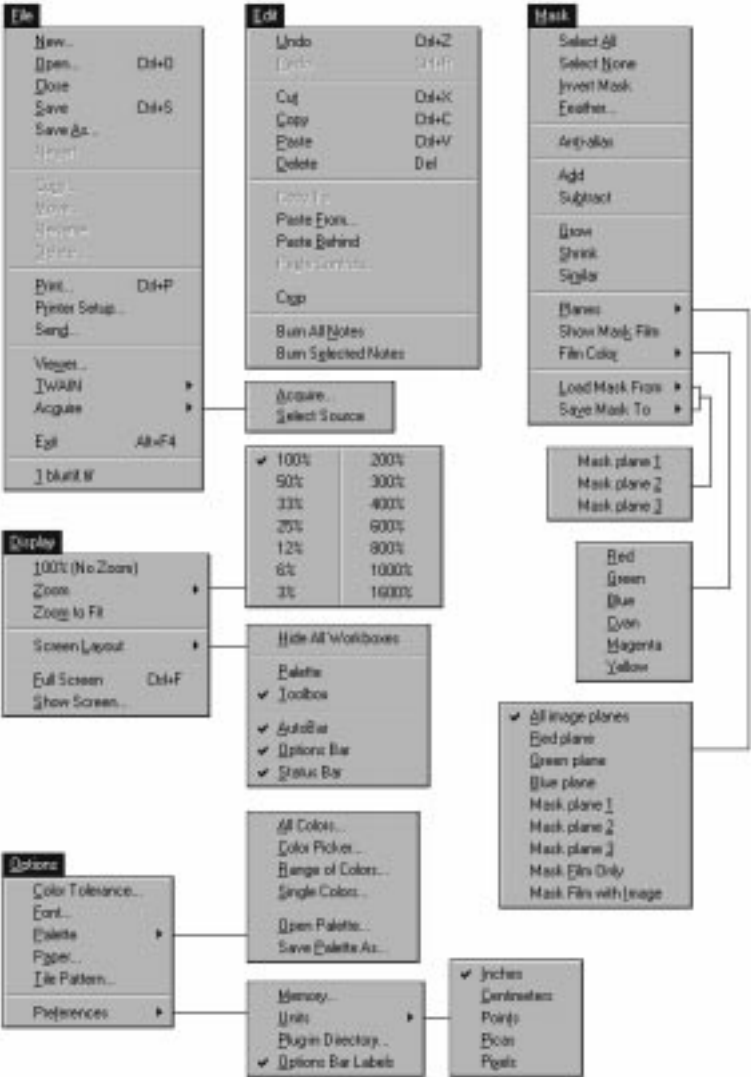
Zoom Tool

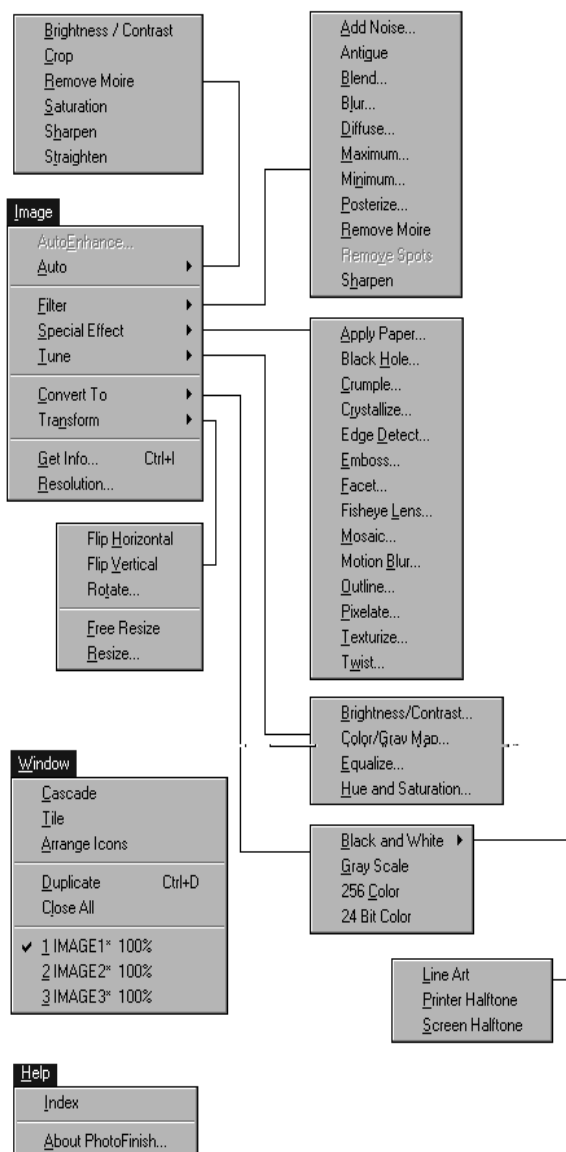
Use this tool to zoom in or out on the picture.

