

# FULLPAINT™



*The Professional Paint Program  
for the 512K Macintosh™ and Beyond.*

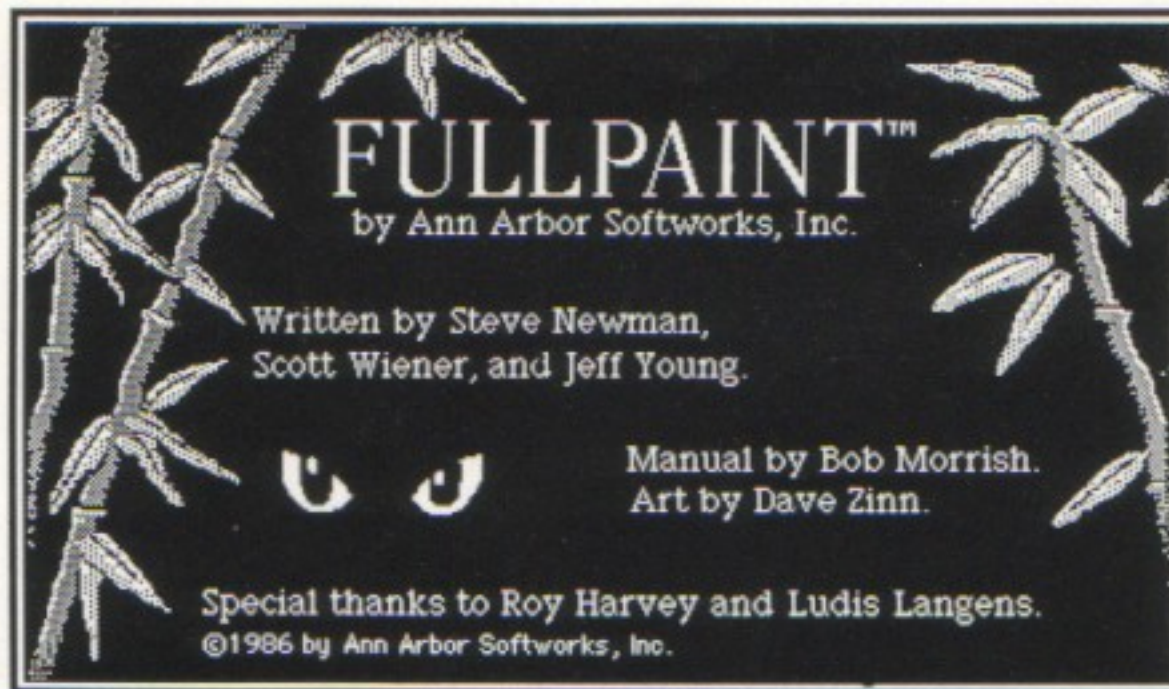
ANN ARBOR SOFTWARE



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## FullPaint Program and User Manual



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## Introduction

FullPaint is the next generation in Macintosh painting environments, a powerful yet easy-to-use program which picks up where MacPaint™ left off. With FullPaint you'll be able to create and manipulate images in ways you've only dreamed of until now.

FullPaint is 100% compatible with MacPaint and documents from both programs may be interchanged freely. This program is also compatible with Switcher™ (the minimum Switcher configuration for FullPaint is 384K), digitizing tablets, and digitizing cameras. In addition, all standard Macintosh programs can interchange information with FullPaint through the clipboard or scrapbook.

For on-screen reference once you have entered the program, choose **On-Line Help** from the  menu, or click once on the "?" on the right side of all document title bars, or press the  and "H" keys simultaneously.



Ann Arbor Softworks wishes to extend special thanks to Bill Atkinson for pointing the way.

MacPaint and Switcher are trademarks of Apple Computer.







This chapter is an overview of some basic FullPaint functions for creating, editing and manipulating documents. If you already have experience working with MacPaint, you may want to skip this section. On the other hand, if you are new to the Macintosh, you should refer to the owner's manual which came with your machine.

The skills you will learn in this chapter will be applicable to most paint documents you'll be creating in the future. Once you have completed this section, you can use your newly acquired skills as a basis to explore other tools and commands.

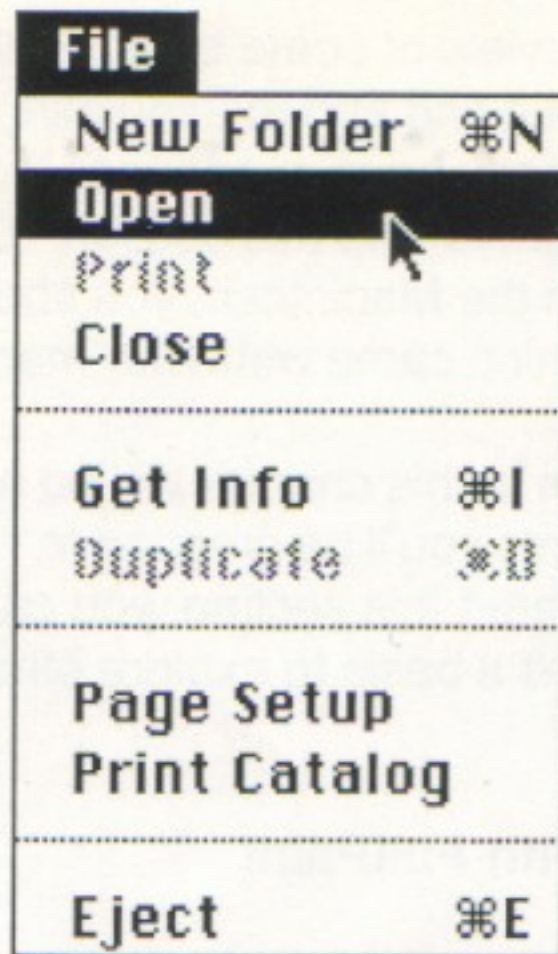
### • Getting Started With FullPaint

Turn the Macintosh on, and a blinking icon (picture) will appear. This indicates that your Mac is ready for you to insert the FullPaint program disk. After you have inserted the disk, the Macintosh Finder screen will appear with the FullPaint disk icon in the upper right corner of the screen.

The first thing you need to do is open the program disk. The techniques employed in opening the disk are identical in principal to other Macintosh operations that you will be performing: first select an item, then choose what you wish to do with that item.

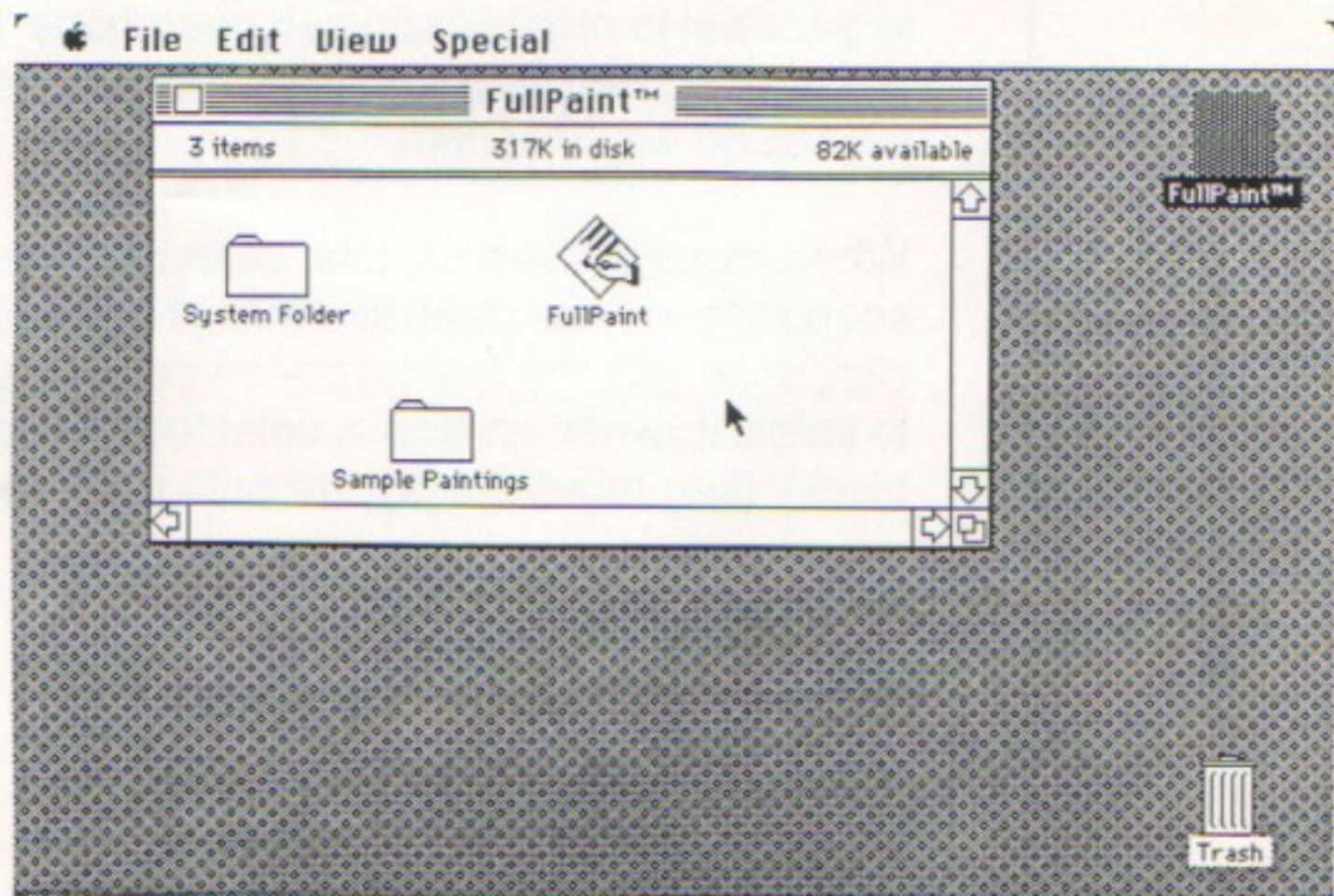
When opening the disk, this "select and choose" sequence may be done in either of two ways: you can click once with the mouse button on the disk icon in order to select it (when an icon is selected, it's color inverts to black), then move the pointer onto the **File** menu title,





hold down the mouse button and move the pointer down the menu, releasing the button when it is resting on top of the **Open** command; or you can click twice in rapid succession ("double-click") on the disk icon.

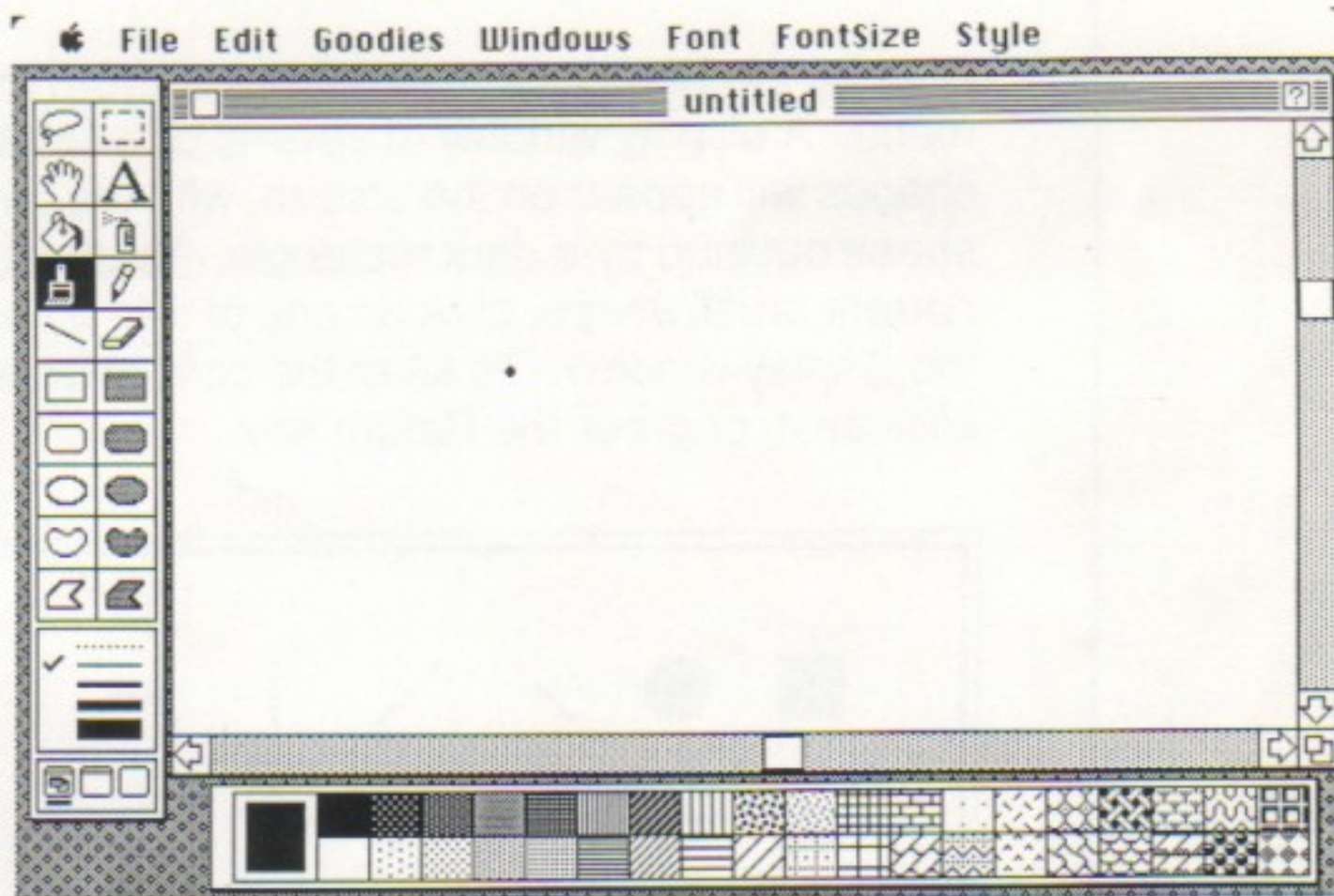
When the disk is opened, a window displaying the contents of the FullPaint disk will appear. You should see icons representing the FullPaint program, the System Folder, LaserPaint (an accessory program), and the Sample Paintings Folder, which contains some documents previously created with FullPaint.





## Opening the Program

You can now open the FullPaint program by utilizing either of the techniques used to open the FullPaint disk. (You can also open an existing document, such as those in the Sample Paintings Folder, with the same technique.) It will take a few seconds for the program to load and then the screen will look like this.



Opening the FullPaint program presents you with a new, blank document ready for painting.

## Using the Palettes

Now that you have a blank document to work with, try creating something. Move the cursor over to the tool palette and click once on the pencil icon. When you move the cursor back into the document window, it will change into a pencil. Once the pencil has appeared, hold down the mouse button and move the pencil around the window. The pencil will draw a thin line as long as the mouse button is held down and the pencil is in the document window.



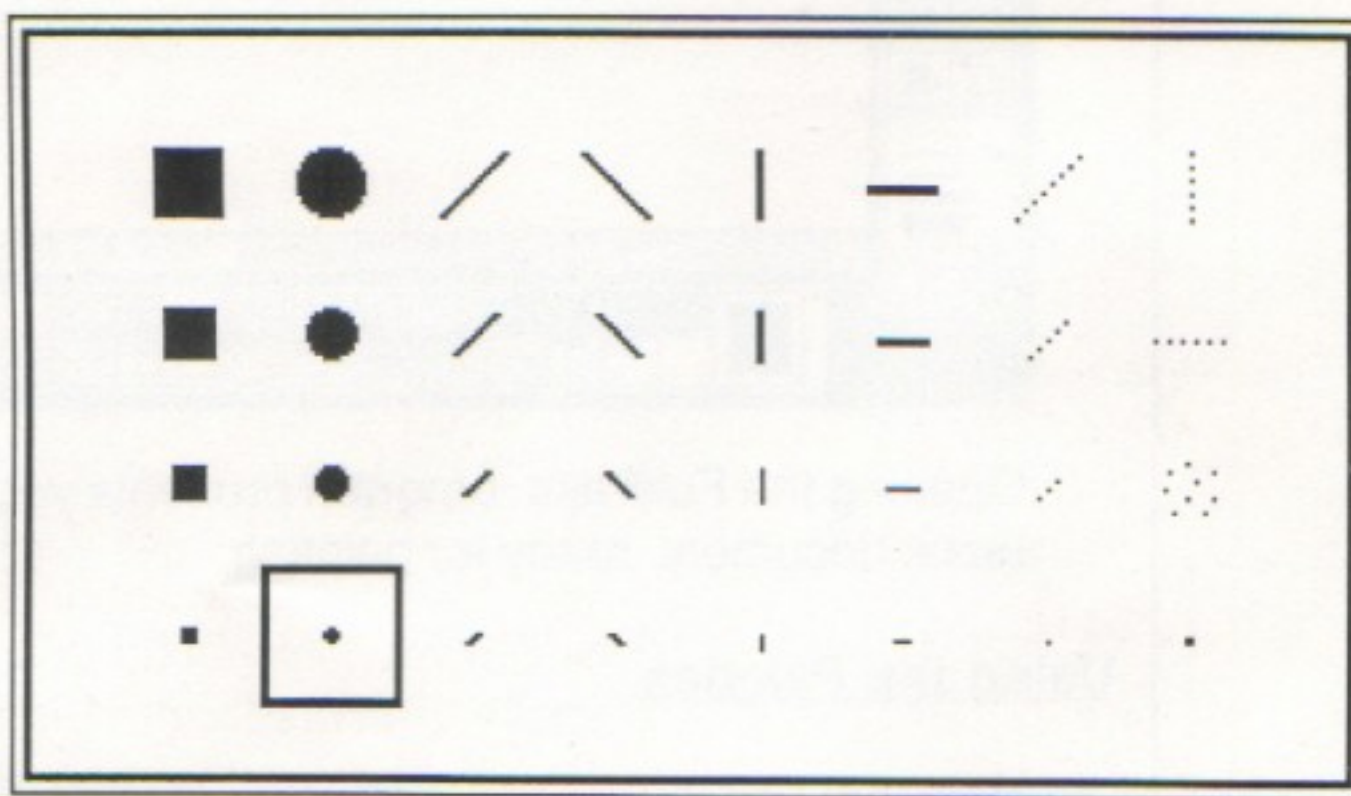




Using the same techniques you used to select the pencil tool, select the paintbrush tool and try working with it. Make a few "strokes" across the page, then move the cursor up to the **Goodies** menu. When the paintbrush moves outside of the active window, it will change back into the arrow-shaped cursor.

- **Changing the Brush and the Pattern**

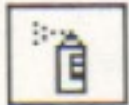
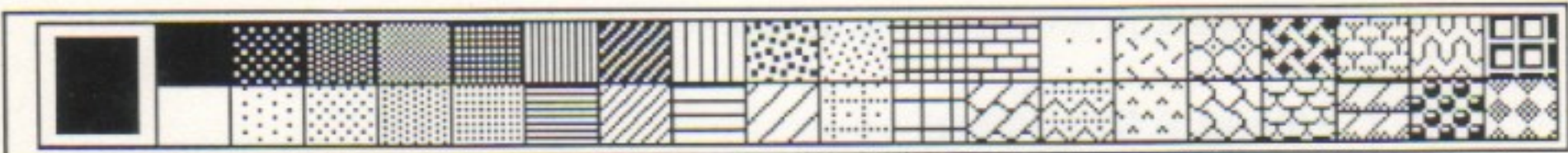
Choose the **Brush Shape** command from the **Goodies** menu. A display window of several different brush shapes will appear on the screen, with the current brush shape outlined by a dark rectangle. To change the current brush shape, click on any of the other shapes in the display window. To keep the current brush shape, click on it, or press the Return key.



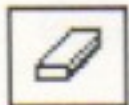
Clicking on any brush shape in the display window will close the window. If you have chosen a new shape, try painting with it to see how the different brush shape looks on the page. Next, move the cursor down to the pattern palette at the bottom of the screen. The pattern palette displays all the potential pattern selections, with the currently selected pattern appearing in the slightly larger



rectangle to the far left of the palette. Place the cursor on any of the patterns in the palette and click once. The pattern you clicked on becomes the current pattern.



When you move back into the active window and start painting again, the paintbrush will paint in the pattern you just selected. The current pattern is also utilized by the spraypaint tool. The spraypaint tool works in the same fashion as the paintbrush, but applies a lighter and more diffuse 'coat' of paint.



If you're not happy with something you've created, you can use the eraser tool to white out any offending areas of the painting. Double-clicking on the eraser will erase the entire window.

You may want to take some time now to experiment with various tools and patterns.

### Goodies

- Rulers
- MouseSpot
- ✓Grid ⌘G
- FatBits ⌘F
- 
- Show Pages ...
- Edit Pattern ...
- Brush Shape ...
- Brush Mirrors ...
- Ruler Units ...
- 
- Preferences ...

### • Using the Menus

All menu commands are selected using the same techniques which you have been using: move the cursor onto the menu title, hold down the mouse button and move down the list of commands until you reach the one you want, then release the mouse button.

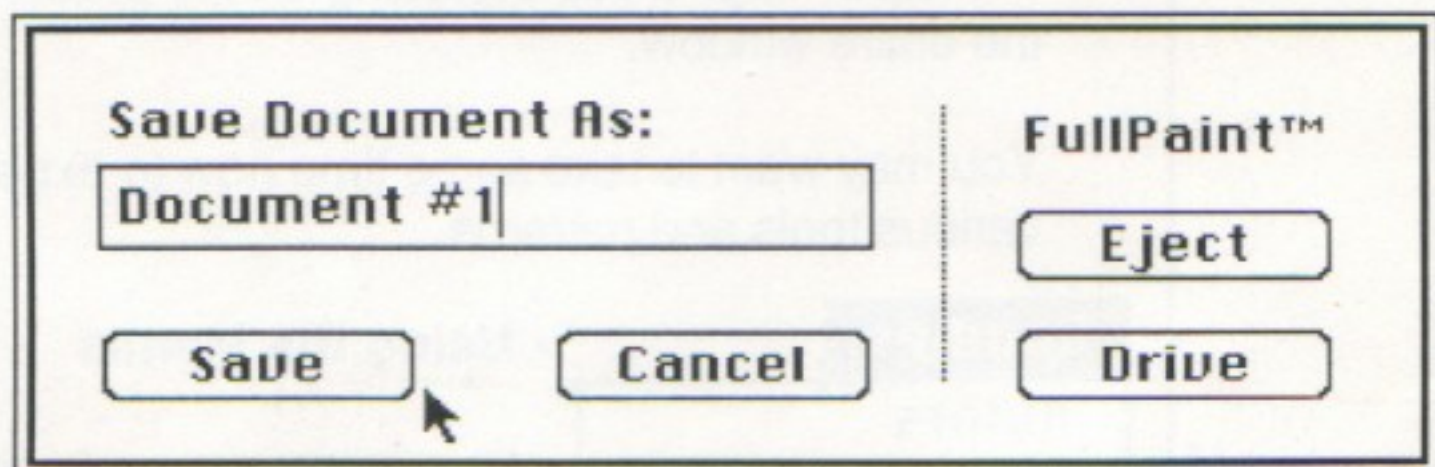
You will notice that some of these commands are followed by a ⌘ key - letter key combination.



This indicates a 'keystroke option,' or in other words, a way to select that particular command by simultaneously pressing those two keys rather than going up to the menu bar with the mouse. The commands that appear in a dark typeface are currently active and can be selected.

### Saving a Document

When you're ready to quit working on this document, go to the **File** menu and choose **Save**. You will be presented with a dialog box asking you to name the document. Enter in any name, such as "Document #1," and then click in the **Save** button. The **Save** button will not be activated until you enter a name for the document (the name can be as short as one letter or one symbol). If you make a typing mistake, simply use the Backspace key to back up and try again.



You can also select the disk on which you wish to save the document. The current disk name is displayed in the upper right corner of the dialog box. If you are working with more than one disk drive, you can click in the **Drive** button to change the current disk, and then save the document to a disk in a different drive. If you are working with a hard disk, clicking in the **Drive** button will advance you to the next volume on the hard disk; or you can click in the **Eject** button and insert a different disk for the document to be saved to. Clicking in **Cancel** will return you to the document window without saving the document.