*Click to zoom in to enlarge view. Press **Ctrl** (Windows) or **Option** (Macintosh) and click to reduce view.*

Amount, 100%, Zoom to fit

PhotoFinish MENU AND COMMAND REFERENCE





COMMAND INDEX

This section is a summary of the *PhotoFinish* menus and commands.

The File Menu

File	Description	Shortcut
<u>N</u>ew...	Creates a new picture window of the size and color mode you specify .	
<u>O</u>pen...	Opens an existing picture and loads it into separate picture window .	Ctrl+O (Mac: Command+O)
<u>C</u>lose	Closes the active picture window . You are prompted to save any previously unsaved work.	
<u>S</u>ave	Saves the active picture with its current name and in its current directory and file format.	Ctrl+S (Mac: Command+S)
Sa<u>v</u>e A<u>s</u>...	Saves the active picture with a new name or in a new directory or file format.	
R<u>e</u>vert...	Reverts to the last saved version of the picture.	
<u>P</u>rint...	Prints the active picture.	Ctrl+P (Mac: Command+P)
<u>P</u>rinter Setup...	Selects the printer and sets printer options.	
S<u>e</u>nd...	Sends the active picture via electronic mail (Your electronic mail application must support the MAPI interface). This command is available for Windows 95 only .	
<u>V</u>iewer...	Opens a Viewer window for the photo CD or hard disk directory you specify .A Viewer window lets you manage picture files.	

File Management Opens the following cascading menu:

Copy	Copies the selected pictures in the active Viewer window to the directory you specify .	Ctrl+V (Mac: Command+V)
Move	Moves the selected pictures in the active Viewer window from their current directory to the directory you specify .	
Rename	Renames the selected picture in the active Viewer window using the new name you specify . This command is unavailable if more than one picture (thumbnail) is selected.	
Delete	Permanently removes the selected pictures in the active Viewer window from the hard disk or photo CD.	Del

TWAIN Opens the following cascading menu:

Acquire...	Allows you to acquire selected scanner and initiate scanning.	
Selectsource	Allows you to select a TW AIN-supported Scanner .	

Acquire Lets you import an image from a Photoshop-compliant plug-in.

Exit Closes *PhotoFinish* . You are prompted to save any previously unsaved work. Alt + F4 (Mac: Command + Q)

Note to Windows users: If you are editing a *PhotoFinish* picture that is embedded in another document or application using OLE (Object Linking and Embedding), the contents of the File menu change to reflect the added functionality.

The Edit Menu

Edit	Description	Shortcut
<u>U</u>ndo	Cancels the last change you made. This command is unavailable if <i>PhotoFinish</i> cannot undo the previous action.	Ctrl+Z (Mac: Command+Z)
<u>R</u>edo	Redoes the last change you cancelled with the Undo command.	Ctrl+R (Mac: Command+R)
<u>C</u>ut	Removes a cutout and places it on the Clipboard. The removed area is replaced with the background color . This command is unavailable if no cutout is defined.	Ctrl+X (Mac: Command+X)
<u>C</u>opy	Copies a cutout and places the copy on the Clipboard. This command is unavailable if no cutout is defined.	Ctrl+C (Mac: Command+C)
<u>P</u>aste	Pastes the contents of the Clipboard into a cutout at the upper left corner of the active picture. This command is unavailable if the Clipboard is empty or contains an object not recognized by <i>PhotoFinish</i> .	Ctrl+V (Mac: Command+V)
<u>D</u>elete	Removes a cutout without placing it on the Clipboard. This command is unavailable if no cutout is defined.	Del
<u>C</u>opy To...	Copies the contents of a cutout into a file on disk. This command is unavailable if no cutout is defined.	
<u>P</u>aste <u>F</u>rom...	Pastes a picture file into another picture.	
<u>P</u>aste <u>B</u>ehind	Pastes the cutout behind the area you specify .	
<u>P</u>aste <u>C</u>ontrols...	Lets you control the blending of the cutout with the underlying image. You specify the opacity , effects, and image ranges.	
<u>C</u>rop	Copies a cutout into a new picture window . This command is unavailable if no cutout is defined.	

Burn All <u>N</u>otes	Permanently places all text in a picture.
Burn <u>S</u>electe<u>d</u> <u>N</u>otes	Permanently places the text currently selected in a picture.

The Mask Menu

<u>M</u>ask	Description	Shortcut
Select <u>A</u>ll	Selects the entire picture or all the pictures (thumbnails) in the active Viewer window .	(Mac: Command+A)
Select <u>N</u>one	Deselects all selected areas in a picture or all the pictures (thumbnails) in the active Viewer window .	(Mac: Command+D)
<u>I</u>nv<u>e</u>rt Mask	Selects the area outside the current cutout and inverts the mask or protected area.	
<u>F</u>eather...	Blends the edges of the cutout.	
<u>A</u>nti-<u>A</u>lias	Smooths the edges of non-rectangular selections. Select this command before defining a cutout with a non-rectangular selection tool.	
<u>A</u>dd	Lets you add to the current cutout by expanding its boundary .	
<u>S</u>ubtract	Lets you reduce the current cutout by resizing its boundary inward.	
<u>G</u>row	Expands the current cutout to include adjacent areas that have the same color .	
<u>S</u>hrink	Shrinks the current cutout inward, eliminating nonessential edge colors.	
<u>S</u>imilar	Expands the current cutout to include nonadjacent areas that have similar colors.	

Planes

Opens the following cascading menu:

All image planes Displays all three image planes (red, green, and blue) at the same time.

Red plane Displays only the red image plane; red color in the picture appears light gray .

Green plane Displays only the green image plane; green color in the picture appears as light gray .

Blue plane Displays only the blue image plane; blue color in the picture appears as light gray .

Mask plane 1 Displays the mask you previously saved as Mask plane 1.

Mask plane 2 Displays the mask you previously saved as Mask plane 2

Mask plane 3 Displays the mask you previously saved as Mask plane 3.

Mask Film Only Displays only the mask, hiding the underlying image.

Mask Film Image Displays the mask film with the image displayed underneath.

Show Mask Film Displays the current film color over the mask to help you distinguish between the cutout and protected area.

Film Color Opens a cascading menu that lets you choose from the following film colors: Red, Green, Blue, Cyan, Magenta, and Yellow .

Load Mask Opens a cascading menu that lets you load from Mask plane 1, Mask plane 2, or Mask plane 3.

Save Mask To Opens a cascading menu that lets you save the current mask as Mask plane 1, Mask plane 2, or Mask plane 3.

The Image Menu

Image	Description	Shortcut
Auto Enhance	Analyzes and enhances the active picture. This command is unavailable if the active picture is black-and-white or 256 colors.	
Auto	Opens the following cascading menu:	
	Brightness/Contrast	Analyzes the active picture, and then automatically adjusts the brightness and contrast. This command is unavailable if the active picture is black-and-white or 256-color .
	Crop	Analyzes the active picture and removes borders. This command is unavailable if the active picture is black-and-white or 256 colors.
	Remove Moiré	Analyzes the active picture, and removes moiré patterns resulting from scanned halftones. This command is unavailable if the active picture is black-and-white or 256 colors.