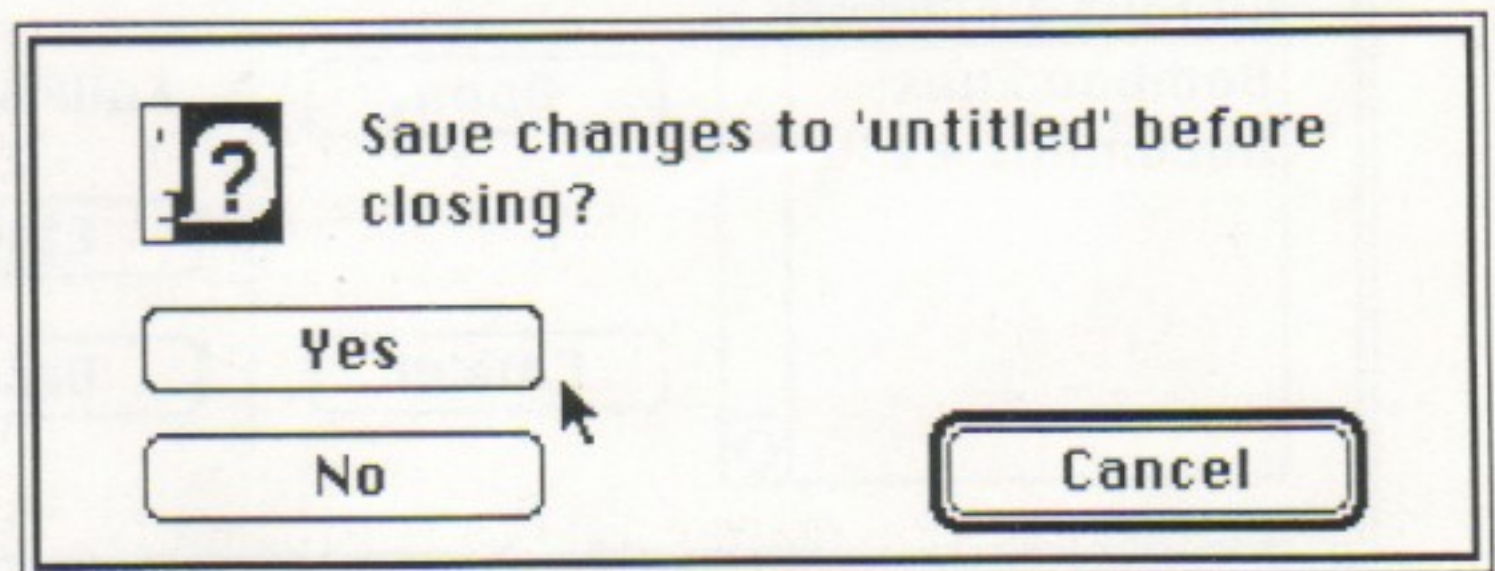
Once you have named and saved a document, you can save any subsequent changes to it by reselecting the **Save** command. Generally speaking, it's a good idea to save your work approximately every fifteen minutes, so that you do not lose all your work in case of a power failure or other unhappy event.

### Closing a Document

Once you have saved a document, you can then close it by either going to the **File** menu and choosing **Close** or by clicking in the small white 'close' box located in the title bar at the upper left corner of the document window.



If you attempt to close a document you have made changes to without saving it first, you will be prompted by a dialog box asking you if you want to save the changes you have made. Click in the **Yes** button if you want to save the document with the changes you've made. Click **No** if you want to return the document to the state it was in before any changes were made and then close it. Click **Cancel** to remove the dialog box and go back to the document.



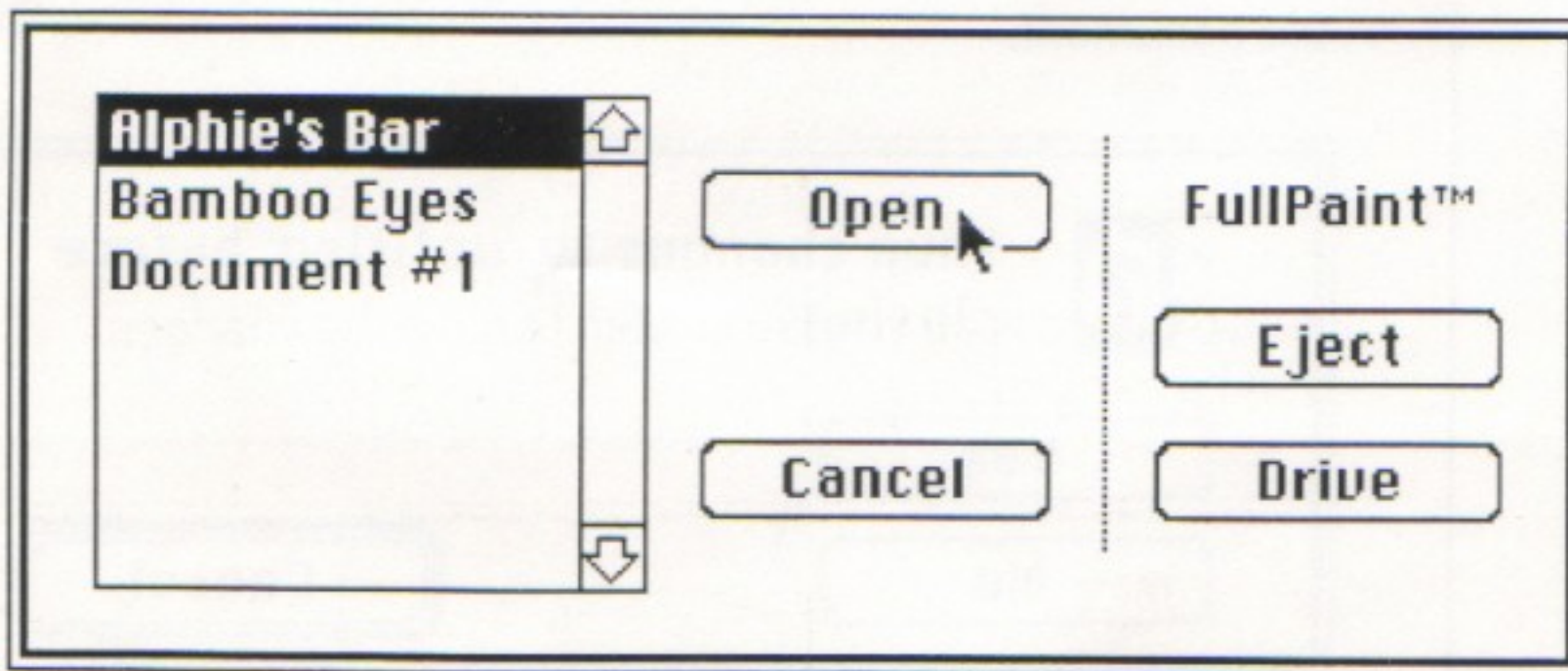


- **Opening a New Document From Within the Program**

Once you are operating within the program, you can open a new document by choosing **New** from the **File** menu. A blank document will appear, ready for painting.

- **Opening an Existing Document From Within the Program**

To open an existing document, go to the **File** menu and choose **Open**. A dialog box will appear in the center of the screen listing all previously created paint documents on the current disk in alphabetical order. The current disk title is listed in the upper right corner of the dialog box. You can change the current disk by clicking in the **Drive** button if you have a second drive, or by clicking in the **Eject** button and inserting a different disk in the drive. If you are working with a hard disk, clicking in the **Drive** button will advance you to the next volume on the hard disk.



The only documents listed at this time will be the sample paintings included with the disk, and "Document #1," which you just created. To open one of these documents, either click on a document name (try "Alphie's Bar") to select it and then click in the **Open** button, or double-click



on the document name. The "Alphie's Bar" document will appear on screen.

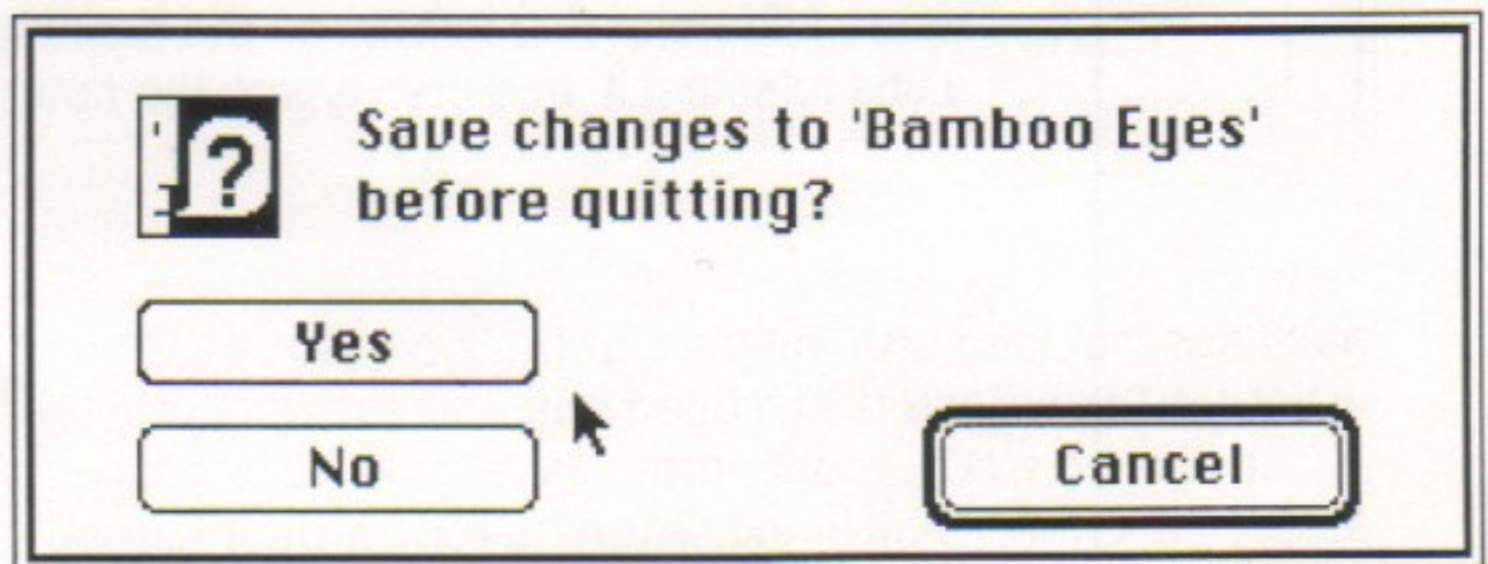
In the future, when you have many more documents in the directory, you can scan the titles in one of three ways: clicking on one of the arrows located at the top and bottom of the scrollbar will move the list one title at a time; clicking in the gray area above or below the white scrollbox moves the list seven titles at a time; clicking inside the scrollbox itself and dragging it allows you to move through the list in large or small increments.

- **Saving Two Copies of a Document**

If you have made changes to an existing document and wish to save the document both in its previous state and with the latest changes, you can use the **Save As** command from the **File** menu. This will save two copies of the document. You will be prompted for a name for the new document which contains the latest changes.

### Quitting the Program

When you are ready to quit the program, choose **Quit** from the **File** menu. This command will exit you from the program and return you to the Finder. If you choose **Quit** before closing a document, you will be prompted by a dialog box, asking you if you wish to save the changes you have made.





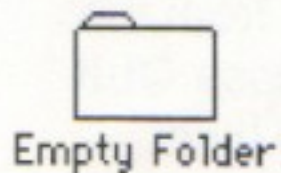
By holding down the Option and Shift keys while choosing Quit, you can bypass this dialog box and return directly to the Finder without being asked if you want to save the changes.

- **Working In the Finder**

Once you have returned to the Finder, open the Sample Paintings folder. Two icons will appear in the folder - two paintings which were included when the disk was shipped. Instead of beginning with a blank document every time, you can open the FullPaint program and go directly to one or more of these existing documents. To open an existing document, use either of the opening techniques you performed on the FullPaint program earlier.

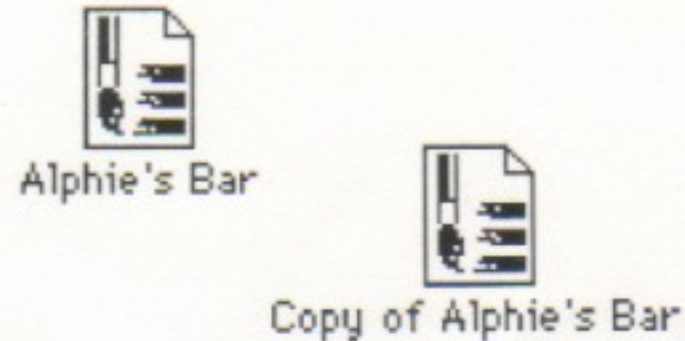
While you are working in the Finder, take a minute to go up to the menu bar and look at a couple of other commands which you will probably find useful in the future. Under the **File** menu, the **New Folder**, **Duplicate** and **Eject** commands are all important to know.

Once you've created a few documents of your own, folders are a big help in staying organized. Choosing **New Folder** will bring up an icon with the title Empty Folder. By clicking on document icons, dragging them on top of a folder icon and then releasing the mouse button, you can deposit documents into the folder. You can name folders or documents on the desktop by clicking on a title to select it and then typing the new title.





The **Duplicate** command allows you to create exact replicas of documents or folders. Selecting a document such as "Alphie's Bar" and then choosing **Duplicate** will create a copy of the document with the title, surprisingly enough, of "Copy of Alphie's Bar."



Dragging a document icon from one disk onto another one will also create a copy of the document, with the copy going onto the other disk in this case, and retaining its original title, without the "Copy of . . ." in front of it.

When you are ready to put away FullPaint and shut down your Mac, use the **Shut Down** command from the **Special** menu. Choosing the **Eject** command from the **File** menu will eject the FullPaint disk and ready the Mac for a different program disk to be inserted.

You should now be familiar with some of FullPaint's basic functions. The following chapters describe further capabilities. As always, don't be afraid to experiment with FullPaint.







The Macintosh screen display is made up of thousands of individual picture elements, or pixels, and FullPaint gives you absolute control over each of these tiny dots. The creation of images basically involves turning on or off individual pixels and arranging them to form patterns and paintings.

### Painting

- **The Paintbrush**

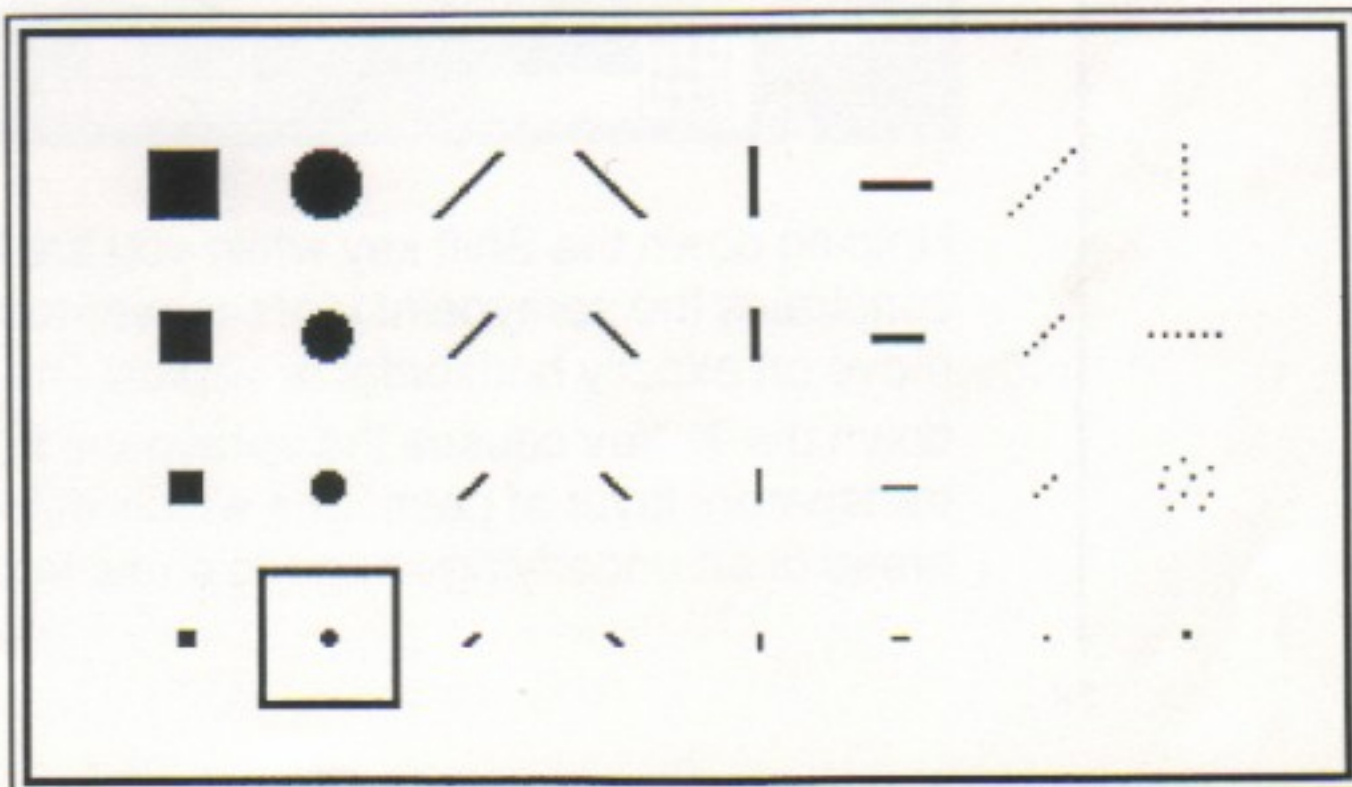


The paintbrush tool is activated by a single click on its icon, as are all other tools on the palette. Once the paintbrush has been selected, you can paint by clicking and/or dragging anywhere within the active window.

Holding down the Shift key while you are painting constrains the brush's movement, forcing it to move on exactly horizontal or vertical lines. Holding down the ⌘ key while painting causes the paintbrush to lay down a transparent layer of paint, one which will allow any black areas of an underlying image to show through.

- **Choosing the Shape of the Paintbrush**

The shape of the brush may be changed by choosing **Brush Shape** from the **Goodies** menu. FullPaint offers 32 different brush shapes to choose from, and the current brush shape is always outlined by a dark rectangle.

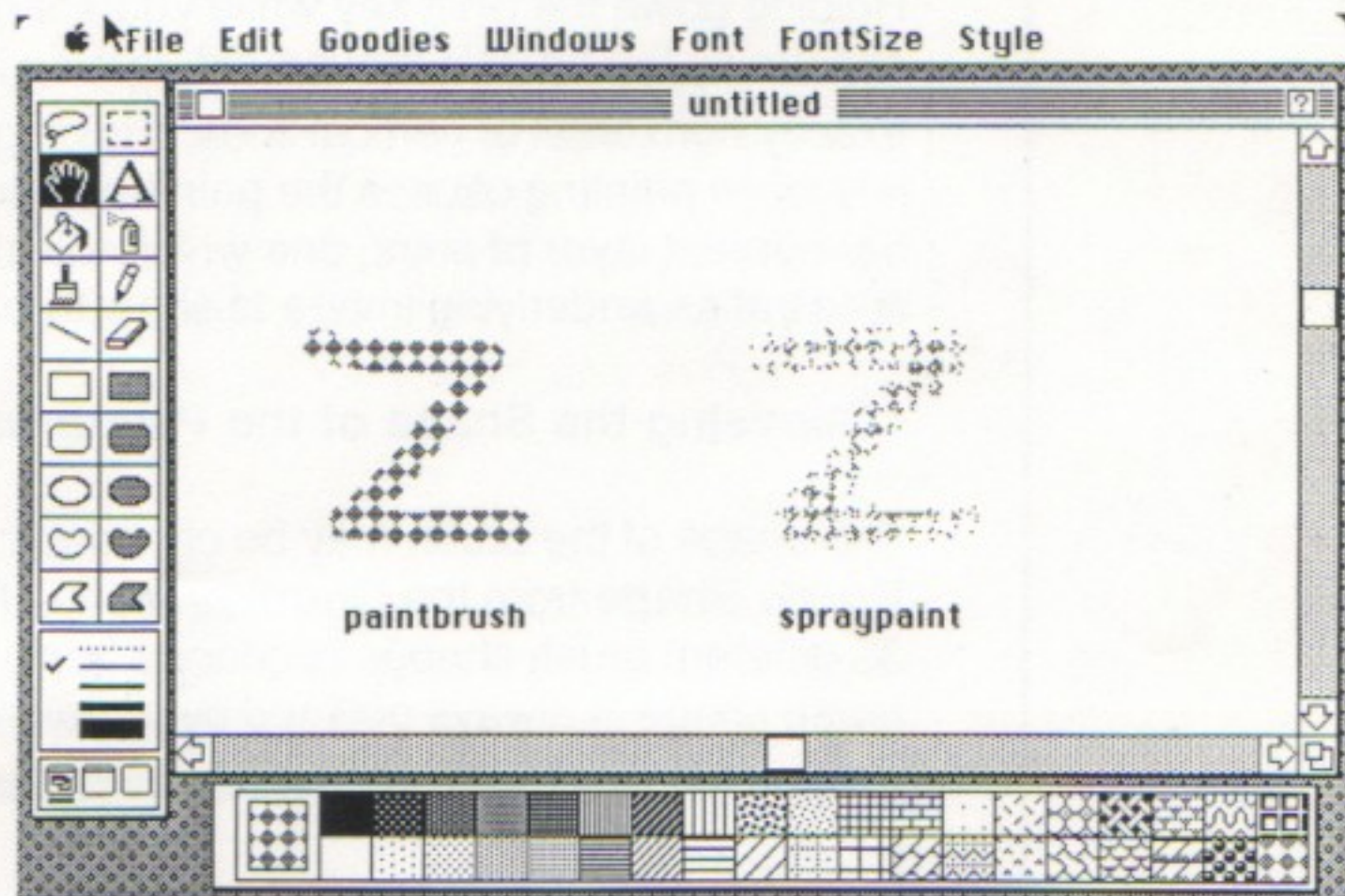




To keep the current shape active, click once on it, or press the Return key. To change the current brush shape, simply click on the desired new shape. Clicking on any brush shape will close the brush shape display window. You can also create entirely new brush shapes by editing existing ones; this feature is detailed in the Advanced Capabilities section.

### • The Spraypaint Tool

The spraypaint tool can also be used for painting. The spraypaint tool lays down a finer, more diffuse layer of paint than the paintbrush. Making only one pass with the spraypaint tool will result in a fine, mist-like layer of paint, while making several passes increases the density of the paint.



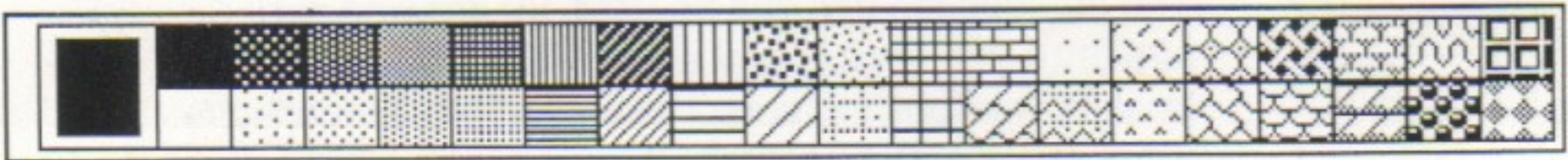
Holding down the Shift key while you are painting constrains the spraypaint tool's movement, forcing it to move on exactly horizontal or vertical lines. Holding down the  $\text{⌘}$  key causes the spraypaint tool to lay down a transparent layer of paint, one which will allow any black areas of an underlying image to show through.



Both the paintbrush and the spraypaint use the currently selected pattern when painting. Changing the current pattern is detailed in the Patterns sections which follows.

## Patterns

The pattern palette near the bottom of the screen displays all the available patterns. The slightly larger pattern on the far left is the current pattern. Clicking on any pattern will select it to be the current pattern.

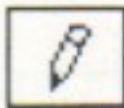


By holding down the  $\text{⌘}$  key while using the paintbrush or spraypaint tool, you can paint one pattern over the top of another, with the top pattern replacing any white pixels in the underlying pattern. By overlapping different patterns, you can create intricate shadings and designs. You can also create entirely new patterns by editing existing ones; this feature is detailed in the Advanced Capabilities section.

## Drawing

Free-hand drawing of images can be accomplished through the use of the pencil and the line tool (The freehand shape tool is also quite useful; this tool is described in the **Shapes and Fills** section.).

- **The Pencil**



Clicking on the pencil icon makes it the active tool.

The pencil will normally draw a single-pixel black line. However, if the pencil point is on a black pixel when you click the mouse button, that pixel becomes white. If you keep the mouse button depressed after initially clicking on a black pixel, the pencil will also turn all other black



pixels it touches in the drawing window to white.

The ability to change the color of individual pixels is a feature of the pencil which becomes much more powerful when drawing in FatBits mode. **FatBits** is a command from the **Goodies** menu which presents a magnified view of the pixels. This feature is discussed in depth later in this chapter.

### • Drawing With the Straight Line Tool



The straight line tool can be used for drawing ruler-straight black lines at any angle. When you select the straight line tool, the cursor changes into a crosshairs while in the active window. You can then draw a straight line by clicking and dragging the crosshairs. As long as the mouse button is held down, you can change both the angle and length of the line. Once the mouse button is released, though, the angle and length are set.

This tool has advantages over the pencil in certain situations. The pencil draws in the color opposite that of the pixel it was over when the mouse button was pressed, whereas the straight line tool will only draw in black, and will not invert pixels that are already black. Also, the pencil draws a fixed, single-pixel wide line, but you can change the width of the straight line tool by changing the current line/border width on the tool palette.

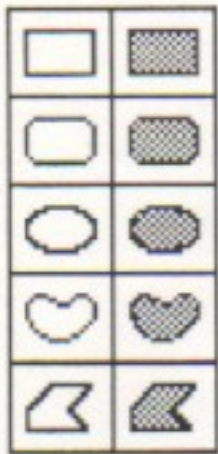
Holding down the Option key while using the straight line tool causes it to draw in the current pattern. Clicking on any pattern in the pattern palette makes it the current pattern.

Using the Shift key in conjunction with the straight line tool forces, or constrains, the line to be drawn absolutely vertical, horizontal or on a 45 degree angle. This feature is especially useful when drawing diagonal lines, as diagonal lines drawn without the Shift key appear jagged unless they are drawn on a perfect 45 degree angle.



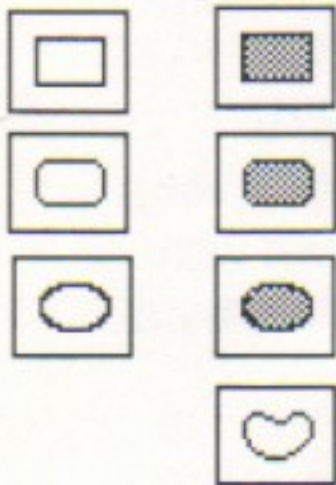
## Shapes and Fills

### • Shape Tools



These ten icons in the tool palette represent shapes and filled shapes which can be drawn with the mouse in the usual click and drag fashion. Choosing any of the shape tools will transform the cursor into a crosshairs with which you can create the shapes. As long as the mouse button is depressed, the size and shape can be adjusted. The tools on the left draw hollow shapes; the tools on the right draw shapes filled with the current pattern.