Saturation	Analyzes the active picture, and adjusts the intensity of colors. This command is unavailable if the active picture is black-and-white or 256-color .
Sharpen	Analyzes the active picture, and enhances textures and colors. This command is unavailable if the active picture is black-and-white or 256-color .
Straighten	Analyzes the active picture, and then straightens it. This command is unavailable if the active picture is black-and-white or 256 colors.

Filter Opens a cascading menu that contains the following Filter commands: Add Noise, Antique, Blend, Blur , Dif fuse, Maximum, Minimum, Posterize, Remove Moiré, Remove Spots, and Sharpen. Some of these commands are unavailable if the active picture is black-and-white or 256-color .

Special Effect Opens a cascading menu that contains the following Special Ef fect commands: Apply Paper, Black Hole, Crumple, Crystallize, Edge Detect, Emboss, Facet, Fisheye Lens, Mosaic, Motion Blur , Outline, Pixelate, Texturize, and Twist. Some of these commands are unavailable if the active picture is black-and-white or 256-color .

Tune Opens a cascading menu that contains the following Tune commands: Brightness and Contrast, Color/Gray Map, Equalize, Hue and Saturation, Negative, and Solarize. Some of these commands are unavailable if the active picture is black-and-white or 256-color .

Convert To

Opens the following cascading menu:

Black-and-white Opens a cascading menu from which you can select a halftone type. Converts the active picture to black and white using the halftone you select.

Gray Scale Converts the active picture to grayscale.

256-color Converts the active picture to 256 colors, and creates an optimized palette.

24 Bit Color Converts the active picture to 24-bit (16.7 million) color .

Transform

Opens the following cascading menu:

Flip Horizontal Flips the active picture or cutout to create a horizontal mirror image.

Flip Vertical Flips the active picture or cutout to create a vertical mirror image.

Rotate... Rotates the active picture or cutout. Use positive numbers to rotate clockwise or negative numbers to rotate counterclockwise.

Free Resize Allows you to resize the picture or cutout manually .

Resize... Resizes the active picture or cutout by a specified amount.

Plug-in Filter... Shows list of available plug-in filters installed.

Get Info... Displays information about the active picture, including size, resolution, and format.

Resolution... Changes the image resolution of the active picture.

The Display Menu

Display	Description	Shortcut
<u>100%</u> (No Zoom)	Changes the zoom level of the active picture to 100%.	Ctrl + 1
<u>Z</u>oom	Displays a cascading menu of zoom levels from 3% to 1600%.	
<u>Z</u>oom To Fit	Resizes a larger image so that it fits within the <i>PhotoFinish</i> desktop.	
S<u>creen</u> <u>L</u>ayout	Displays the following cascading menu:	
	H<u>i</u>de <u>A</u>ll	Displays or hides the Toolbox, Toolbars, and Palette.
	<u>P</u>alette	Displays or hides the Palette
	<u>T</u>oolbox	Displays or hides the Toolbox.
	<u>A</u>utoBar	Displays or hides the AutoBar
	<u>O</u>ptions Bar	Displays or hides the Options Bar .
	S<u>t</u>atus <u>B</u>ar	Displays or hides the status bar .
		Ctrl + F
<u>F</u>ull Screen	Removes the menu bar from the <i>PhotoFinish</i> desktop. You can still access the menus by pressing the appropriate Alt key combinations.	
<u>S</u>how Screen...	Displays the entire picture on the screen at 100% zoom level. You cannot edit the picture in this mode. Press Esc to return to normal view .	

The Options Menu

Options	Description	Shortcut
<u>C</u>olor Tolerance...	Sets the color tolerance to determine the area affected by the Magic Wand, Color Replacer , and Paint Roller tools. This command is available if the Magic Wand, Color Replacer , or Paint Roller tool is selected.	
<u>F</u>ont...	Selects a font, style, and size from a list of installed fonts.	
<u>P</u>alette	Displays the following cascading menu:	
	<u>A</u>ll Colors...	Adjusts the entire range of colors displayed in the Palette color set. This command is unavailable if the active picture is black-and-white or grayscale.
	<u>C</u>olor Picker...	Adjusts the value of the selected color by picking from a range. This command is unavailable if the active picture is black-and-white or grayscale.
	<u>R</u>ange of Colors...	Adjusts a specified range of colors within the Palette color set. This command is unavailable if the active picture is black-and-white or grayscale.
	<u>S</u>ingle Colors...	Adjusts the values of one or more colors within the Palette color set. This command is unavailable if the active picture is black and white or grayscale.
	<u>O</u>pen Palette...	Opens a previously saved Palette color set and loads it into the Palette. This command is unavailable if the active picture is black-and-white or grayscale.