The icons represent the following shapes:



Draw rectangles.

Draw rectangles with rounded corners.

Draw ovals.

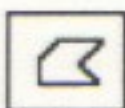
Draws freehand lines. The freehand line tool has an "auto-smoothing" feature which generally makes lines drawn with it appear smoother than similar lines drawn with the pencil. In addition, the pencil draws a fixed, single-pixel wide line, but the width of the straight line tool can be changed by selecting a different line/border width in the tool palette.

Also, the pencil draws in the color opposite that of the pixel it was over when the mouse button was pressed, whereas the straight line tool will only draw in black, and will not invert pixels that are already black.



Draws freehand filled shapes. FullPaint automatically connects the ends of the freehand line and fills the constructed shape with the current pattern.





Draws hollow polygons. The beginning and end points are set by single clicks of the mouse, until the end of the last side, which is set with a double-click, a single click on the beginning point, or a click outside the window.



Draws filled polygons. Click once to turn a corner on a drawing. Double-click or click again at the beginning point in order to end a drawing and have it filled with the current pattern.



### • Shape Borders

The border width of all shapes may be changed by clicking on a different line/border width on the tool palette. When one of the solid-line borders is selected, the width of the crosshairs exactly represent the width that the shape borders will be; when the dotted-line border is selected, the hollow shape tools will be drawn with a very thin border while the filled shape tools will be drawn with no border. The current line/border width is indicated by a checkmark.

### • Shape Tool Techniques

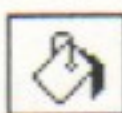


The top six of the ten tools may be constrained to draw in perfect proportion by holding down the Shift key in conjunction while using the tool.

You can create shapes with borders drawn in the current pattern by holding down the Option key while using the shape tools.

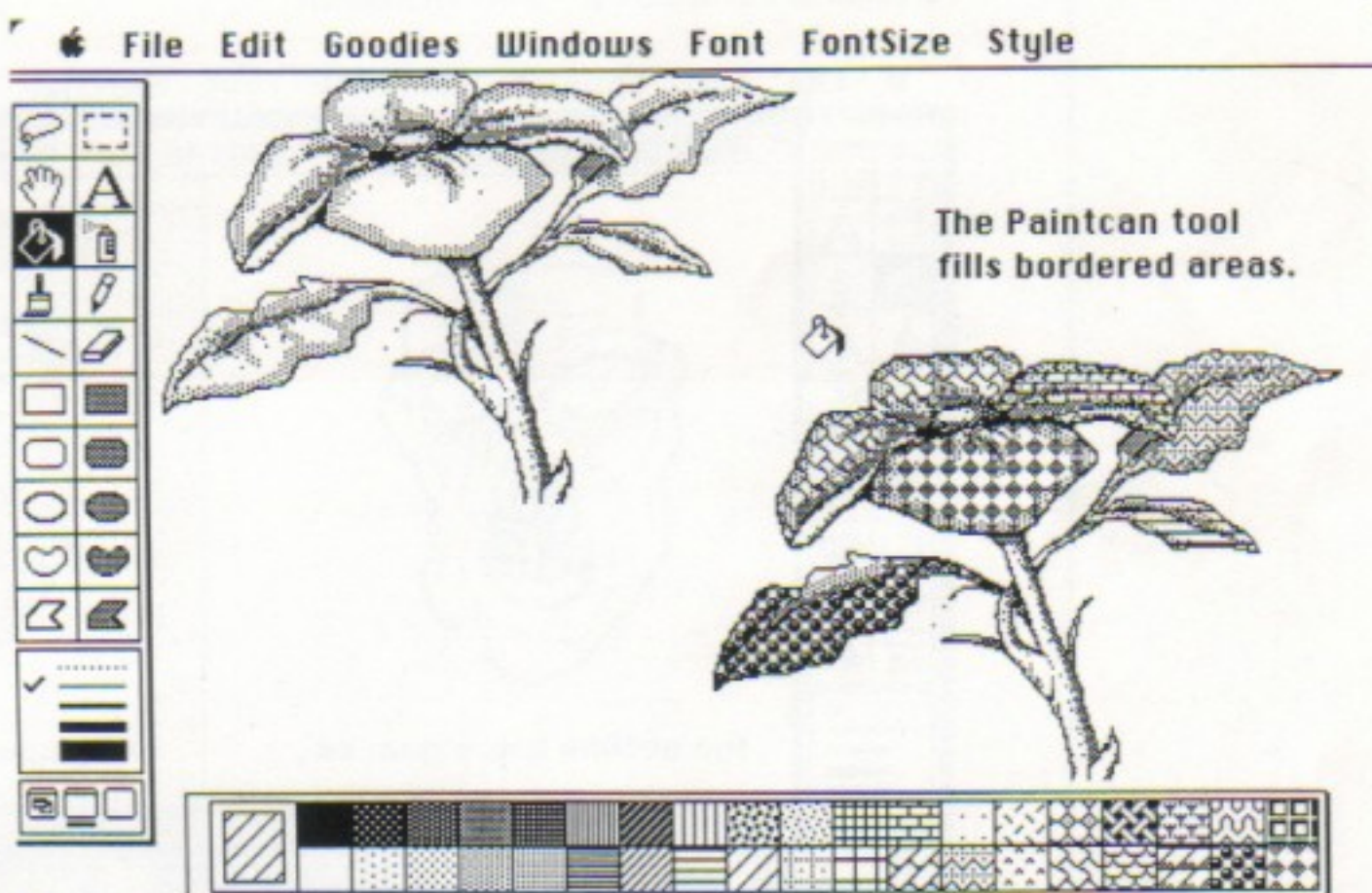
Holding down the  $\text{⌘}$  key while using the filled shape tools draws them transparently, allowing the black pixels from any underlying image to show through.





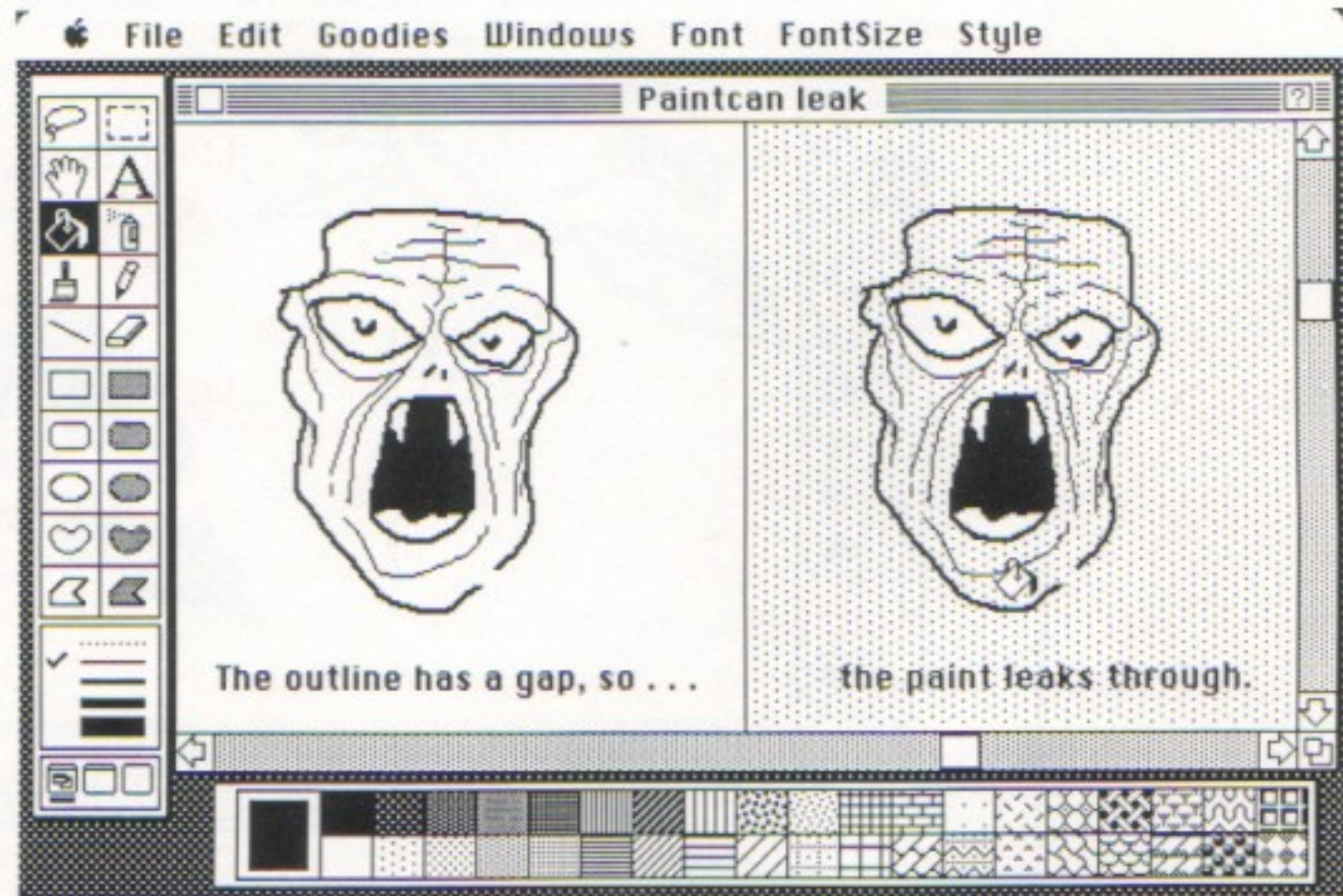
## • Filling in Outlined Areas

To fill in any outlined area with the currently selected pattern, click on the paintcan and then click inside the outlined area. The paintcan will "pour" the current pattern into the outlined area.





The area to be filled must be completely enclosed. If there is a gap in the outline, the paint will "leak" through and fill the surrounding area as well. If this happens, choose **Undo** from the **Edit** menu to undo the fill, then choose **FatBits** from the **Goodies** menu and use the pencil to fill in any gaps in the outline. Using FatBits is described later in this chapter.



It's also possible to fill one pattern on top of another. The uppermost pattern will 'flow' through any unbroken channels in the underlying pattern until it reaches a barrier. For example if you pour a new pattern into a section of an existing pattern which is white, the new pattern will flow until it hits a black-pixel barrier.



The paintcan is similar to the **Fill** command in the **Goodies** menu (**Fill** works with the active selection. Selections are discussed in the chapter of the same name.), with two major exceptions: the paintcan fills an area out to the border, while **Fill** replaces the border as well; **Fill** totally covers any underlying image, while the paintbucket does not obliterate the underlying pattern but rather flows around any unbordered areas within it.

Clicking in a white area with the paintcan causes the pattern to fill until it hits black pixels; clicking in a black area causes the pattern to fill until it hits white pixels.

## Text



Text can be inserted at any location in the active window. Clicking on the text icon activates the text tool. When you then move the cursor into the active window, it will appear as an I-beam until you click on the spot in the window where you want the text to appear, at which point it will change into a blinking insertion point.

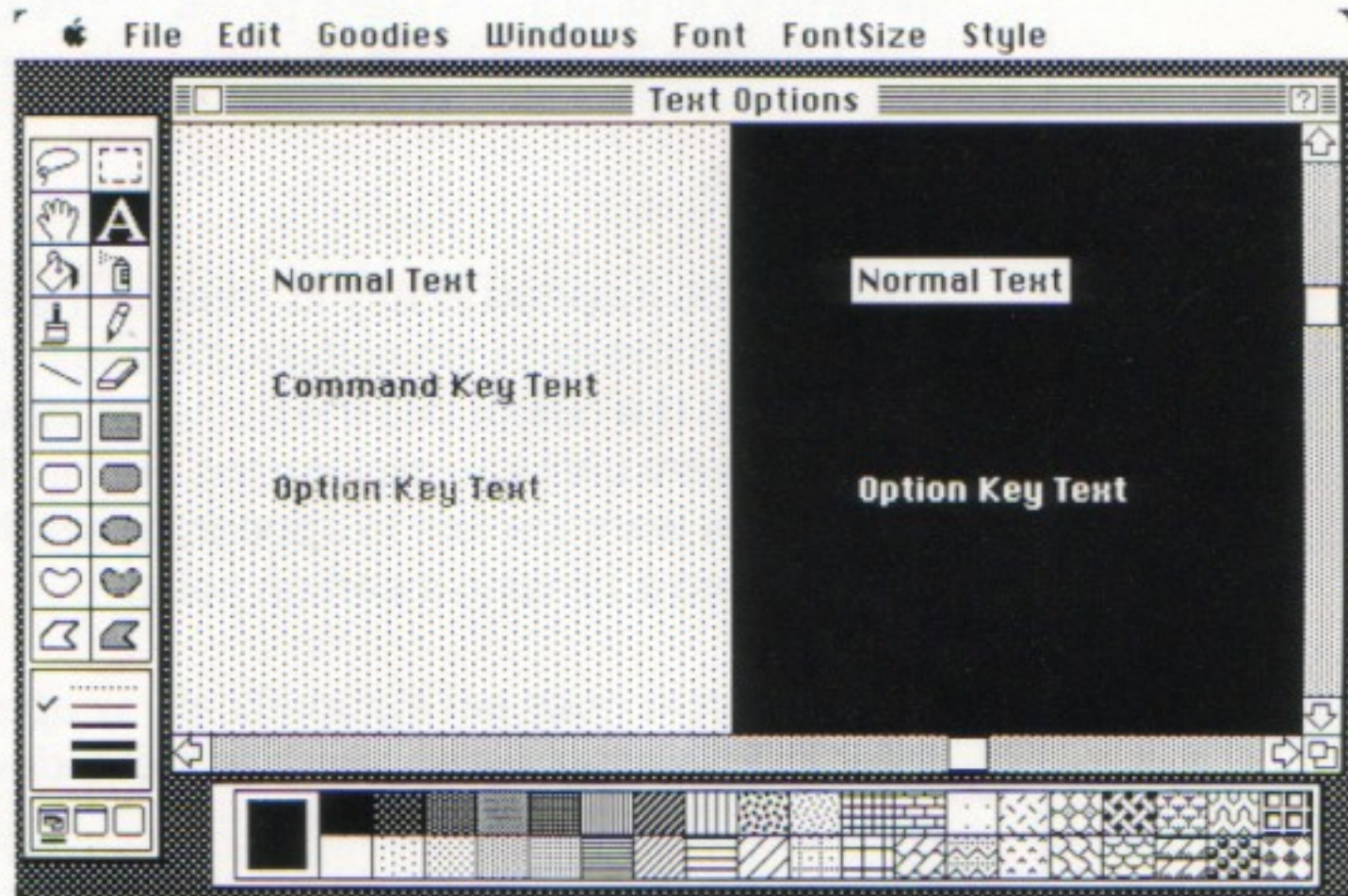
FullPaint text does not automatically wrap around to the next line down; when you wish to move down to the next line, you must hit Return.

### • Changing Text

Text may be altered or erased until you click elsewhere in the window; once you click elsewhere, the text becomes part of the painting and you can no longer change font, fontsize or style for that particular piece of text. However, you can still use other tools or commands on it, just like any other part of the painting. Using the **Grid** command from the **Goodies** menu (which can also be implemented by pressing the ⌘ and "G" keys) places an invisible grid over the painting and helps you to align newly placed text with existing text.



Typing text over an existing image will normally result in a solid white box enclosing the text. This effect can be changed in two ways: holding down the  $\text{⌘}$  key while placing an insertion point causes the text to be drawn in a transparent mode which allows the underlying painting to show through; holding down the Option key while placing an insertion point or typing a letter causes the text to be drawn in a color opposite that of the underlying painting.



Either of these style changes can also be achieved by pressing the Enter key in conjunction with either the  $\text{⌘}$  or Option key.



- Text Menu Commands

**Font**, **FontSize** and **Style** determine the appearance of the text and may be changed via their respective menus. Current selections are indicated by checkmarks.

Font
✓ Geneva
New York
Chicago
Monaco

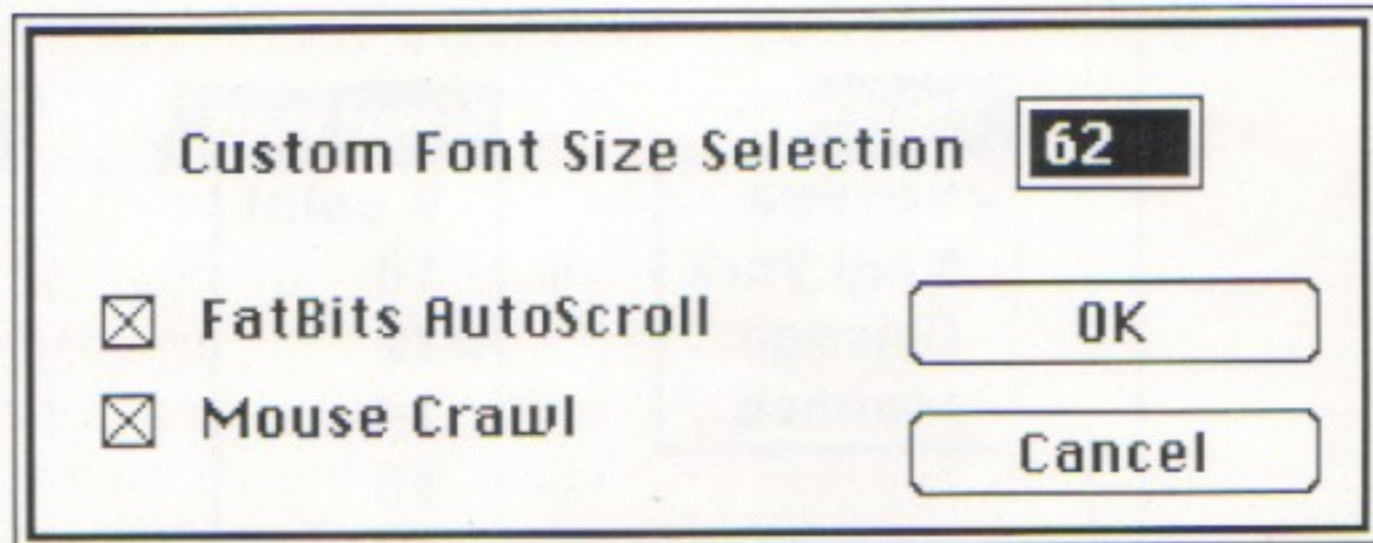
FontSize
9 point
10
✓ 12
14
18
24
36
48
72
99

Style	
✓ Plain	⌘P
<b>Bold</b>	⌘B
<i>Italic</i>	⌘I
<u>Underline</u>	⌘U
Outline	⌘O
Shadow	⌘S
<hr/>	
✓ Align Left	⌘L
Align Middle	⌘M
Align Right	⌘R

You can change the font size without going to the menu bar by holding down the ⌘ key while pressing either of the < > keys. Likewise, you can change the font without going to the menu bar by holding down the ⌘ and Shift keys while pressing either of the < > keys.



FullPaint also provides one custom font size, which can be specified by choosing **Preferences** from the **Goodies** menu, entering a number between 1 and 127 in the **Custom FontSize Selection** box, and clicking **OK**.



Custom Font Size Selection

☒ FatBits AutoScroll

☒ Mouse Crawl

Clicking in the **Cancel** button will disregard any change you have made in the custom font size box. Entering 0 as the custom font size will result in the program defaulting to 12 point, or the nearest size to that on the disk. The custom font size will appear as the last item listed on the **FontSize** menu, and can be selected from there.

Changing the current Font, FontSize or Style selections will change everything from the current insertion point backwards to the last insertion point which was placed. In order to use a different Font, FontSize or Style in the same group of text and not lose your insertion point (which is all important for proper alignment of text), it is necessary to press the Enter key before making the new selection. This keeps previous text from being affected by the change and will type all forthcoming text in the new selection.



## • Text Tips

While using the text tool, the keystroke shortcut for **Undo** is ⌘ - Z.


FontSizes which are outlined on the menu will generally look much better when printed out, as they are actually stored on the disk, whereas the non-outlined fontsizes must be created by the program on demand.

To create letters filled with the current pattern, choose a large FontSize (24 points or larger) and choose **Outline** from the Style menu. Type out your text and then go back and fill in each letter using the paintcan tool.

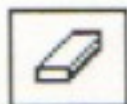
## Revert, Undo, and the Eraser

**Revert, Undo**, and the Eraser allow you to experiment with confidence, knowing you can always return your document to its previous state.

Choosing **Revert** from the **File** menu will erase all changes made to the document since you last saved it. Closing the document and then clicking in the **No** button when you are asked if you want to save the changes you have made will give the same result.

The **Undo** command in the **Edit** menu will undo the last event performed with the mouse, whether it be a menu command or an action executed in the window. However, clicking the mouse button anywhere on screen, except for on the menu titles, negates this capability as that mouse click becomes the new 'last event.' Undo can also be implemented by using the  key (in the upper left corner of the keyboard) or the ⌘ and "Z" keys in conjunction.

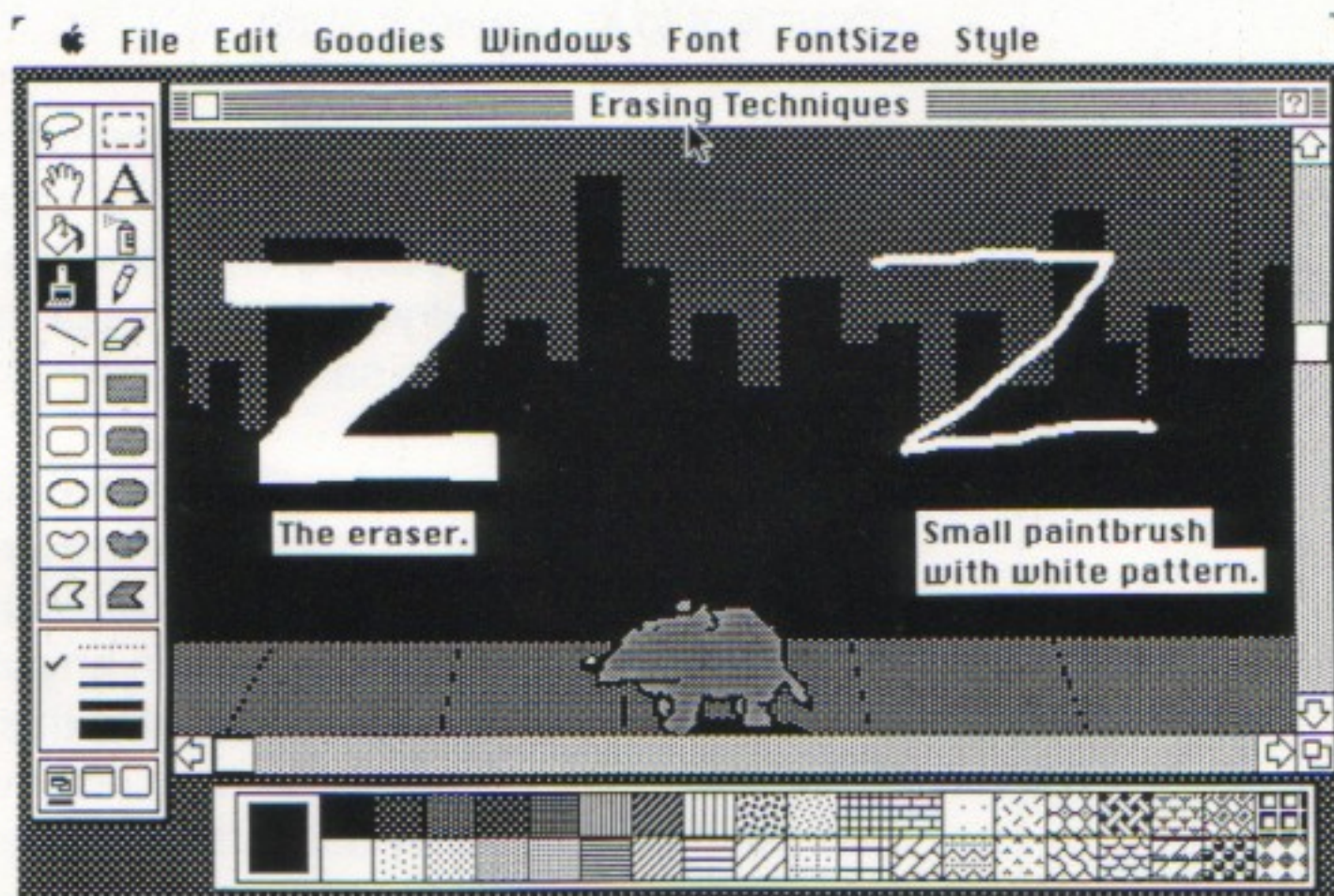




Erasing part or all of a document can be done in a variety of ways.

Clicking on the eraser tool and then clicking and dragging in the active window will erase any part of the painting that the eraser tool passes over. Holding down the Shift key in conjunction with the eraser will constrain it's movement, causing it to erase only vertically or horizontally. The eraser will then only erase in a straight line, and only in the first direction in which you move it.

The eraser tool is approximately 1/4" square and is often too large for precise jobs. For more delicate work, first select the paintbrush tool, then choose **Brush Shapes** from the **Goodies** menu and click on one of the smaller brush shapes. Finally, go down to the Patterns palette and select the all-white pattern. You can now use the small paintbrush to paint white, or erase, small areas of your document.





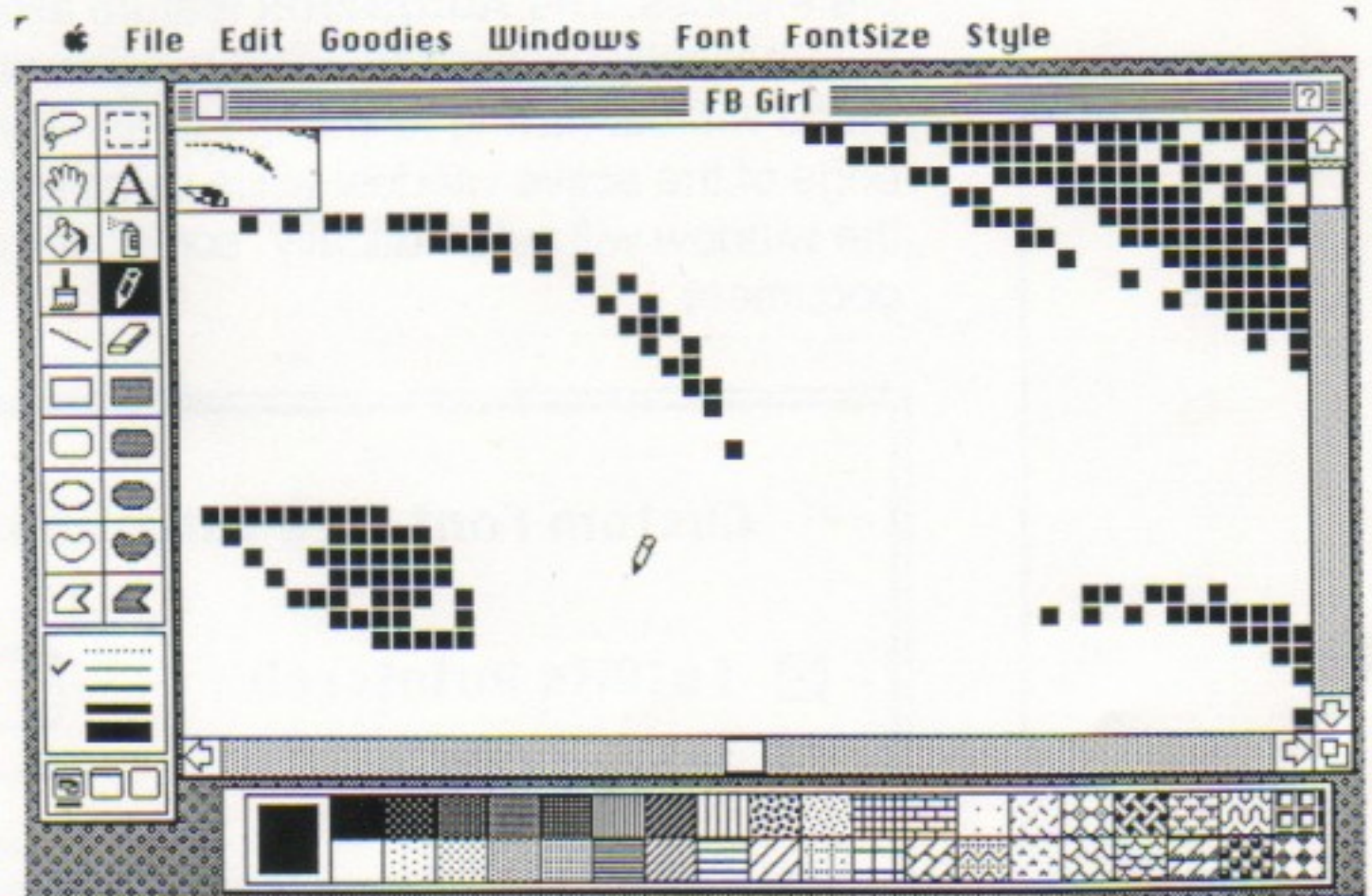
Double-clicking on the eraser tool will erase the entire active window (if this is done accidentally, simply choose **Undo** from the **Edit** menu).

To erase an entire document, choose **ShowPage** from the **Goodies** menu, then position the pointer outside the dotted rectangle and drag the image off the page. ShowPage is detailed further in the Dealing With Documents chapter.

Choosing the **Clear** command from the **Edit** menu will erase a selected area; selecting an area is detailed in the Selections chapter.

### FatBits

Choosing **FatBits** from the **Goodies** menu gives you a magnified, "dot by dot" view of a painting. You can also enter FatBits mode by double-clicking on the pencil icon, by pressing the  $\text{⌘}$  and "F" keys, or by holding down the  $\text{⌘}$  key while clicking in the window with the pencil tool. The first two methods will place you in FatBits in the area of the document in which you last painted; the latter two methods will place you in FatBits in the area of the document that the cursor currently occupies.





Any of the techniques used for entering FatBits can also be used to exit FatBits.

When entering or exiting FatBits, you can continue use of a tool without interruption by keeping the mouse button held down while pressing the  $\text{⌘}$  and "F" keys. This allows you to continue working with the tool in the same exact location of the document.

The small rectangle in the upper left-hand corner, called the ViewBox, presents a normal size image of the painting and indicates which section of the document you are currently working in. You can move the ViewBox anywhere in the active window by clicking on it and dragging it while holding down the Option key. Clicking in the ViewBox while the Option key is not held down will exit you from FatBits.

By using the pencil tool in FatBits you can turn individual dots on and off; clicking on a black dot will turn it white and clicking on a white dot will turn it black. All other tools also work in FatBits.

Choosing **Preferences** from the **Goodies** menu will bring up a display window with a variety of option preferences. The **AutoScroll** feature allows you to automatically access the entire window while in FatBits mode without having to change tools. If you come to the edge of the active window while using a tool in FatBits, the window will automatically "scroll" across the document.

Custom Font Size Selection

62

☒ FatBits AutoScroll

☒ Mouse Crawl

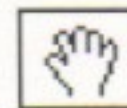
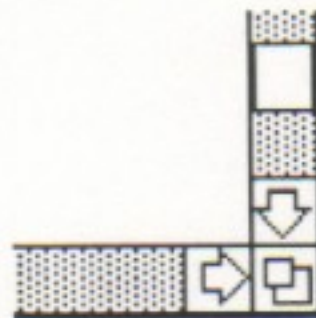
OK

Cancel



This feature can be implemented by clicking in the **AutoScroll** checkbox (when an X appears in the box, the command is activated) and then clicking **OK** to close the window. Clicking again in the checkbox will turn the feature off.

In addition to this autoscroll feature, the scrollbars and the hand tool can be used to move around the page while in FatBits mode. Holding down the Option key while the pencil tool is active changes the pencil into the hand tool, enabling you to move around the window without returning to the tool palette to change tools.



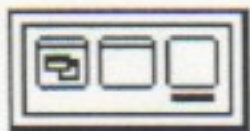






## Windows

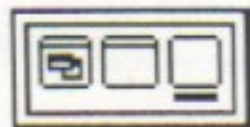
A document is viewed through a "window." Although an entire paint document measures 8" x 10", only the part of the document which is visible through the window at any particular time can be worked on. With FullPaint, windows can be grown to any size and moved anywhere on the screen. Additionally, up to four documents can be open at one time, and their respective windows can be arranged in any way desired.



The windowing tools at the bottom of the tool palette represent the three different view modes FullPaint supports. Clicking once on a windowing tool will select that view mode. The current view mode is always underlined.

### • Full Screen

The tool on the right represents a full-screen document view. In Full Screen mode the contents of a document fill the entire screen - the window's title bar, scroll bars, and grow icon are not visible. Note that, although the menu bar isn't visible, menu items with ⌘ key equivalents are still available.





- Full Screen with the Menu Bar



Clicking on the center tool will bring up the full-screen document view, but with a menu bar along the top.



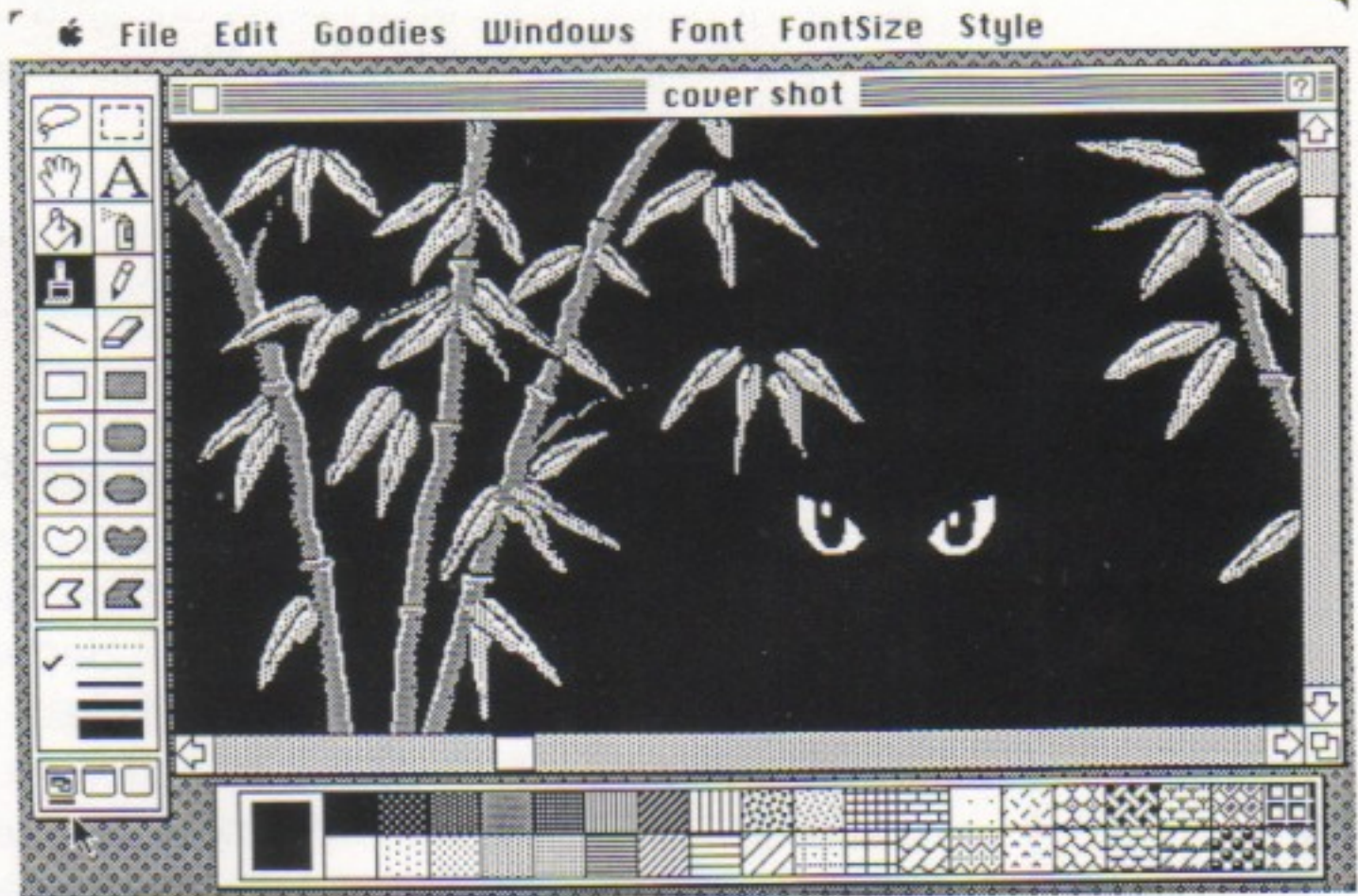
While in either of the full-screen modes, simultaneously pressing the  $\text{⌘}$  and "A" keys will toggle the menu bar on and off. Note that this is a short cut for the windowing tools on the tool palette, which won't be easily accessible if your palettes are hidden or moved off-screen.





## • Windows on the Desktop

Choosing the left icon (which is the default mode) presents a windowed view similar to that found in other Macintosh applications.



A window's size may be manipulated by using the 'grow box' in the lower right hand corner of the window. By clicking in this box and dragging, you can resize the window to the desired dimensions.

Double-clicking on the window's title bar will automatically grow the window to the largest size that will fit on screen and still leave the scrollbars and the title bar visible. Double-clicking in the title bar again will return the window to its previous size. In addition, desk accessories (such as the scrapbook or clock) may be left on screen for visible reference while you are working in the windowed view.



## Multiple Documents

- **Opening Documents**

Up to four documents may be open simultaneously, allowing you to work on multiple documents without going through the tedious task of saving and closing one document before opening another.

You can open multiple documents from within the program by using the **New** and/or **Open** commands from the **File** menu.

You can open multiple documents when FullPaint is first run in one of three ways. First, if there are four or less documents on the disk, you can choose **Select All** from the **Edit** menu, then choose **Open**. Second, if the documents you wish to open are all clustered together, you can enclose them all in a selection rectangle by clicking in the white area next to one of the documents, dragging across the documents to be selected, and then either double-clicking on one of the documents or choosing **Open**. Third, you can hold down the Shift key while clicking on various documents, then either double-click on one or choose **Open**.

Although FullPaint allows multiple documents (up to four) to be open simultaneously, only one document is active at any particular time. When multiple windows are visible on screen, clicking anywhere in a window's contents or in its border makes that particular window the active one.



## • Rearranging Documents

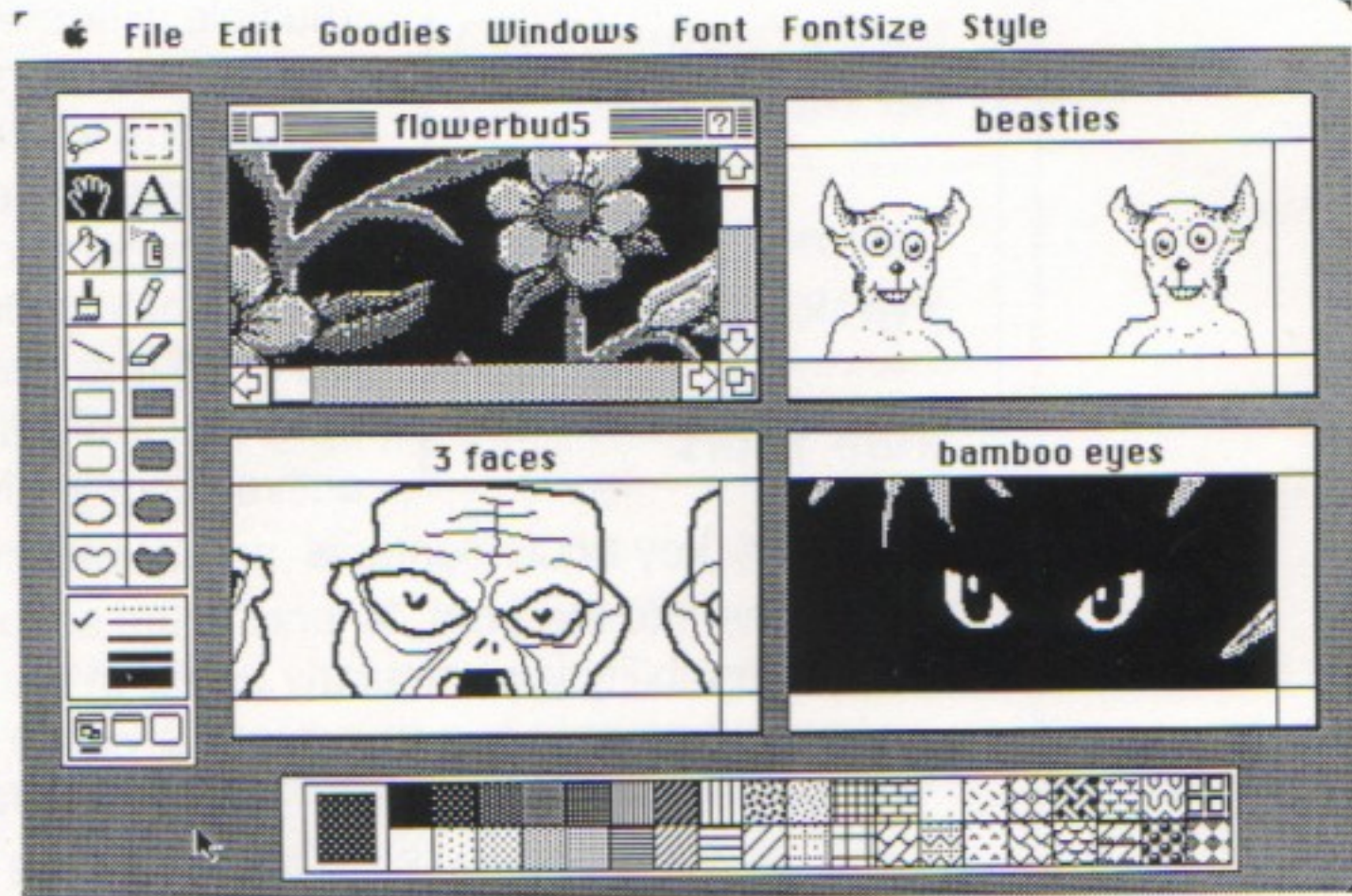
<b>Windows</b>	
✓untitled	⌘1
No Document	⌘2
No Document	⌘3
No Document	⌘4
<hr/>	
<b>Clean Up Windows</b>	
<b>Stack Up Windows</b>	
<hr/>	
<b>Hide Tools</b>	⌘T

The **Windows** menu offers several ways to arrange multiple windows on screen. The first four items in the menu correspond to the titles of paint documents that are currently open; choosing one of these document titles from the menu will bring that document to the front and make it's window the active window. Note that these

have ⌘ key equivalents. ⌘ and '1' will bring the first document to the front, ⌘ and '2' the second, and so on. This capability is particularly useful in the full-screen views when only one document is visible at a time. Choosing a document from the **Windows** menu or using the ⌘ key shortcuts will let you switch documents at any time.

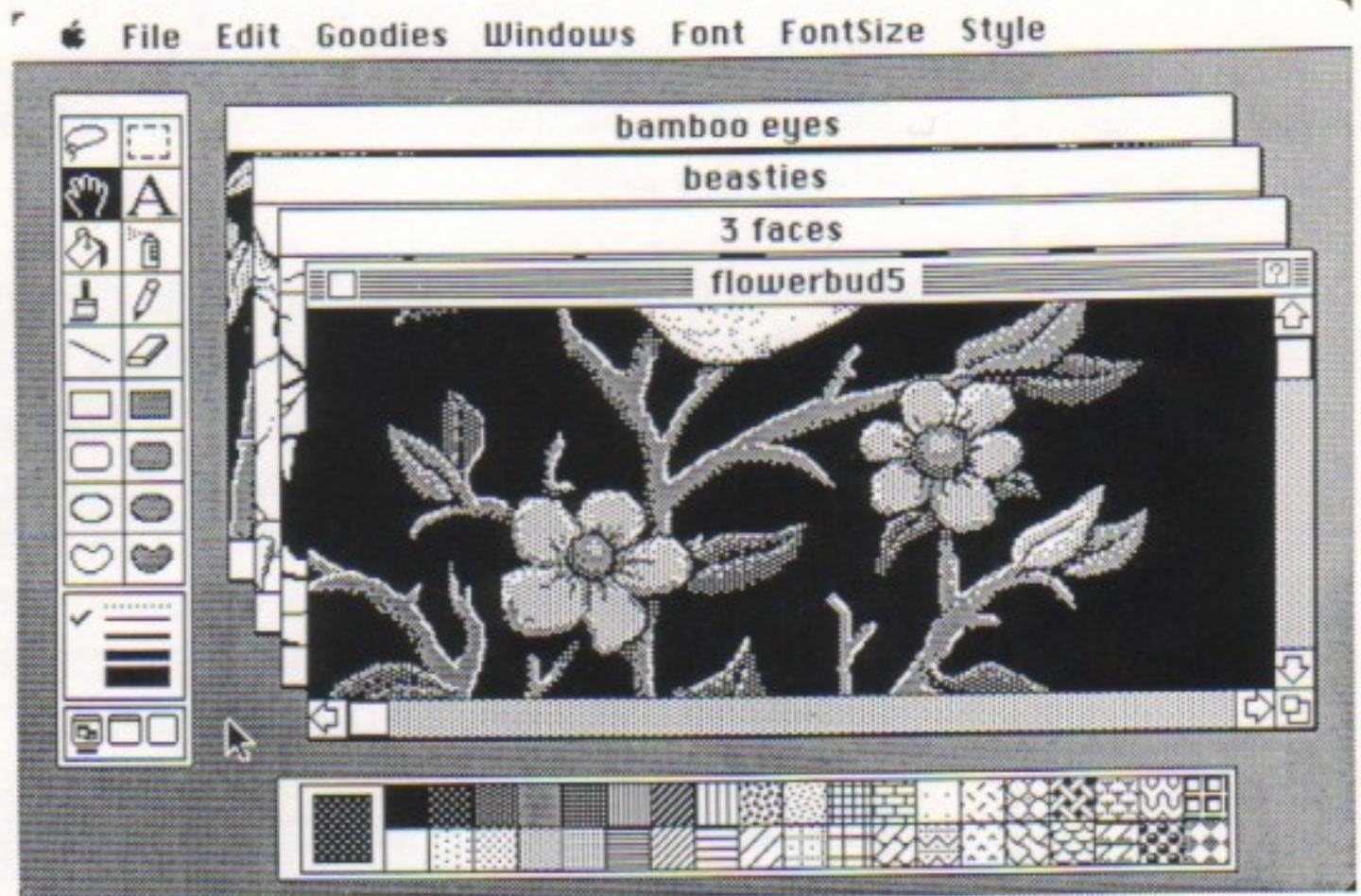


The **Clean Up** and **Stack Up** commands can be used to arrange multiple windows on the desktop. Choosing **Clean Up** causes all open documents to be displayed without overlap ('tiled') on the desktop, with the currently active window remaining active.





Choosing **Stack Up** causes all open windows to be layered on top of each other, with the active window on top and the title bars of the other open documents visible above. Once again, the currently active window remains active.



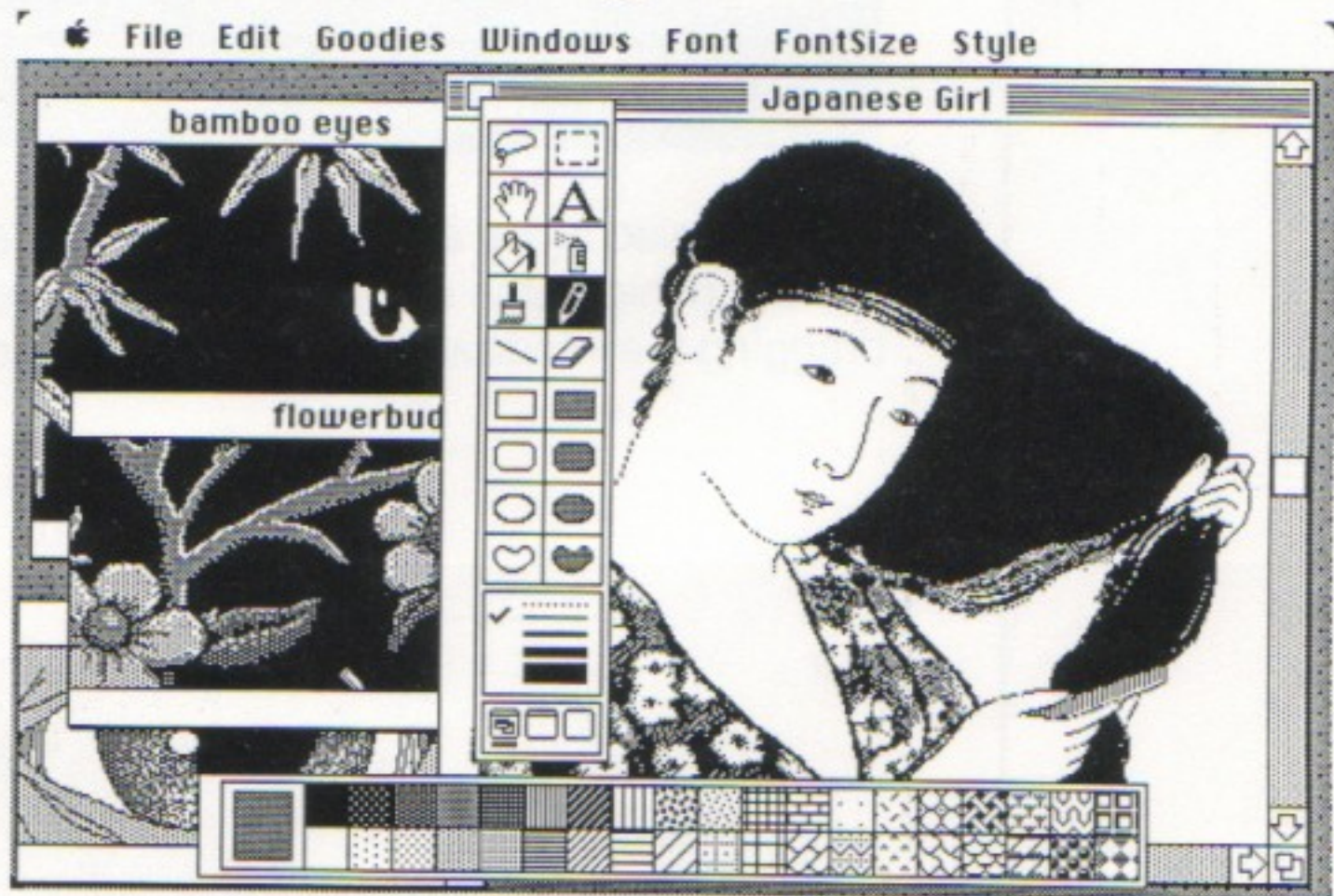
You can also move a window by clicking anywhere in its title bar (which runs along the top of the window), and dragging the window to the desired location.