<u>S</u>ave <u>P</u>alette As...	Saves the existing Palette color set with a name you specify . This command is unavailable if the active picture is black-and-white or grayscale.
<u>P</u>aper...	Loads a paper type for use with the natural art tools.
<u>T</u>ile Pattern...	Loads a tile pattern or picture from disk that the Box or Line drawing tools or Paint Roller tool uses when you select the Tile tool type.
<u>P</u>references	Displays the following cascading menu:
<u>M</u>emory...	Lets you adjust the amount of system memory and virtual memory used.
<u>U</u>nits	Sets the default unit of measurement.
<u>P</u>lug-in <u>D</u>irectory...	Lets you specify a directory for the Photoshop ®-compliant plug-ins.
<u>O</u>ptions <u>B</u>ar Labels	Displays or hides the labels for the Options Bar .
<u>S</u>ave	Saves the thumbnails to the Thumbnails Viewer window

The Window Menu

Window	Description	Shortcut
<u>C</u>ascade	Stacks the open picture windows so that the title bar of each is visible.	Ctrl + 1
<u>T</u>ile	Arranges the open windows so that at least a part of each is visible.	
<u>A</u>rrange Icons	Arranges the icons of minimized picture windows into a neat row .	
<u>D</u>uplicate	Duplicates the active picture and places the copy in a new picture window .	
<u>C</u>lose All	Closes all the open windows on the <i>PhotoFinish</i> desktop.	
<u>P</u>icture List - (1-20)	Displays all opened and duplicated pictures, numbered 1 through 20. Click on a picture from the list to make it the active picture.	

The Help Menu

Help	Description	Shortcut
<u>H</u>elp <u>T</u>opics	Displays the contents of the Help system	F1
<u>A</u>bout	Displays the <i>PhotoFinish</i> version number .	

UNDERSTANDING OLE (LINKING AND EMBEDDING)

PhotoFinish supports Object Linking and Embedding (OLE), a Windows feature that enhances the exchange of information between applications. *PhotoFinish* is an OLE server and can create objects that can be linked to or embedded within other OLE-aware applications. Note that not all Windows applications support OLE.

Working with a Linked Picture



Related Help Topics

Working with
Embedded Pictures

Saving a Copy of an
Embedded Picture

Exiting and Returning
to the Destination
Application

You can use OLE to create a link between a *PhotoFinish* picture file and other applications or documents. Linking is useful if you intend to use a *PhotoFinish* picture in several different applications or documents. When you modify the picture, all applications and documents that contain the linked picture are automatically updated to reflect the changes.

Because *PhotoFinish* is an OLE server, you don't have to do anything special to create a picture that can be linked. You do need to save a *PhotoFinish* picture to disk before you can link it to another application or document. Use the Paste Link command in the destination application to create a link to a *PhotoFinish* picture file. See the destination application's documentation for more information about linking a *PhotoFinish* picture to a document within the application.

Working with an Embedded Picture

You can use OLE to embed a *PhotoFinish* picture object within another application's document. The *PhotoFinish* picture then becomes a part of that document and can be edited only from within the document. Embedding is useful if you intend to use the *PhotoFinish* picture in one document only.

Embedding a *PhotoFinish* picture into another application is usually accomplished using the Paste Special or Insert Object commands in the destination application. These commands and their menu placement can vary from application to application, but they are generally found on the Edit menu. If you choose **Paste Special**, the picture that you previously copied to the Clipboard is embedded in the document. If you choose **Insert Object**, *PhotoFinish* will launch and you can create a new picture or open an existing picture.