## Moving and Hiding Palettes

The tool and pattern palettes in FullPaint can be dragged anywhere on the screen. To drag either palette, move the cursor to a position anywhere on the palette's border (outside of the icon boxes) and then click and drag the palette to the desired position. Note that the cursor becomes a compass pointer when you are over a draggable area.

Holding down the Option key while clicking on the palettes disables the tools and allows you to click anywhere on the palette in order to drag and reposition it. Pressing the ⌘ and "W" keys will clean up the palettes, returning them to their initial positions. Palettes may be almost completely hidden by dragging them off screen; however, a small piece of the palette must remain on screen so that it can be dragged back.

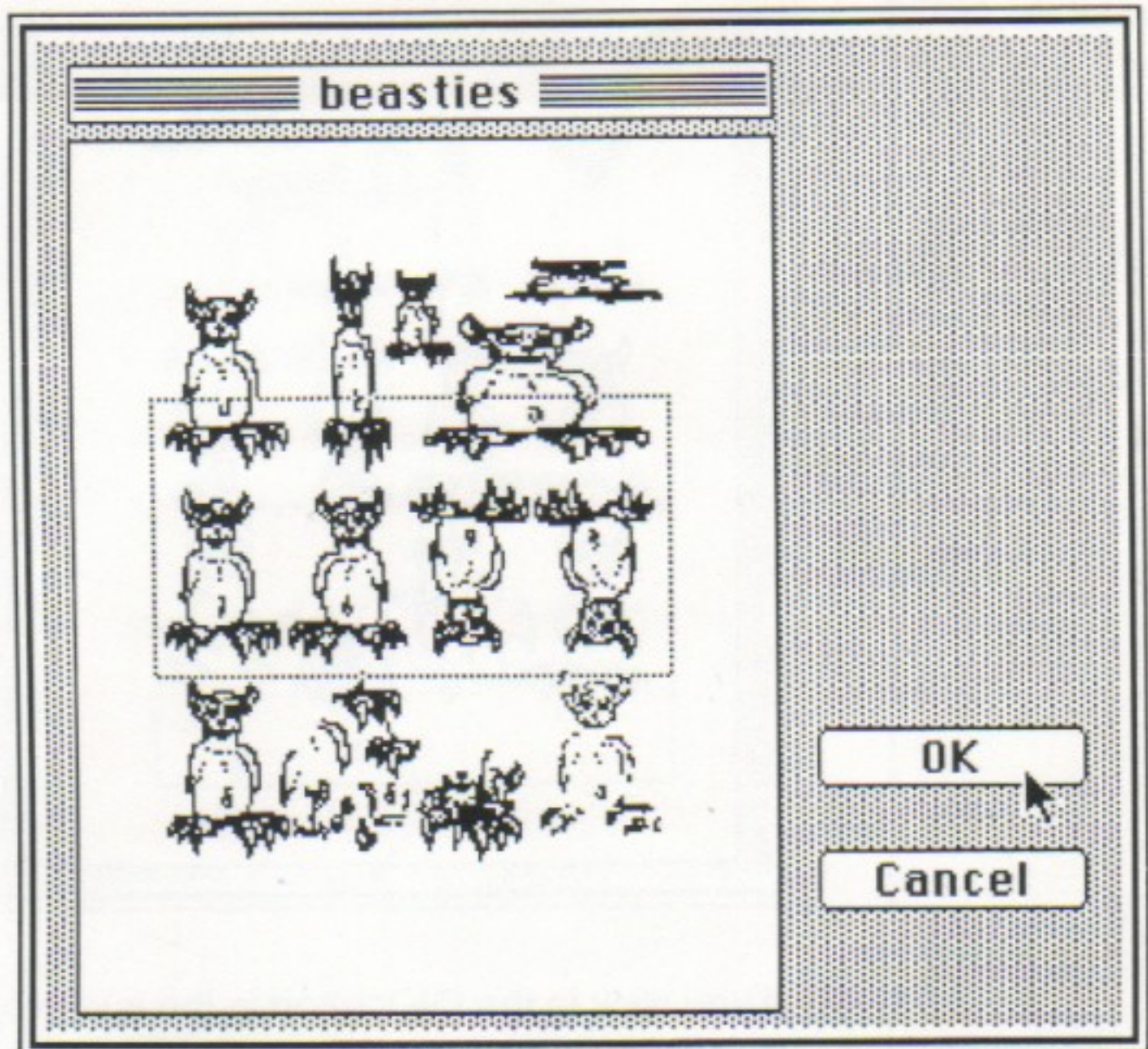


Pressing the keyboard spacebar will hide the palettes from view; pressing it a second time will bring them back into view. (While the text tool is in use, this feature is disabled; pressing the ⌘ and spacebar in conjunction will toggle the palettes.) This can also be accomplished by using the **Hide Tools / Show Tools** command in the **Windows** menu, or by pressing the ⌘ and "T" keys.



## Moving Around The Page

Although the Macintosh screen is approximately 5 1/2 x 7 inches, the work area available in a FullPaint document is 8 x 10 inches - thus, there is a large amount of the document off-screen at any given time. Choosing **ShowPages** from the **Goodies** menu allows you to view the entire document. Double-clicking on the hand tool in the tool palette will also bring up the ShowPages display.

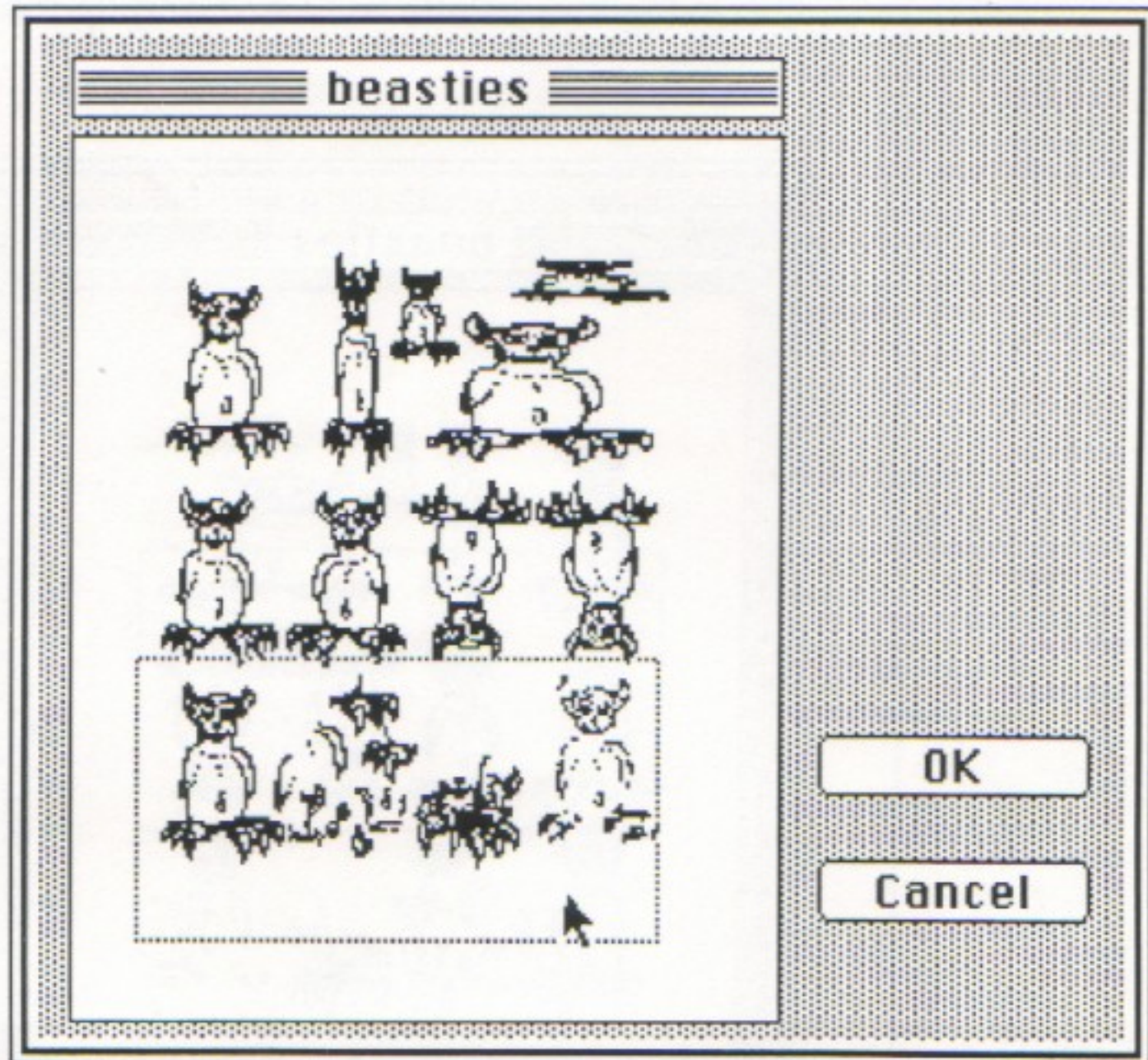


ShowPages presents a scaled view of the entire 8 x 10 document, with a gray rectangle surrounding the area which is currently active and visible in the active window.



## • Moving the Active Window on the Page

Clicking and dragging from a position inside the gray will move the rectangle around on the page, moving the location of the active window with it. You can move the gray rectangle in any direction, but not past the edge of the page.

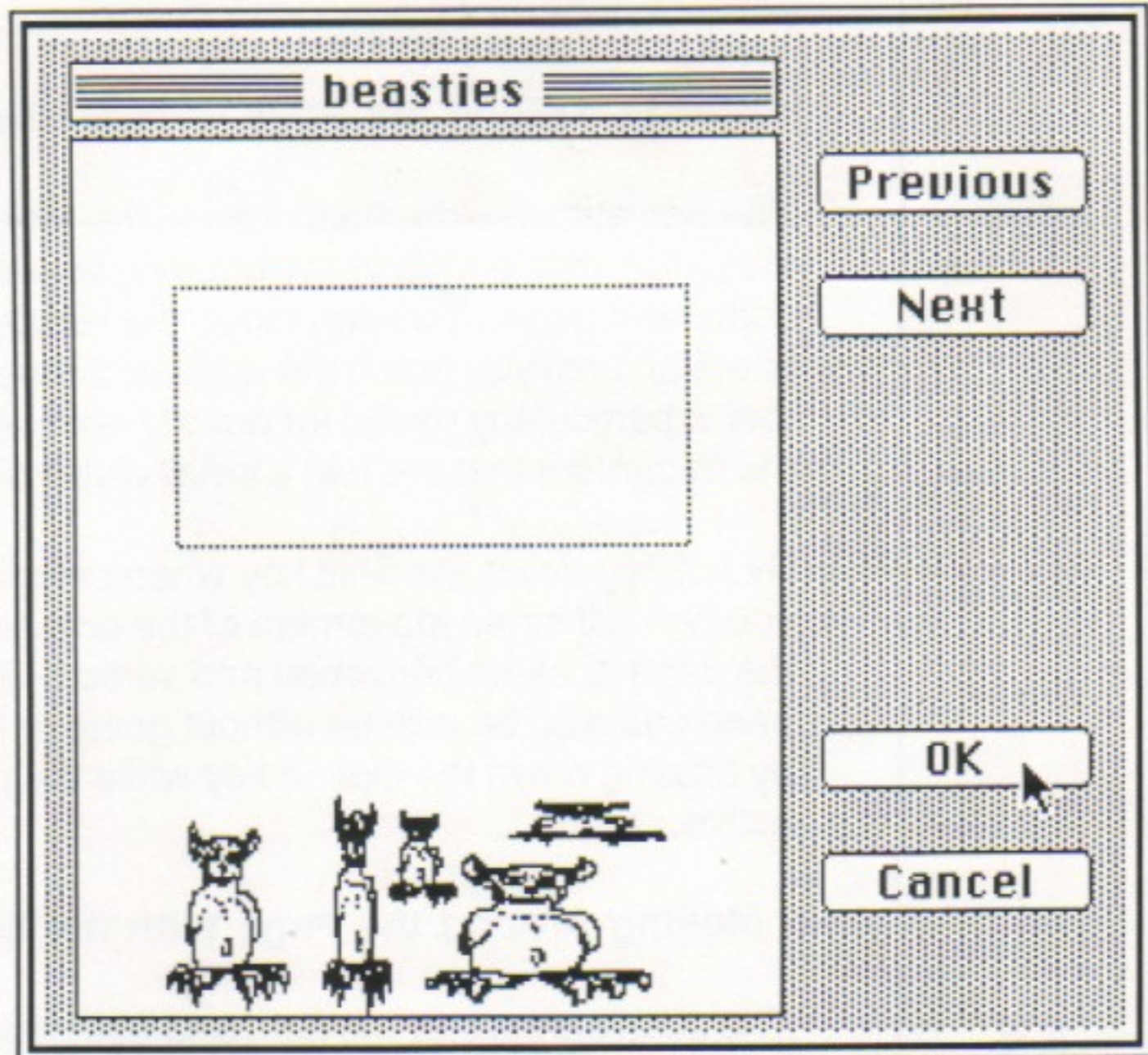


If you click in the **OK** button in the lower right hand corner of the ShowPage display after moving the dotted rectangle, the new area outlined by the rectangle will become the visible contents of the active window. By holding down the Shift key while dragging the rectangle, you can constrain movement to exact horizontal and vertical directions.



- **Moving the Painting on the Page**

Clicking and dragging in an area outside the gray rectangle will drag the entire document page underneath the window, thereby moving the painting to a new location on the page. This capability is particularly useful if you are running out of room for painting in one direction on the page but have excess room in the opposite direction.



Clicking in the **OK** button will return you to your painting, with the painting shifted to its new location on the document page. Once again, you can constrain the dragging to exact horizontal and vertical movement by holding down the Shift key.



If you have more than one document open, you can view them in the **ShowPage** display by clicking on the **Next** or **Previous** buttons.

Be careful while using ShowPages - if you drag any part of your painting off the edge of the page and click **OK**, you will lose that part of the painting for good. However until the **OK** button is clicked, it is still possible to move the painting back onto the page. Clicking in the **Cancel** button will ignore any changes and return you to the active window in it's previous location.

### • Moving Around the Page With the Hand Tool



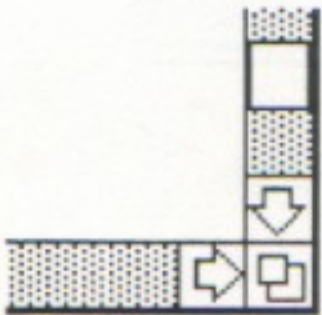
You can also use the hand icon in the tool palette to move the visible area of the drawing window over the document page. You can move the visible area in any direction until you reach the edge of the page. The hand tool is particularly useful for quickly accessing areas of the document that are just a small distance off-screen.

By holding down the Shift key when using the hand tool, you can constrain movement of the drawing window on the page to exact horizontal and vertical directions. The hand can also be utilized without going to the tool palette by holding down the Option key while the pencil tool is active.

### • Moving Around the Page With the Scrollbars

The scrollbars along the right and bottom edges of each document window are another means for moving around the page.

Clicking on the arrows at the ends of a scroll bar will move the active view of the document one pixel at a time. Clicking within the scroll bar itself will move the view half an inch. Clicking and dragging the scroll box allows you to move to any area of the document.





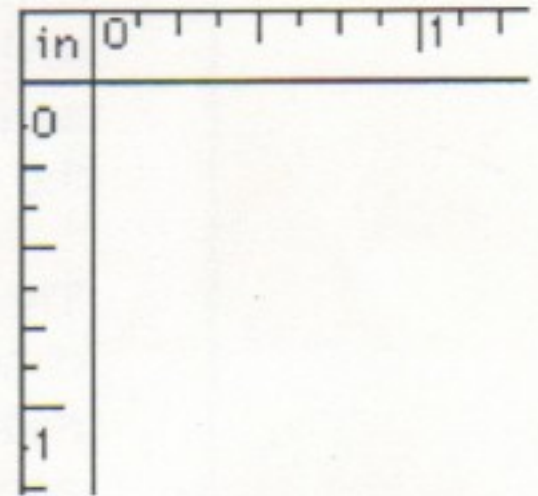
## Page Position

FullPaint offers a pair of tools to help you achieve pinpoint accuracy in your paintings.

### • Using the Rulers

Choose **Rulers** from the **Goodies** menu and rulers will pop up along both the upper and left sides of the active window. While the cursor is in the window, the twin indicator bars slide to show you the exact current position of the mouse.

When the hand tool or scrollbars are used to move around the document, the rulers slide to follow the movement.

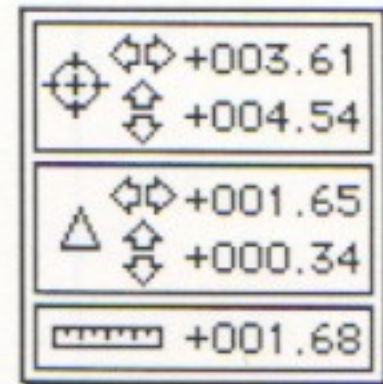


At the junction of the rulers in the upper left corner of the document window there is a two letter abbreviation. This tells you whether the rulers are measuring in inches (in), centimeters (cm), pixels (px), or picas (pc). To change the measuring unit, double-click anywhere on the rulers and a dialog box will appear, asking you for your preference. You can also bring up this dialog box by selecting **Ruler Units** from the **Goodies** menu.



## • Using the MouseSpot Display

Choosing **MouseSpot™** from the **Goodies** menu brings up a small three-section display window. The upper section of the MouseSpot display tells you the exact position of the cursor in the document, relative to the upper left corner of the document page. The position is displayed in the current ruler units; the default is inches.



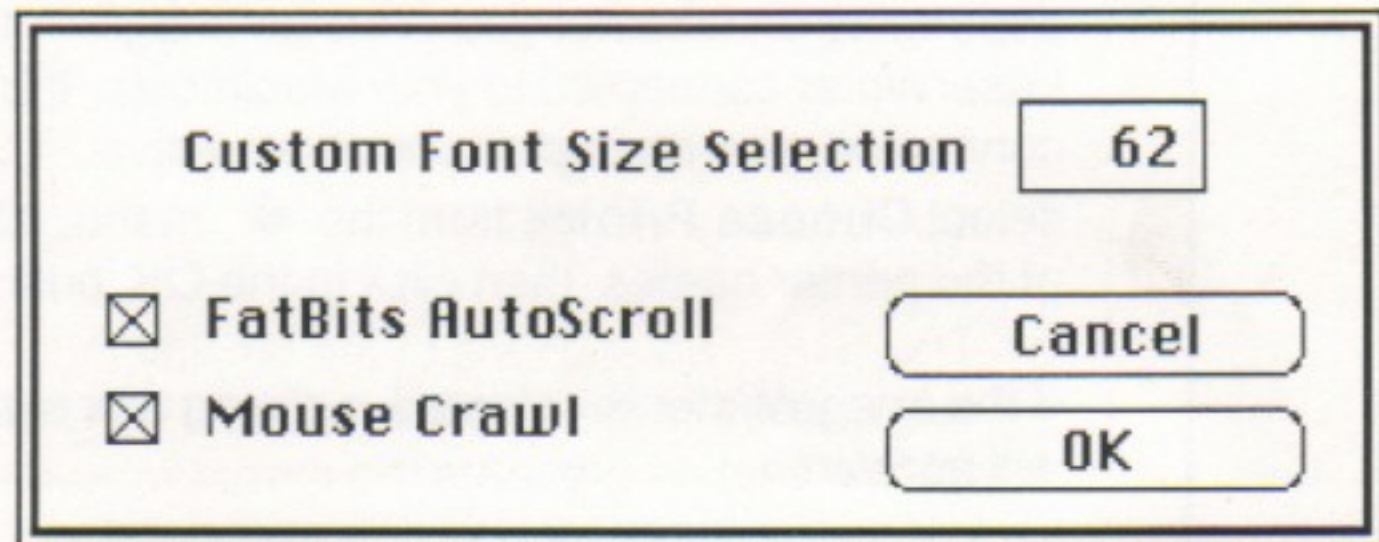
The lower two sections of the display indicate the exact dimensions of the shape or object being drawn: the middle section presents the measurements on horizontal and vertical axes; the lower section gives the diagonal measurement.

As with the rulers, distance in the MouseSpot display may be expressed in terms of inches, centimeters, pixels, or picas. To change the measuring unit, double-click anywhere in the MouseSpot display, or select **Ruler Units** from the **Goodies** menu, and a dialog box will appear, asking you for your preference. Changing the measuring unit for the MouseSpot display will automatically change it for the rulers, and vice-versa. You can move the MouseSpot display window around the screen by clicking anywhere in the display and dragging.

The MouseSpot display is a valuable aid for tasks which demand precision. The size of objects, the distance between them, and their position on the page are all made readily available, allowing you to proportion and position the elements of your painting with exact detail. Desktop publishing, drafting, graphic design and schematic layouts are just a few of the applications made easier by employing the MouseSpot.



You can move the mouse in single pixel increments by enabling the **Mouse Crawl™** feature. First choose **Preferences** from the **Goodies** menu, click in the **Mouse Crawl** checkbox (When an X appears in the box, the command is enabled.), and then leave the Preferences window by clicking **OK**.



Custom Font Size Selection 62

☒ FatBits AutoScroll

☒ Mouse Crawl

Cancel

OK

Once the command is enabled in the Preferences window, you can then turn it on and off by locking and unlocking the Caps Lock key. This features allows you to perform exact painting and drawing tasks. When the Caps Lock key is down, all normal mouse movements are scaled, allowing pinpoint accuracy in the painting. When the Caps Lock key is up, the mouse behaves normally.


- **An Example of Mouse Crawl Usage**

Turn Mouse Crawl on before beginning to draw a line or shape in order to start in the exact location desired. Once the drawing is started, keep the mouse button held down and unlock the Caps Lock key to turn off the feature, then continue drawing out the object. When you near the completion point of the drawing, press the Caps Lock key again - while keeping the mouse button held down - and end your drawing in the exact location desired.

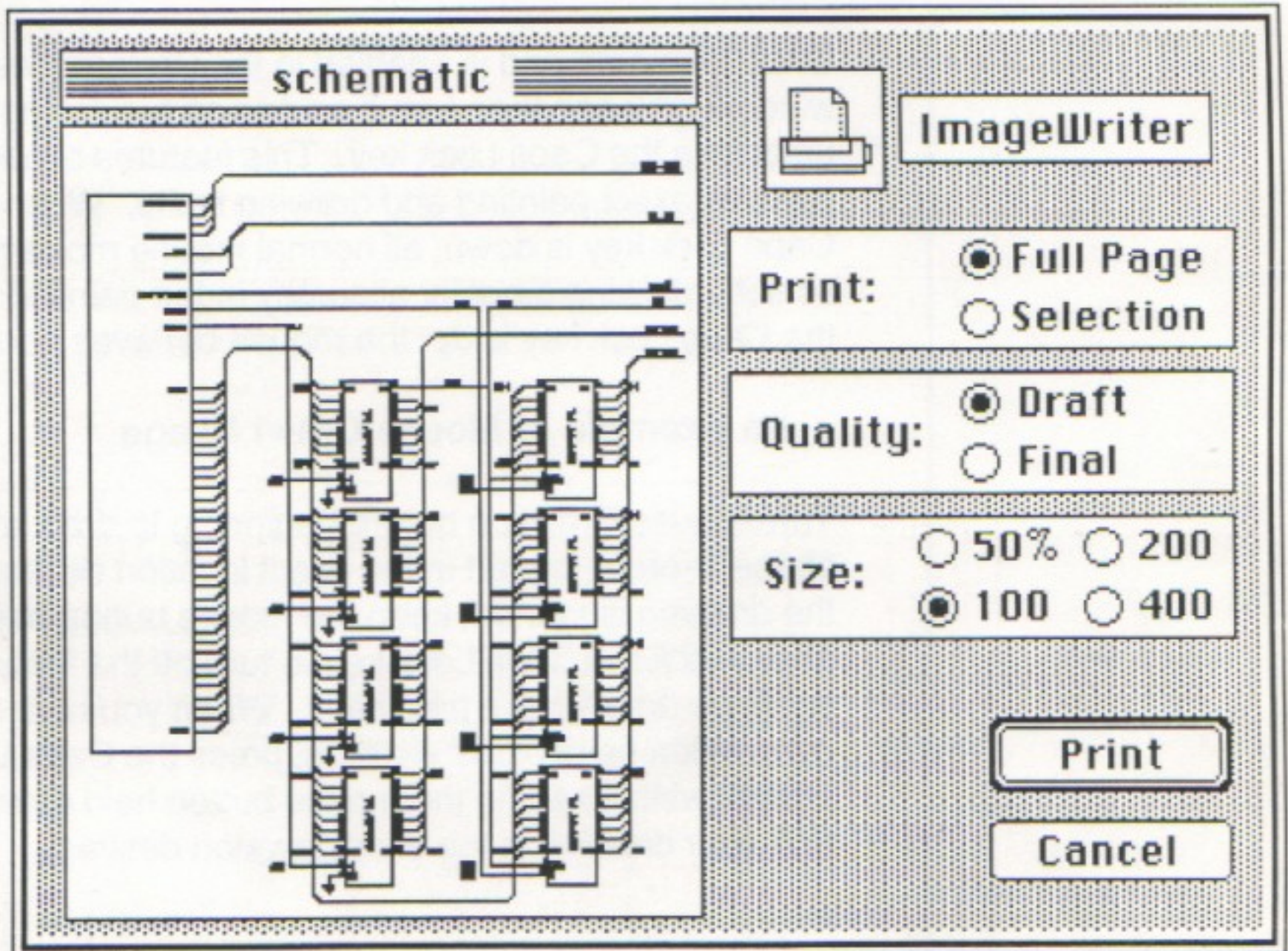


## Printing a Document

To print a document, choose **Print Draft** or **Print ...** from the **File** menu.

Choosing **Print ...** brings up a dialog box with several options. The contents of the dialog box will vary, depending on whether you have an ImageWriter or LaserWriter connected to your Macintosh. If both are connected, you must pick one to be active. To do this, select **Choose Printer** from the  menu, click on one of the printer names, then click in the **OK** button.

If the ImageWriter is selected, a dialog box similar to this will appear:



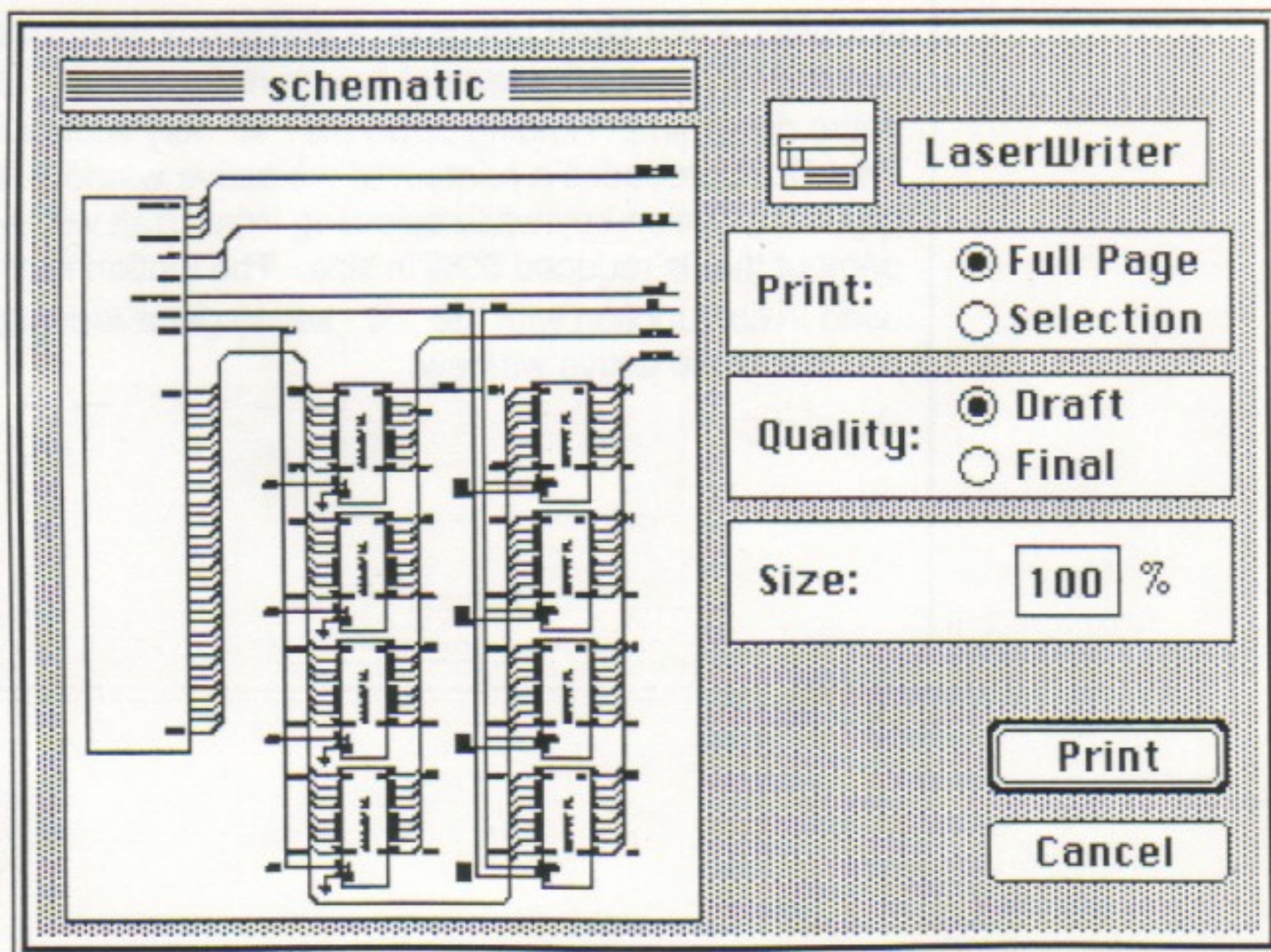


Clicking in the **Full Page** button will print the entire document. If part of the document is currently marquee-selected, clicking in the **Selection** button will print only the selection.

Clicking in the **Draft** button will produce an exact, dot-by-dot representation of the document; clicking in the **Final** button will print a 'smoothed' version of the document. Documents printed out in Final mode will generally look better than documents printed out in Draft mode.

Clicking in the **100%** button will print a normal-size version of the document; clicking in the **50%**, **200%**, or **400%** buttons will produce a version in the corresponding reduced or enlarged size. If choosing an enlarged size causes the image to grow to a size that will no longer fit on a single page, FullPaint will automatically print the document on two or more pages.

If the LaserWriter is selected, a dialog box similar to this will appear:





The **Full Page / Selection** and **Draft / Final** buttons serve the same function in the LaserWriter dialog box as they do in the ImageWriter dialog. The **Size** box will accept any percentage from 25 to 400, and will print out the document or selection in a corresponding reduced or enlarged size.

- **Using the LaserPrint Program**

You can 'clean up' a painting before printing on the LaserWriter by quitting FullPaint, returning to the Finder, and opening the LaserPrint program. LaserPrint allows you to divide the painting into either four or sixteen sections and then manipulate each section on a higher scale of resolution - 150 dots per inch with four sections, 300 dots per inch with sixteen sections - than the 72 dots per inch you normally see on screen. Using the **Rulers** and the **MouseSpot** helps to align the borders of the various sections before printing. The LaserPrint dialog boxes will guide you through the application.

- **Selecting Print Draft From the File Menu**

Choosing **Print Draft** brings up a dialog box with a **Cancel** button and prints an exact dot-by-dot representation of the entire document. Holding down the  $\text{⌘}$  key while choosing Print Draft produces a printout of the active window. Holding down the Option key while selecting Print Draft will result in a printout that is reduced 50% in size. The Option Key can be used in conjunction with the  $\text{⌘}$  key to get a reduced printout of the active window.



- **Printing Tips**

By depressing the Caps Lock key and simultaneously holding down the ⌘ , Shift and "4" keys, you can get a printout of the entire screen, including menu bar, palettes, and anything else on screen. You can also save any screen onto disk as a FullPaint document. This is referred to as saving a screen shot, and is accomplished by holding down the ⌘ , Shift and "3" keys simultaneously. Screen shots are automatically stored numerically beginning with Screen 0.

To print a FullPaint document without entering the program, simply select the document to be printed from the Finder by clicking on it once (you can select more than one document by holding down the Shift key as you click on successive documents or, if the documents you wish to print are all clustered together, you can enclose them all in a selection rectangle by clicking in the white area next to one of the documents and dragging across the documents to be selected) and then choose **Print** from the **File** menu.

The Finder will close and a dialog box will open; selected documents will be printed according to their location on the desktop - left to right, top to bottom.







## Selecting and Moving Images

The lasso and marquee are extremely useful tools for selecting and manipulating images.

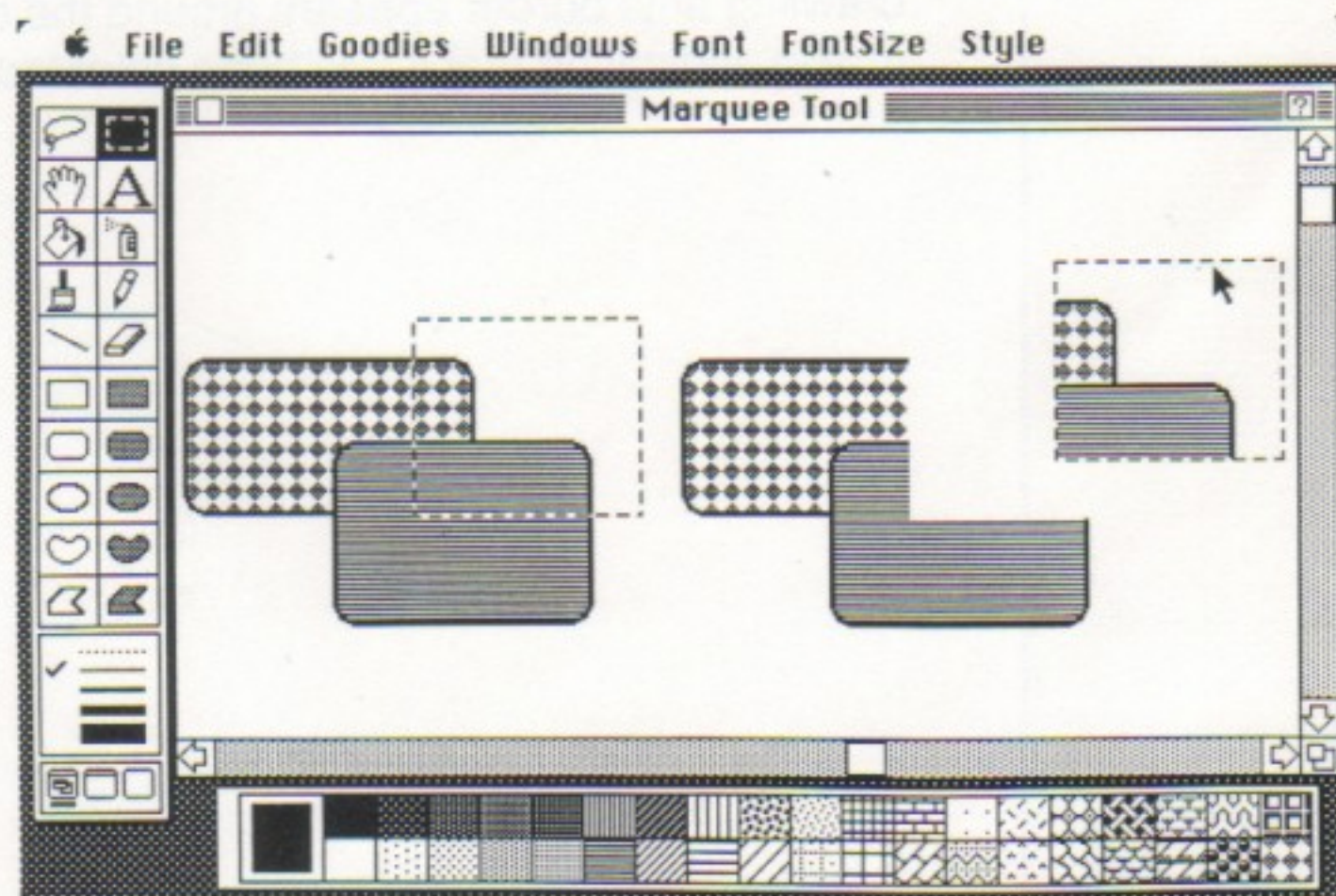
### • Selecting With the Marquee



When you click on the marquee tool, the cursor will become a crosshairs when over the active window. Clicking and dragging in the active window will draw a rectangle bordered by "crawling ants". The marquee may be resized as long as the mouse button is held down.

You will probably find it easiest to make selections diagonally, from corner to corner. Everything within the rectangle, including any white space, will be selected, and may be manipulated in a variety of ways. But more on manipulating in a minute.

While the cursor is positioned within the marquee, the crosshairs will become an arrow, and you can click and drag the selected image around the window. The selected image will be 'lifted' off the page, leaving the rest of the painting unaffected.





The area from which the selected image was 'lifted' will now appear as white space. If you place the selected image on top of an existing image and deactivate the marquee, the underlying image will be lost. Clicking in an area outside of the marquee will deactivate the marquee.

Double-clicking on the marquee tool will select the entire active window. Triple-clicking on the marquee tool will select the entire active document.

### • **Selecting With the Lasso**



Clicking on the lasso and then clicking and dragging in the active window will draw a one-pixel wide, free-hand outline. The line is drawn from the tip of the lasso knot. Images are selected by enclosing them with the lasso outline.

When you release the mouse button, the lasso tool will draw a line connecting the current location with the beginning of the outline. Only images within the lasso outline will be selected. After the mouse button is released, the lasso-drawn outline vanishes and a crawling ants border appears around the boundary of the image, indicating that it has been selected.





The lasso automatically shrinks tight around the object it encloses.

If any non-bordered white space is included within the area selected, the lasso will automatically shrink to exclude the white space and draw tight around the image. Everything within the tightened outline will be selected, including white space that is completely enclosed. To lasso-select white areas of the document, hold down the Option key while drawing the outline. This tells the lasso tool not to shrink the selection outline. You can also lasso-select an image that is completely bordered by double-clicking on or within the image.

If an object selected with the lasso does not have a complete border, then the lasso 'enters' through the holes in the border and selects only the black pixels. If you then move or paste the selected image over an existing image, the black pixels in the underlying image will show through in the white space of the selected image above.



While the cursor is positioned inside the outlined image it will become an arrow, and you can click and drag the image around the window. The area from which the selected image was 'lifted' will now appear as white space. If you place the selected image on top of an existing image and deactivate the selection, the image underneath will be lost. Clicking in an area outside of the selected image will deactivate the selection outline.

Double-clicking on the lasso icon in the tool palette will lasso-select the entire active window.


### **Cut/Copy/Paste**

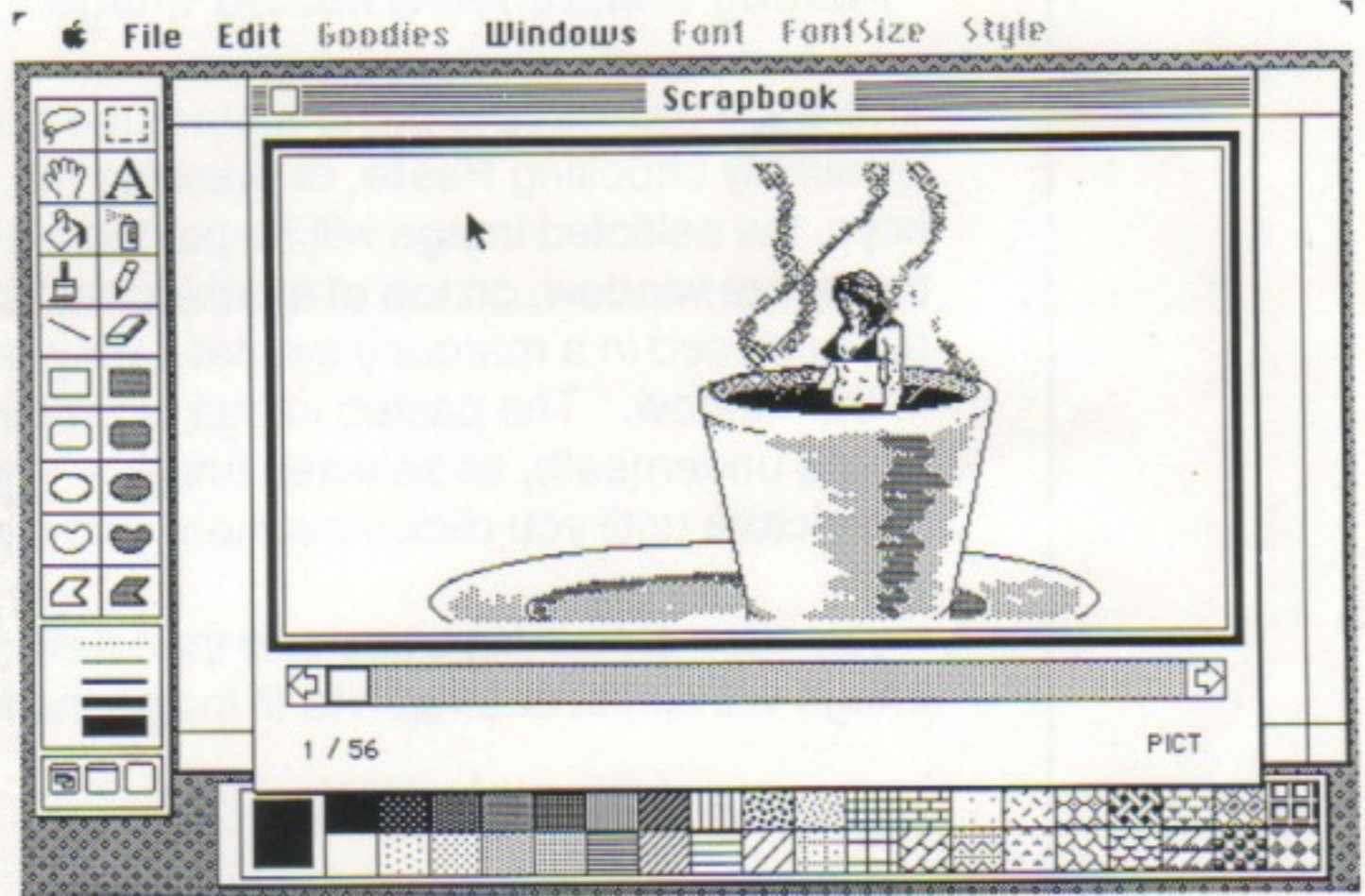
In addition to being moved around the window, a selected image can also be cut or copied and then pasted in other documents or programs. **Cut**, **Copy**, and **Paste** are all located in the **Edit** menu.


Choosing **Cut**, or pressing the ⌘ and "X" keys, will erase the selected image from the screen and store it in a holding area of the Macintosh's memory called the Clipboard. Choosing **Copy**, or pressing the ⌘ and "C" keys, will leave the selected image on screen and store a copy on the Clipboard. Only one item can be stored on the Clipboard at a time; an item that is cut or copied automatically replaces whatever was previously on the Clipboard. If you only wish to erase a selected image, you can use the **Clear** command from the **Edit** menu, or press the Backspace key. **Clear** erases the selected image without affecting the contents of the Clipboard.



- **Using the Scrapbook**

If you wish to cut or copy an item but don't wish to lose the current contents of the Clipboard, first select the **Scrapbook** from the  menu and then choose **Paste** to deposit the contents of the Clipboard into the Scrapbook. Up to 256 items may be placed in the Scrapbook, so running out of room shouldn't be a problem.



To later access the contents of the Scrapbook, select it from the  menu (or just click on it if it is still visible on the screen) and the Scrapbook will open up over the desktop with the last image pasted displayed in the Scrapbook window. To find a different image, use the scrollbar along the bottom of the Scrapbook. When the desired image is displayed, simply choose either **Cut** or **Copy**. If an image in the Scrapbook is no longer needed, you can delete it by choosing either **Cut** or **Clear** when the image is displayed in the window.



The Scrapbook can be used to store both text and graphics; the word **PICT** which appears in the lower right-hand corner of the window indicates that the currently displayed item is a picture. The numbers with the slash between them in the lower left-hand corner of the Scrapbook window indicate which item is now being displayed and how many total items are in the Scrapbook, respectively.

- **Pasting a Marquee-Selected Image**

There are two ways to paste a marquee-selected image. By simply choosing **Paste**, or pressing the ⌘ and "V" keys, the selected image will be pasted in the center of the active window, on top of anything that's already there, still enclosed in a marquee so that it may be moved about in the window. The pasted image won't disturb the image underneath, as selected images "float" on top of the picture until you click elsewhere and de-select them.

If you open a new marquee and then select **Paste**, the image will shrink or stretch to fit inside the new marquee.

- **Pasting Text**

When text from another application or the **Scrapbook** is pasted into the active window, the text appears in a selection marquee. The text selection may be dragged like any other marquee selection. Holding down the ⌘ key while dragging the selection marquee will cause the marquee to resize, and the text will be rearranged to fit the new selection rectangle.

- **Pasting a Lasso-Selected Image**

When you are dealing with a lasso-selected image, choosing **Paste**, or pressing the ⌘ and "V" keys, will cause the image to be pasted in the center of the active window, still enclosed in the lasso so that it may be manipulated in its new location.



Opening a marquee and then pasting a lasso-selected image into the marquee will cause the image to be shrunk or stretched to fit the marquee.

File Edit Goodies Windows Font FontSize Style



Shrinking a selection.



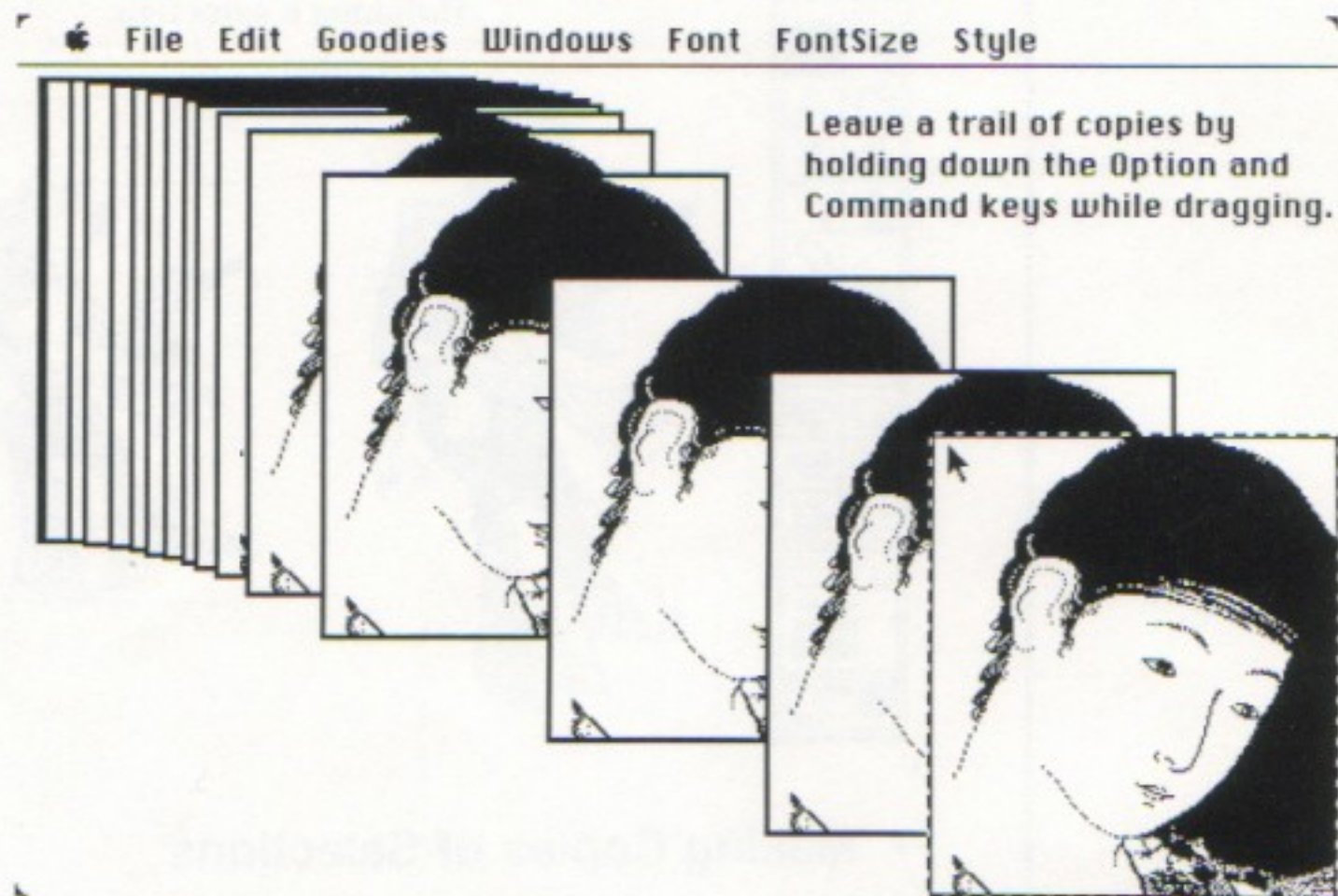
### • Making Copies of Selections

You can make a copy of both marquee- and lasso-selected images by holding down the Option key when you click and drag the selection. The original image remains in place, while a copy is dragged with the mouse. Copies can then be placed any number of times by clicking inside the selected area (with the Option key held down) to 'drop' a copy, dragging it to the next location, clicking inside the selected area, and so on.

By holding down both the Option and Shift keys before you click and drag the selected image, you can position the copy or copies on an exact horizontal or vertical line from the original.



It's also possible to make a trail of copies by holding down both the Option and ⌘ keys when you click on a selection; when the selected image is then dragged, a series of identical images will be left along the path of the mouse.