To edit a *PhotoFinish* object that was previously embedded in another application, simply open the document that contains the object and double-click on the picture. *PhotoFinish* launches and the picture appears in a picture window. You can then modify the picture as you would normally, using *PhotoFinish*'s tools and commands.

Once you complete the modifications, choose **Update** from the File menu. This updates the embedded object to reflect your changes. Then choose **Exit** and **Return To** from the File menu return to the destination application. Refer to the destination application's documentation for more information about embedding a *PhotoFinish* picture in a document.

If you want to save a copy of the embedded picture to a file on disk, choose **Save Copy As** from the File menu. You can type or select a filename, as well as select the drive and directory for the saved file. The Save Copy As command does not appear on the File menu unless you are editing an embedded picture.

Note You can open and edit other pictures while you are editing an embedded object.

UNINSTALLING *PhotoFinish*

The *PhotoFinish* Setup program copied a batch file to your *PhotoFinish* directory for uninstalling the program. You use this batch file to delete all files in the *PhotoFinish* directory and all subdirectories that were copied to your hard disk during setup.

Note Any subdirectories you created manually will not be deleted by this batch file.

To remove *PhotoFinish* from your hard disk:



Helpful Hint

UNINSTAL.BAT removes all files in the *PhotoFinish* directory and any subdirectories created during setup. Be sure to move any pictures you want to keep to another directory before you run this batch file.

1. Exit to DOS.
2. Change to your *PhotoFinish* directory.
3. Type **UNINSTAL** followed by your Windows directory name. For example, if your Windows directory is located on the C: drive and is named WIN, type:
UNINSTAL C:\WIN.
4. Choose **Yes** to remove *PhotoFinish* from your hard disk, or choose **No** to leave *PhotoFinish* on your hard disk.
5. You must manually remove the program icons and group icons by using the File Delete command on the Program Manager menu bar. For more information, see your Windows documentation.
6. You must also manually remove the *PhotoFinish* directory from your PATH= statement in your AUTOEXEC.BAT file if you chose to copy several program files (DLLs) to your *PhotoFinish* directory during setup. For more information about editing your AUTOEXEC.BAT file, see your DOS documentation.

Index

A

- Adding text to a picture 8 - 26
- Adjusting the brightness and contrast of a picture 7 - 12
- Adjusting the color/gray map 7 - 13
- Airbrush tool 8 - 11
- All Image Planes button 6 - 7
- Auto Straighten command 7 - 6
- AutoBar 2 - 3
 - Paste button 6 - 9
 - Undo button 8 - 30
- Automatically enhancing a picture 7 - 5

B

- Blend Paintbrush 7 - 4, 7 - 15, 7 - 17
- Blending a picture 7 - 15
- Box Selection tool 6 - 3
- Box tool 8 - 15

C

- Chalk tool 8 - 8
- Charcoal tool 8 - 7
- Clone tool 7 - 4, 7 - 18, 8 - 25
- Cloning an area of a picture 8 - 24
- Color modes
 - black and white 5 - 1
- Color Pencil tool 8 - 7
- Color Replacer tool 8 - 28
- Converting to 256 colors 5 - 5

- Copying a cutout to the clipboard 6 - 9

- Crayon tool 8 - 10

- Cropping a picture 6 - 12

- Curve tool 8 - 18

Cutouts

- changing the boundary 6 - 5
- copying 6 - 9
- copying to a file 6 - 9
- creating multiple 6 - 5
- deselecting 6 - 14
- enlarging and shrinking 6 - 5
- feathering the edges 6 - 13
- moving to clipboard 6 - 8
- pasting from clipboard 6 - 9
- pasting from disk 6 - 12