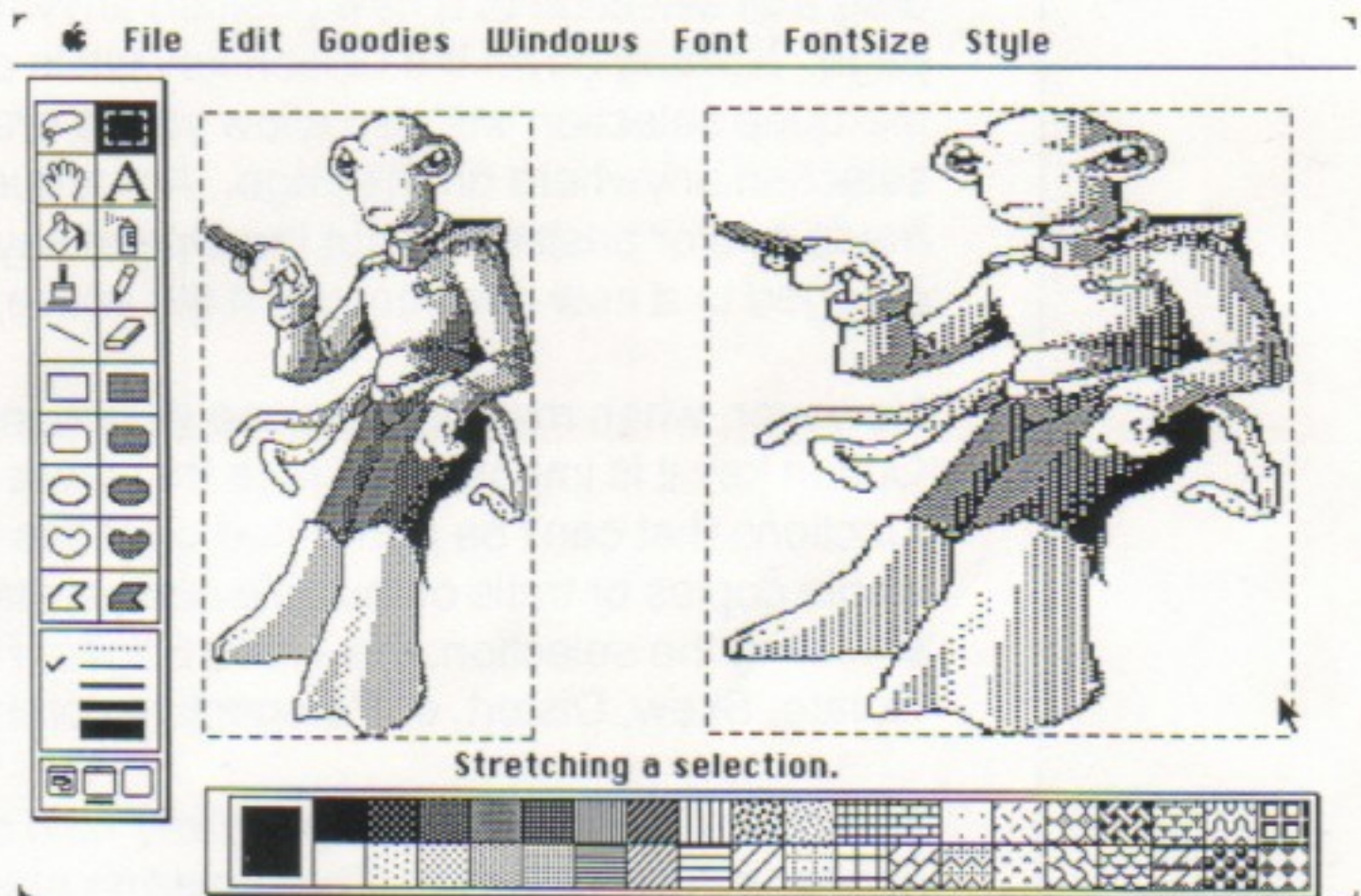
The number of copies laid down, and the space between them, will vary according to the speed of the mouse and the current border width. The border width on the tool palette determines the minimum spacing between copies. By adding the Shift key to the Option and ⌘ key sequence, you can constrain the copies and lay them on an exact vertical or horizontal line.

### • Manipulating Marquee Selections

Holding down the ⌘ key while dragging out a marquee selection box causes the rectangle to shrink to the minimum size needed to enclose the black pixels in the image. This feature is particularly useful when selecting images that will be manipulated with any of the Free Rotate, Skew, Distort and Perspective commands.



When using the marquee, you can resize the selected image by holding down the ⌘ key, placing the cursor just inside the marquee border, holding down the mouse button, and dragging. Dragging the cursor toward the center of the marquee causes the marquee and the image to shrink; dragging the pointer away from the center causes both to stretch.



While stretching or shrinking a marquee selection, you can avoid changing its proportions by simultaneously holding down the ⌘ and Shift keys. The image will thus retain its original proportions, but will change in absolute size.

### • Marquee Selections With the Option Key

Holding down the Option key while dragging out a selection rectangle allows you to perform a pair of useful techniques.

First, holding down the Option key will allow you to drag out marquee selections bigger than window size. When the selection rectangle gets to the edge of the window, the window will scroll down the page with the rectangle.



By starting your selection in a corner of the page, you can select the entire page in this fashion. Triple-clicking on the marquee icon is a shortcut for selecting the entire page.

Second, holding down the Option key while dragging out a marquee selection of any size will allow you to then drag that selection to a new position anywhere on the page. Holding down the Option key while pasting a marquee selection will also allow you to drag the selection anywhere on the page. A marquee selection made and/or pasted without the Option key can only be dragged to a new position within the active window.

However, when making marquee selections with the Option key it is important to note that there are several functions that can't be performed on these selections: single copies or trails of multiple copies; stretching or shrinking the selection; the Trace Edges, Rotate, Free Rotate, Skew, Distort, or Perspective commands.

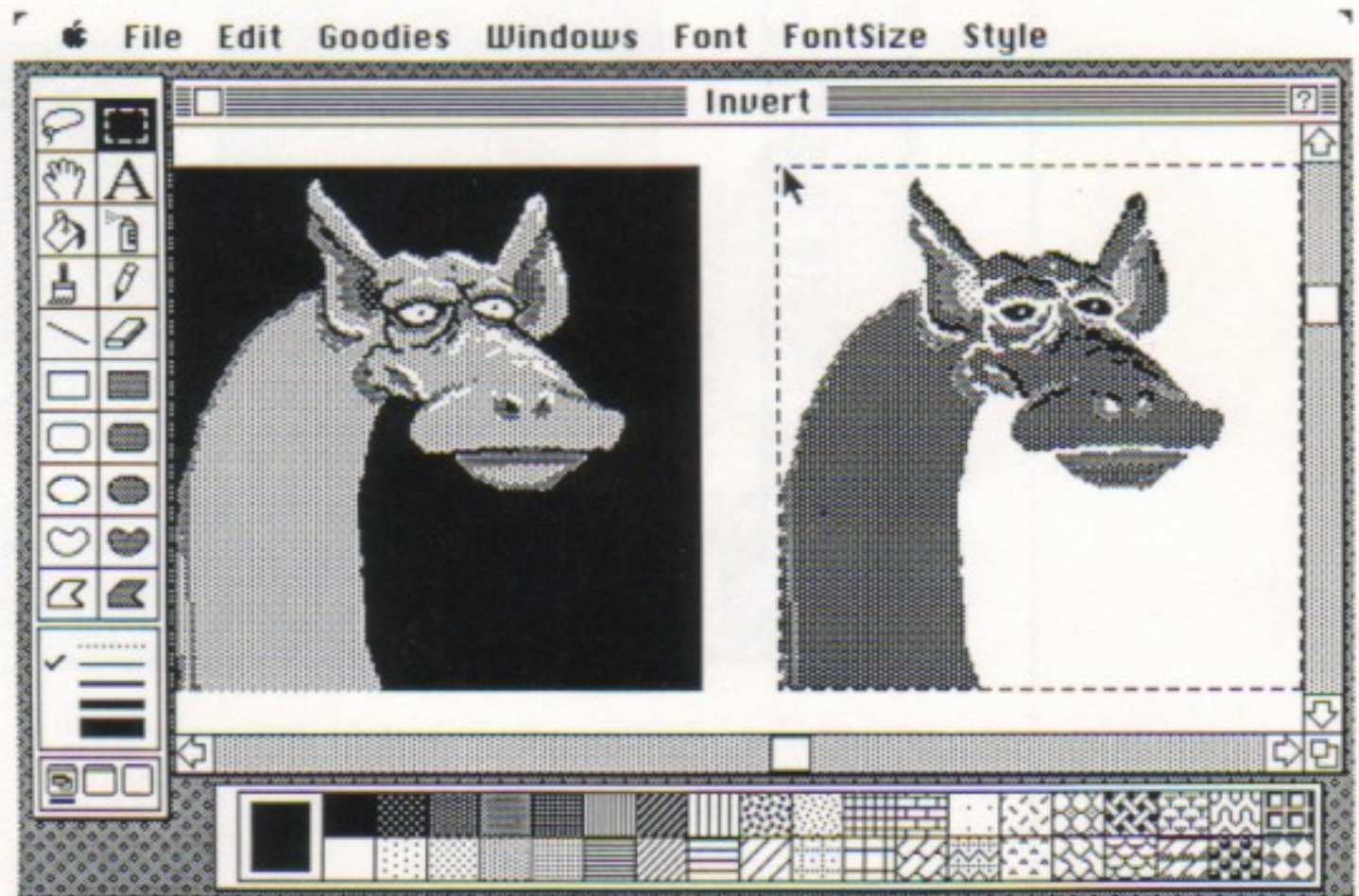
Selections made with the Option key held down will appear slightly different. The "crawling ants" which border the selection are noticeably smaller and slower than those surrounding normal marquee selections.



## Other Commands

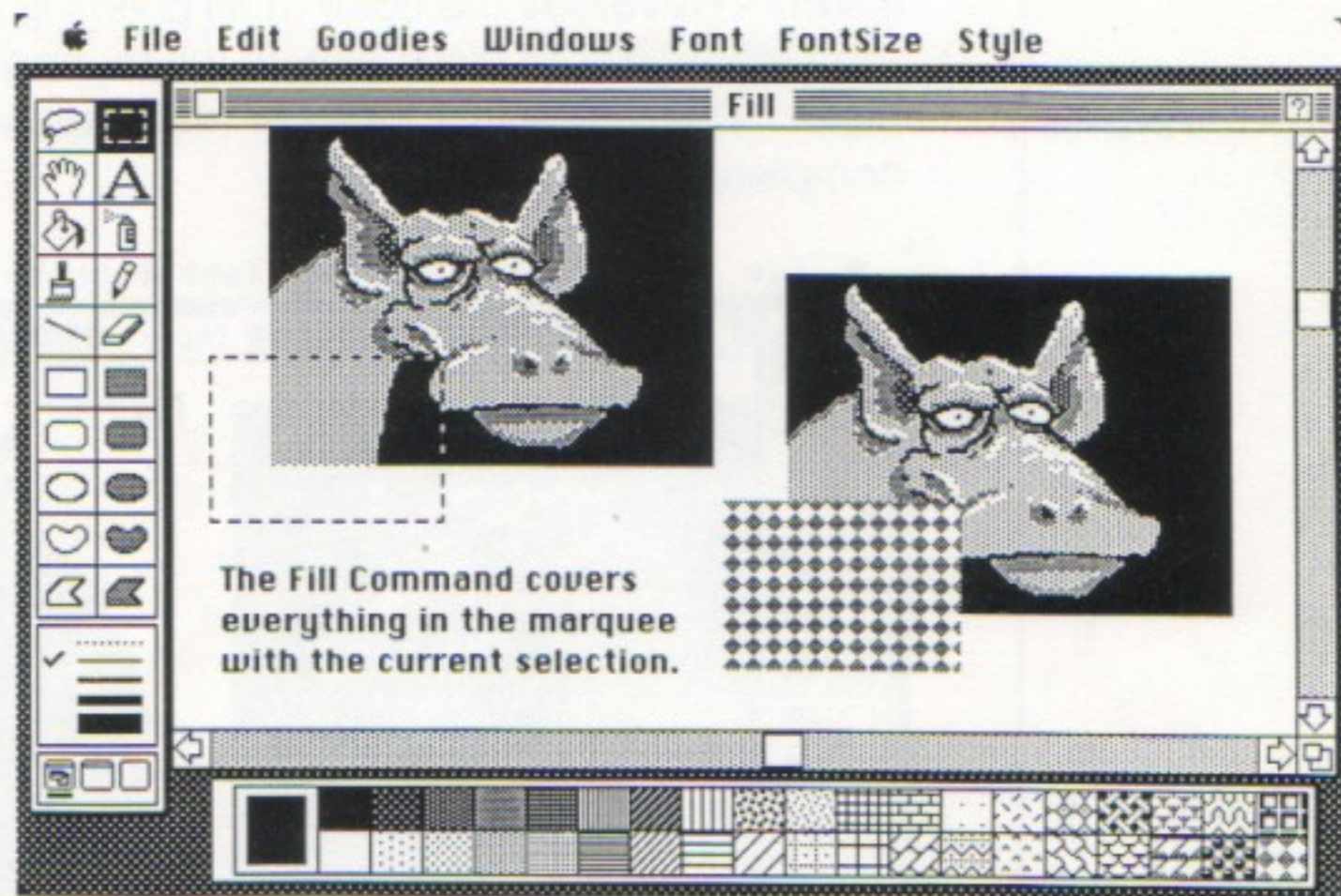
The following are commands from the **Edit** and **Goodies** menus which can be used on selected images.

**Invert** - Reverses the color of all pixels in a selected area, changing all black bits to white, and all white bits to black. The image in a lasso or marquee selection is completely inverted.



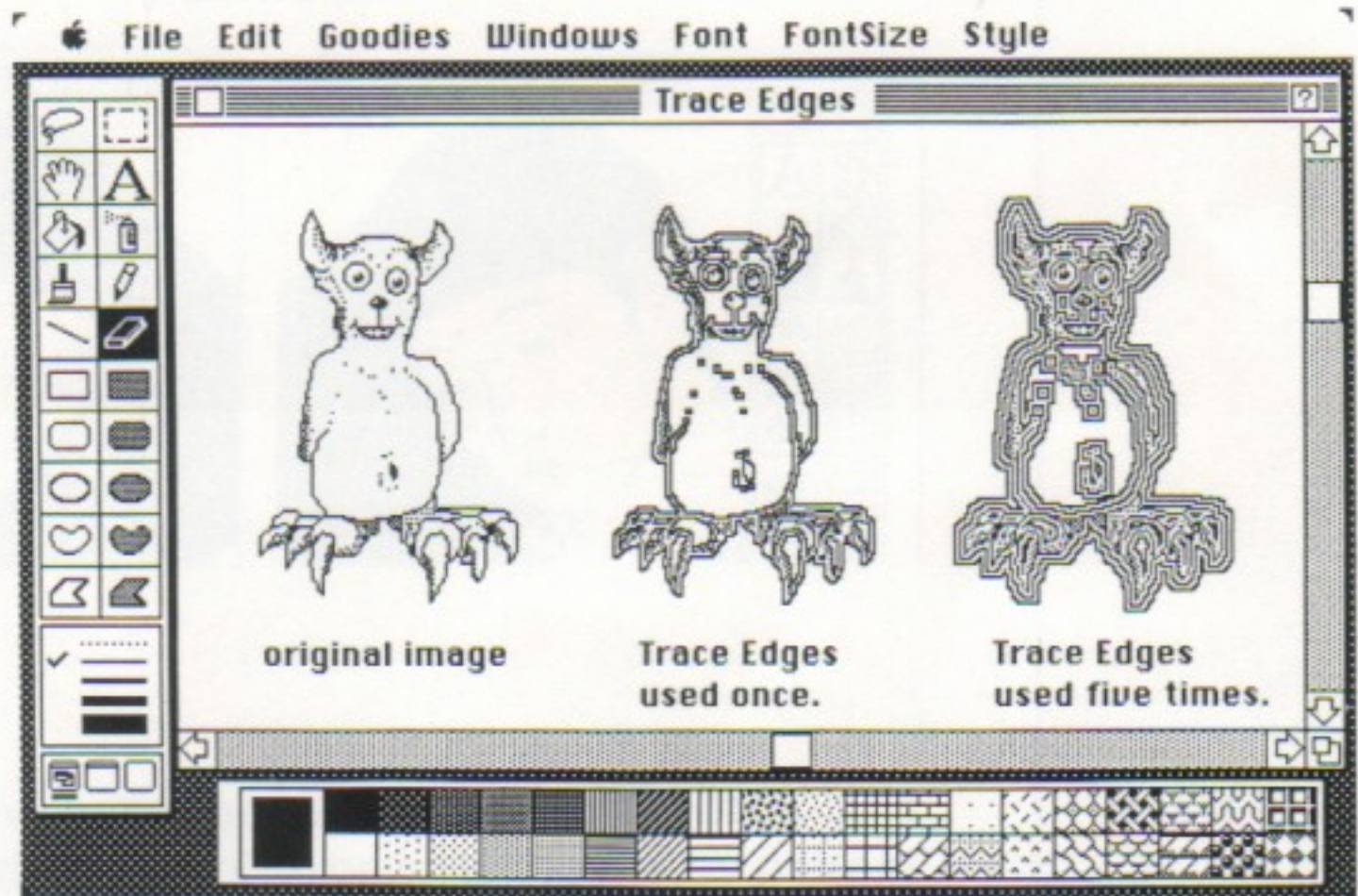


**Fill** - Fills a selected area with the current pattern. Marquee and lasso selections are completely filled with the current pattern. Holding down the ⌘ key while using the Fill command on selections allows underlying images to show through.





**Trace Edges** - Traces the edges of an image in a marquee selection. The tracing outline is one pixel wide. Trace Edges can also be used by pressing the ⌘ and "E" keys simultaneously. Keeping these keys held down will rapidly trace multiple edges. Holding down the Shift key while using the Trace Edges command produces a shadow around the image rather than a traced edge.

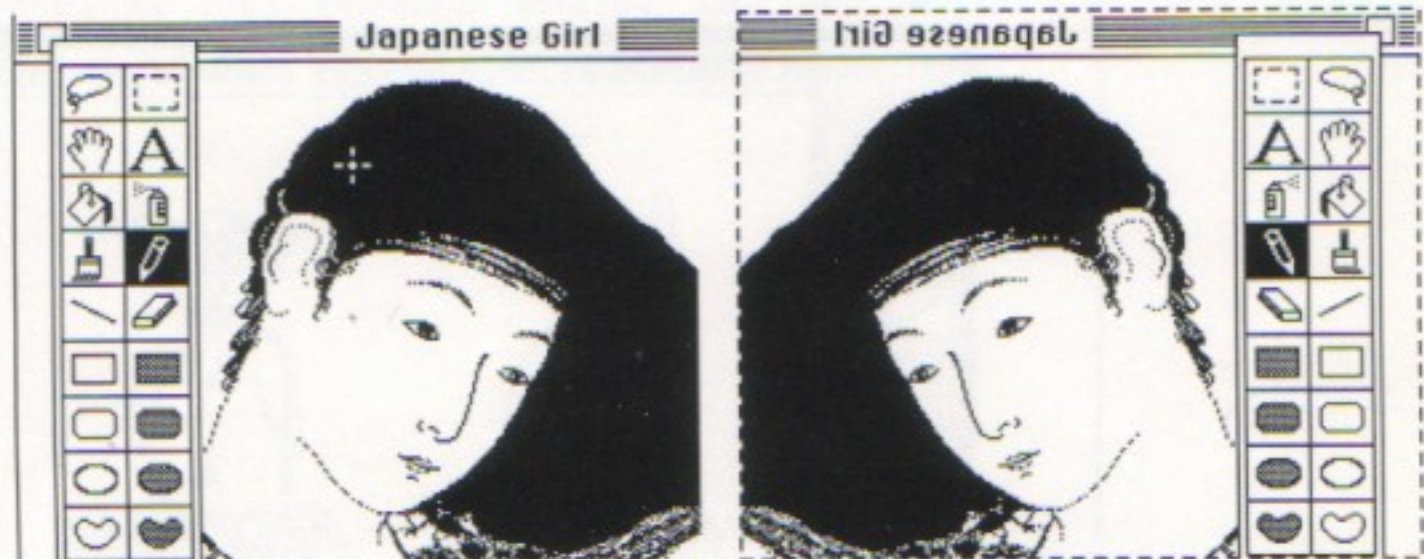




**Flip Horizontal** - This command flips marquee selections horizontally, with the left side of the image becoming the right, and the right side becoming the left.

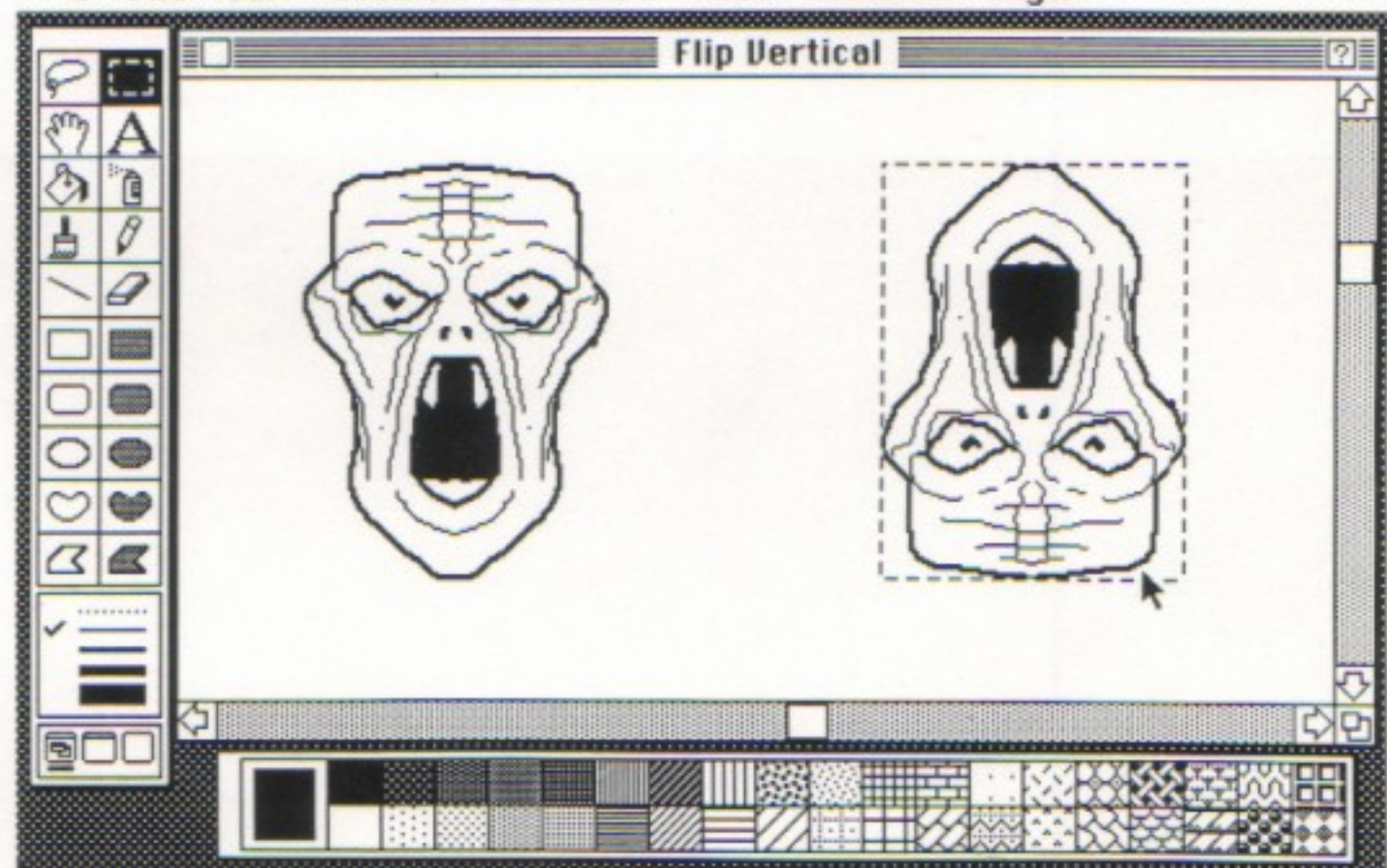
File Edit Goodies Windows Font FontSize Style

Flip Horizontal



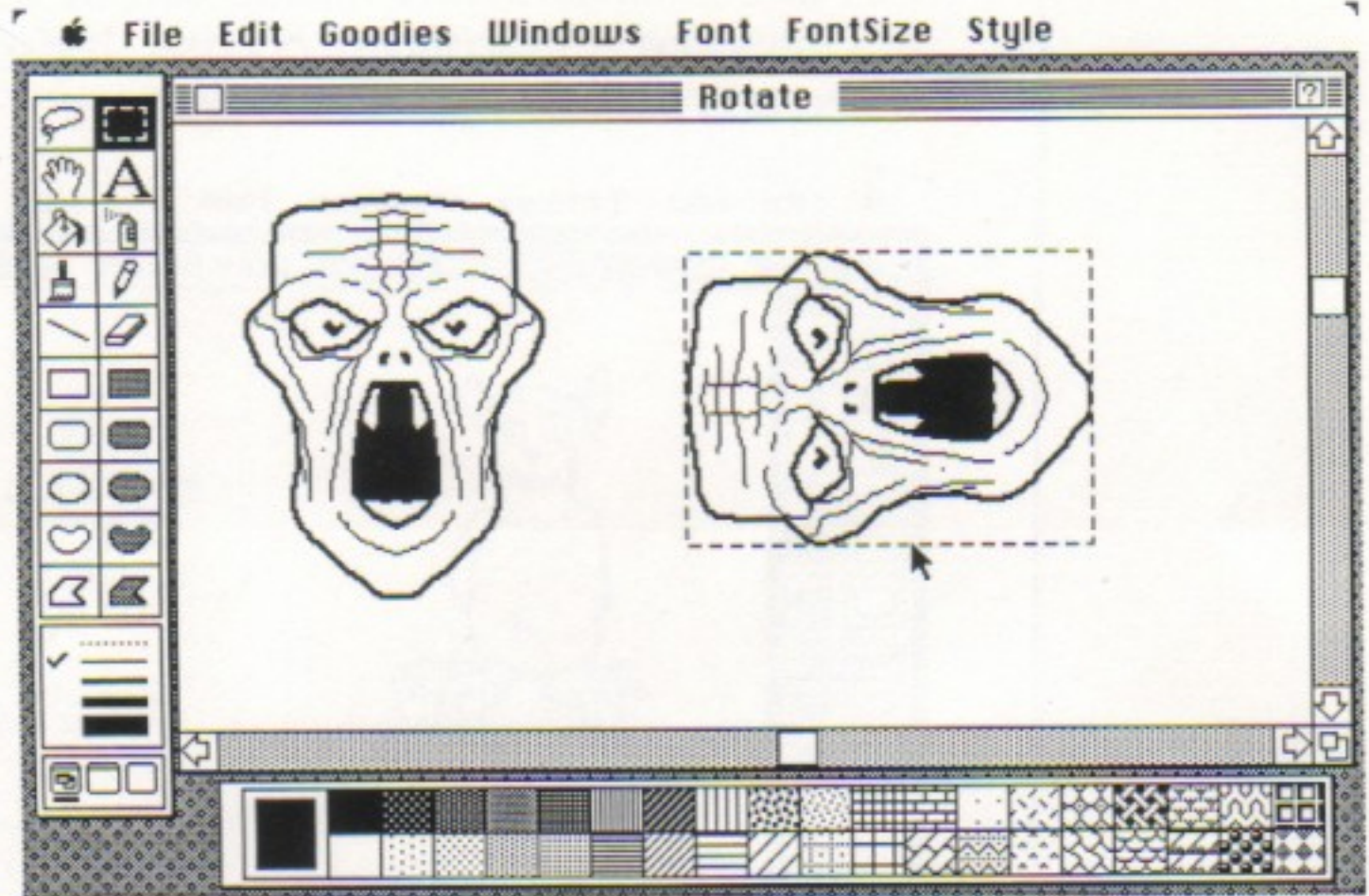
**Flip Vertical** - Flips marquee selections vertically, making the top of the selected image the bottom, and vice-versa.