Cutouts and masks

- creating 6 - 2
- working with 6 - 1

D

- Deleting a cutout 6 - 8
- Deselecting a cutout 6 - 14
- Digitizer tablets 1 - 7
- Display menu 10 - 22
- Drawing a box or rectangle 8 - 15
- Drawing a polygon 8 - 17
- Drawing a regular polygon 8 - 16
- Drawing a rounded box or rectangle 8 - 16
- Drawing an ellipse or circle 8 - 16
- Drawing boxes, ellipses, and polygons 8 - 14
- Drawing concentric ellipses and Regular Polygons 8 - 17
- Drawing line or curve segments 8 - 19
- Drawing straight lines and curves 8 - 18
- Drawing tools 8 - 14
 - options 8 - 14

E

- Edit menu 10 - 16
- Effects dialog box 7 - 9
- Ellipse tool 8 - 16
- Elliptical Selection tool 6 - 3
- Enhancing a picture 7 - 2
- Equalizing the colors in a picture 7 - 11
- Eraser tool 8 - 29
- Erasing the entire picture 8 - 29
- Erasing the picture window 2 - 14

F

- Feathering the edges of a cutout 6 - 13
- File menu 10 - 14
- Filling an area 8 - 20
- Filters
 - description 7 - 21
 - using 7 - 21

G

- Gradient tool 8 - 22

H

- Help
 - how to use 1 - 3
- Help menu 10 - 25

I

- Image menu 10 - 19
- Invert Mask command 6 - 6

L

- Line tool 8 - 18
- Linked picture 10 - 26
- Loading a tile pattern 8 - 19
- Local Undo tool 8 - 30

M

- Magic Wand tool 6 - 4
- Main window 2 - 2
- Manipulating a cutout 6 - 8
- Marker tool 8 - 9
- Masks
 - changing color 6 - 7
 - inverting 6 - 6
 - saving and loading 6 - 7
 - showing and hiding 6 - 6
 - working with 6 - 1
- Menu Bar 2 - 3
- Moiré Patterns
 - removing 7 - 16
- Moving a cutout to the clipboard 6 - 8

N

- Natural art tools 8 - 1
 - painting with 8 - 3

O

- OLE (Object Linking and Embedding) 10 - 26
- Options Bar
 - displaying and hiding labels 3 - 4

P

- Paintbrush tool 8 - 4
- Painting and drawing tools 8 - 1
- Paper button 8 - 4
- Paste controls 6 - 10
- Paste From command 6 - 12
- Pasting a cutout from disk 6 - 12
- Pasting a cutout from the clipboard 6 - 9
- Pen tool 8 - 6
- Plug-ins
 - specifying the directory 3 - 4
 - third-party 3 - 4
- Polygon Selection tool 6 - 3
- Polygon tool 8 - 17

R

- Regular Polygon tool 8 - 16
- Remove Spots filter 7 - 16
- Removing spots and moiré patterns 7 - 16
- Replacing one color with another 8 - 28
- Resizing by specific amounts 6 - 13
- Resizing freehand 6 - 13
- Rounded Box tool 8 - 16

S

- Select All button 6 - 2
- Selecting a paper 8 - 4
- Selecting a polygonal cutout 6 - 3
- Selecting a rectangular or elliptical cutout 6 - 3
- Selecting the entire picture 6 - 2
- Sharpen Paintbrush 7 - 4, 7 - 14
- Sharpening a picture 7 - 14
- Showing and hiding masks 6 - 6
- Smudge Paintbrush 7 - 4, 8 - 13
- Special Effects
 - using 7 - 27
- Special effects 7 - 9
 - description 7 - 27
- Special effects reference 7 - 26
- Spraycan tool 8 - 12
- Straightening a picture 7 - 6

T

- Text tool 8 - 26
- Tile pattern 8 - 19
- Title Bar 2 - 3
- Tool Selector Bar 2 - 3

U

- Undo button 8 - 30
- Undoing all changes 8 - 30
- Undoing changes 8 - 30
- Undoing changes in a small area 8 - 30
- Undoing the last change 8 - 30
- Units of measure
 - setting the default 3 - 4
- Using a tablet 1 - 7
- Using the PhotoLibrary 1 - 8
- Using tools 8 - 2

V

- Viewing planes and masks 6 - 7

W

- Window menu 10 - 25
- Windows 3.1
 - using 2 - 2
- Windows 95
 - using 2 - 1
- Working with masks 6 - 6