File Edit Goodies Windows Font FontSize Style





**Rotate** - Rotates marquee selections 90 degrees clockwise.

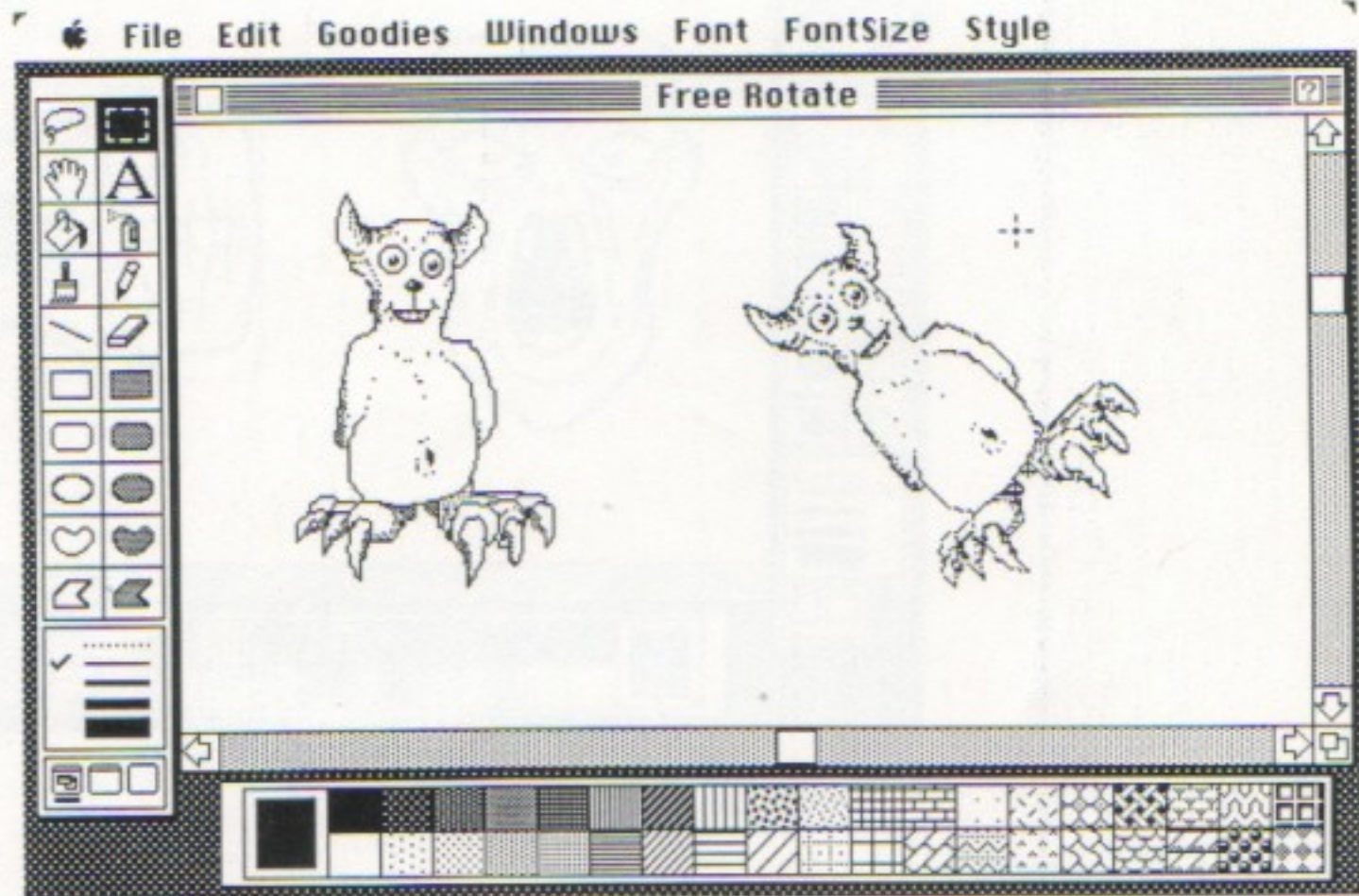


- **Special Effects**

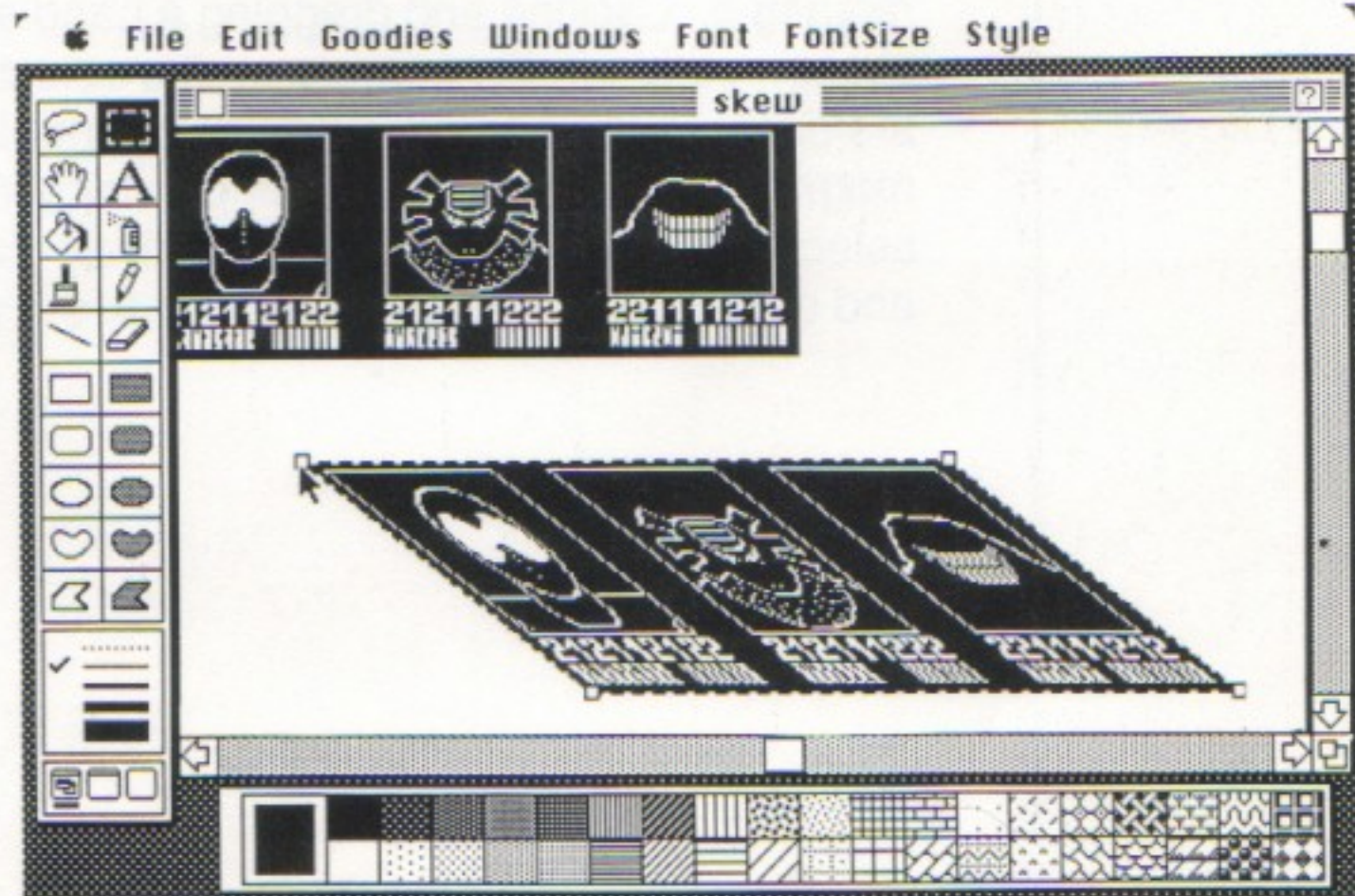
The following four commands for manipulating marquee selections all operate in a similar way. Selecting one of these commands from the **Edit** menu causes the current marquee to grow handles - small boxes which can be grabbed and dragged - at the four corners of the selection rectangle. Clicking and dragging a handle causes the chosen command to operate on the selected image, with the distance the handle is dragged controlling the magnitude of the effect. Clicking outside the marquee selection and its handles will deactivate the selection and drop the manipulated image onto the painting.



**Free Rotate** - allows you to rotate marquee selections by 1 degree increments. If you rotate a selection and find that all the handles have moved outside the window (and are therefore unreachable), choose **Undo** from the **Edit** menu and perform the rotation again.

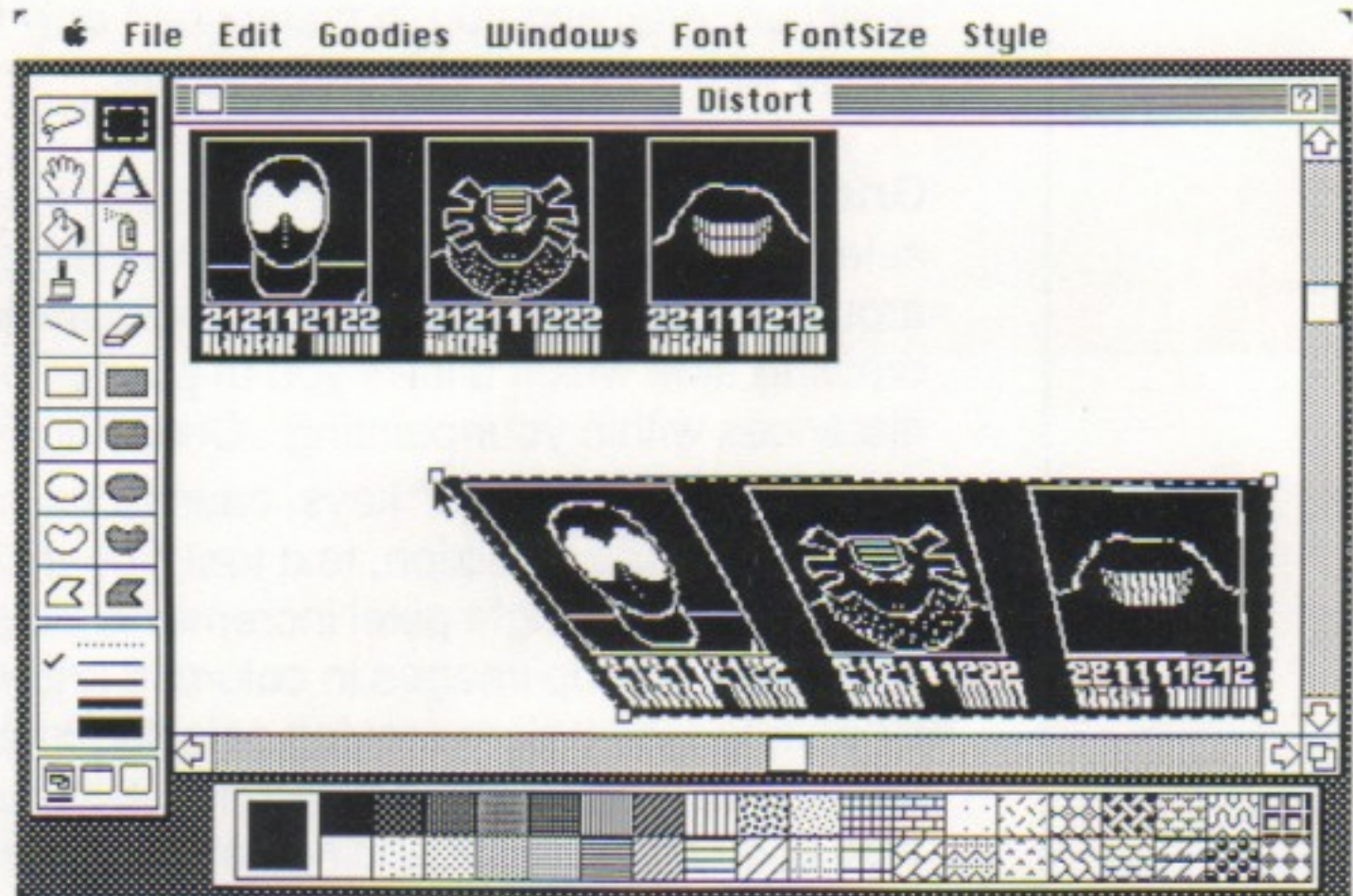


**Skew** - allows you to slant the marquee selected image in either horizontal or vertical directions. The **Skew** command forces the sides of the selection marquee to remain parallel.

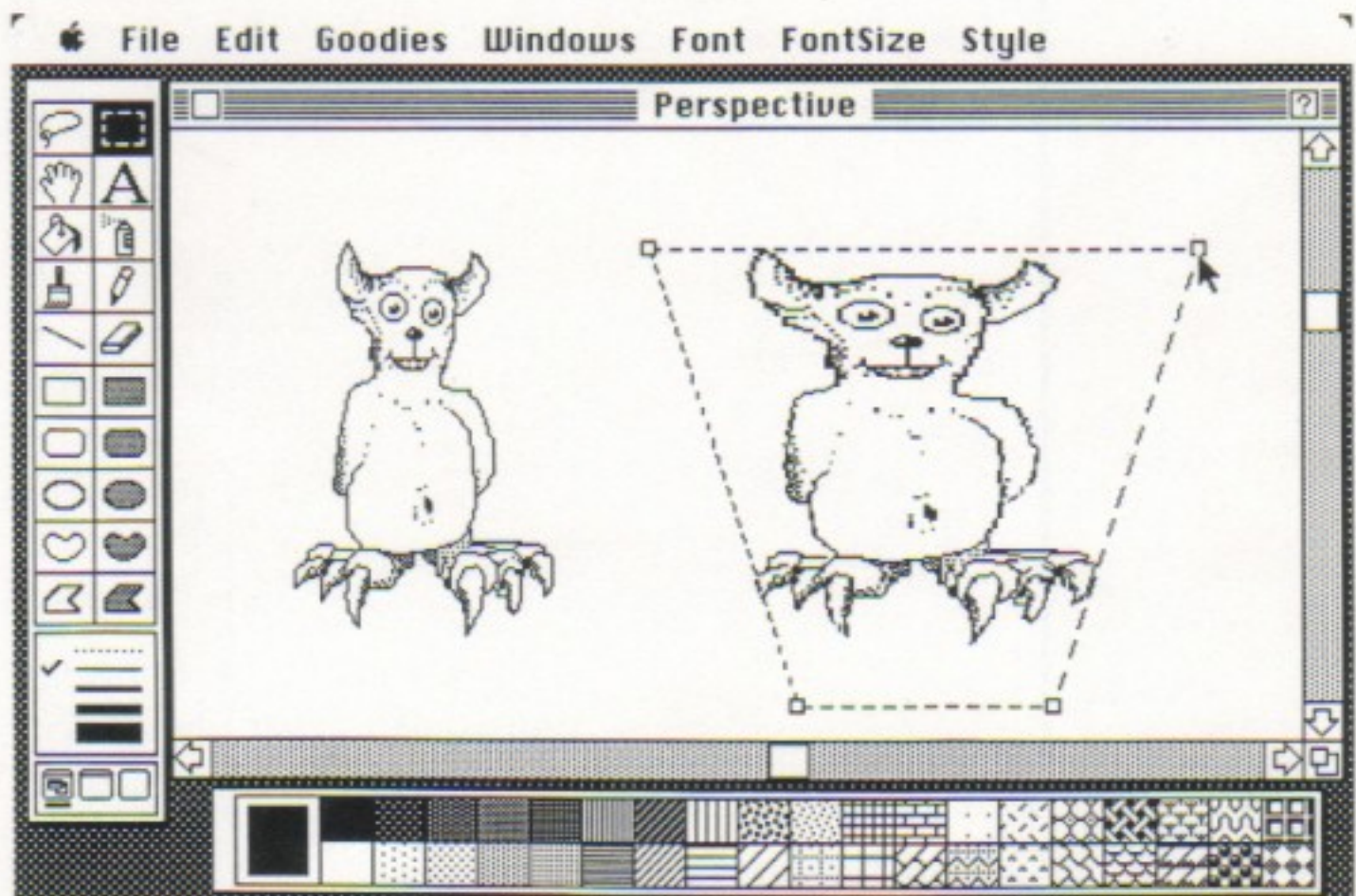




**Distort** - allows you to arbitrarily change the shape of the selection box, and hence the shape of the image it encloses. When a handle is selected and dragged, only that corner moves, and the image is 'mapped' into the new shape.



**Perspective** - allows you to produce pseudo 3-D effects by selectively scaling a selection. Clicking and dragging one of the handles causes that corner and it's parallel corner to move in opposite directions. The selected image is compressed or expanded to fit the new shape.





A useful technique when making a marquee selection that will be manipulated with the Free Rotate, Skew, Distort, or Perspective commands: hold down the ⌘ key while making the selection. This causes the rectangle to shrink to the minimum size which will enclose the selection, enabling you to manipulate only the desired image with no superfluous white space.

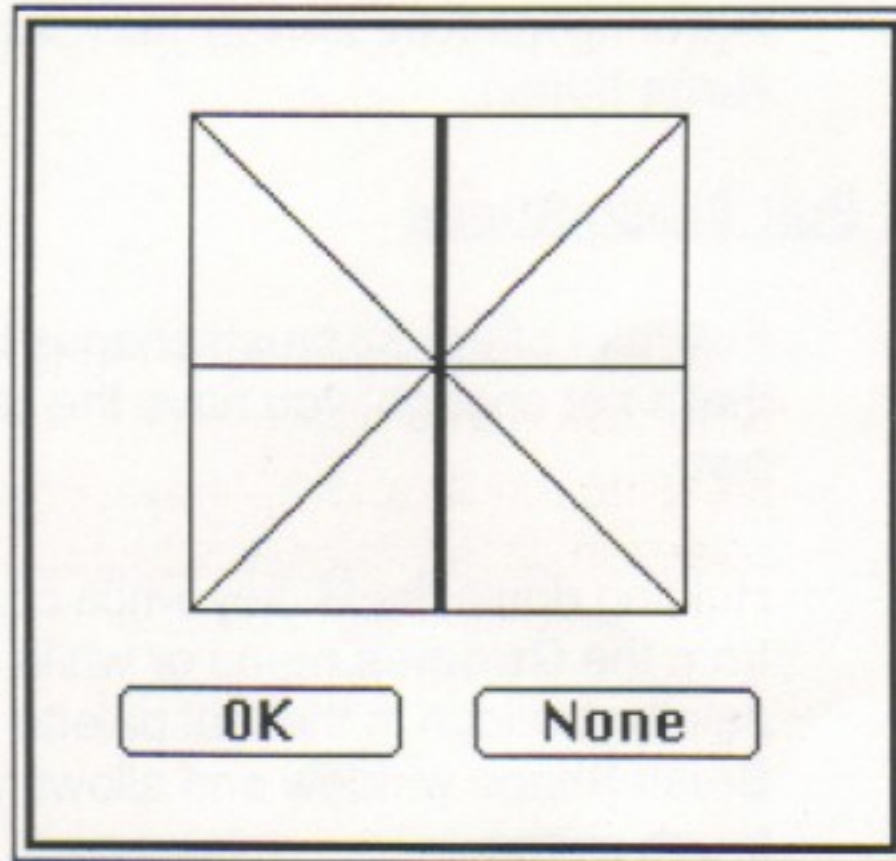
**Grid** - Although the Grid command does not effect the selected image, it is very useful when dragging selections around the active window. The grid is an invisible drawing aide which allows you to positon objects at exact distances within your painting. Choosing Grid, or pressing the ⌘ and "G" keys, causes the marquee selection, lasso selection, text tool, line tool and all shape tools to move in eight pixel increments, enabling you to accurately line up images in columns and rows. Choosing Grid before moving selected images around the screen keeps selected patterns exactly aligned. It is also a valuable aid for adding new text to existing text.

Details on other means of manipulating selected images can be found in the Special Keys section of the Advanced Capabilities chapter.

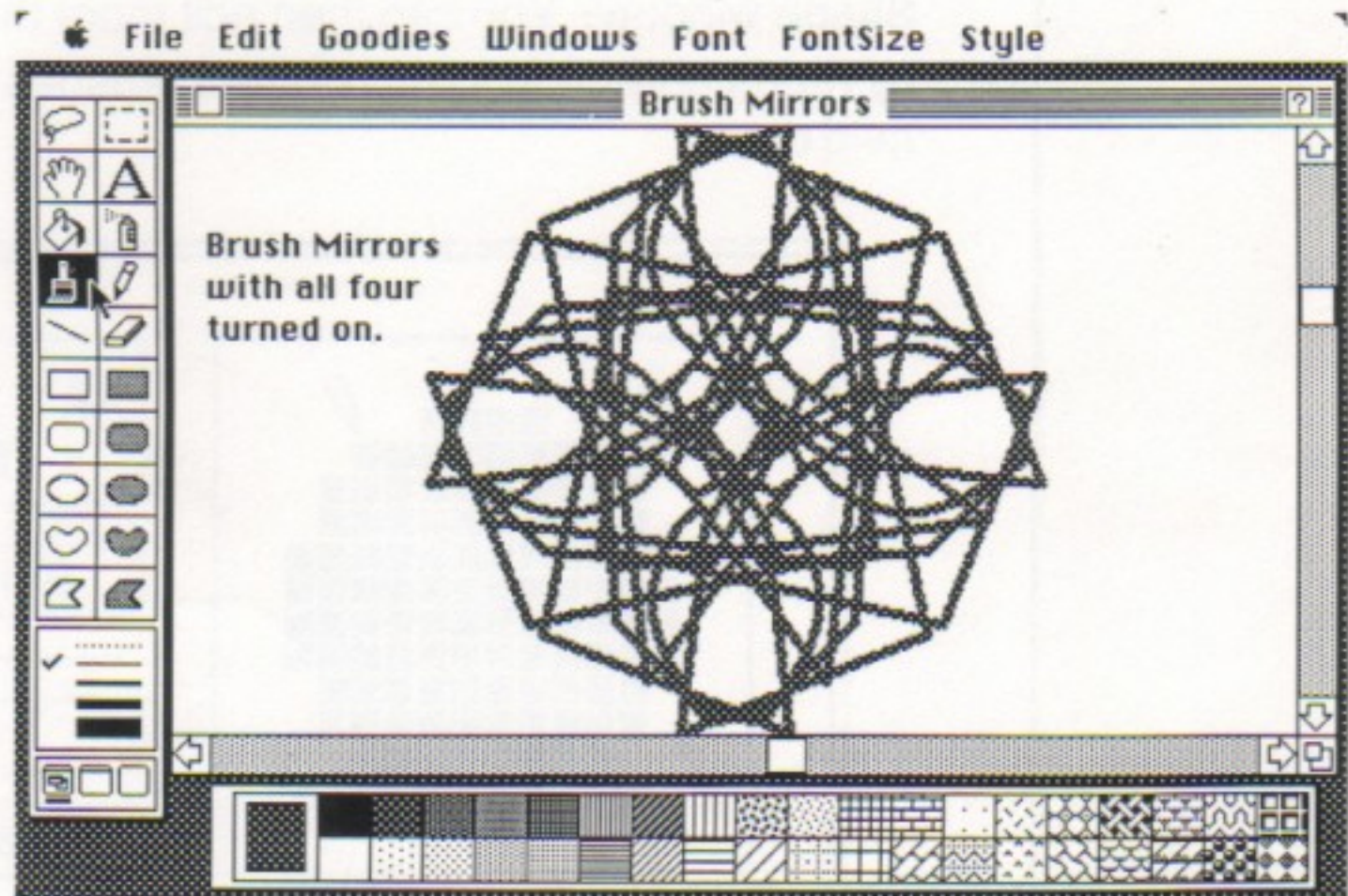


## Brush Mirrors

To paint symmetrical shapes, choose **Brush Mirrors** from the **Goodies** menu. The mirrors only affect the paintbrush tool.



The four possible mirrors are each represented by a line. The mirrors may be used one at a time or in combination.





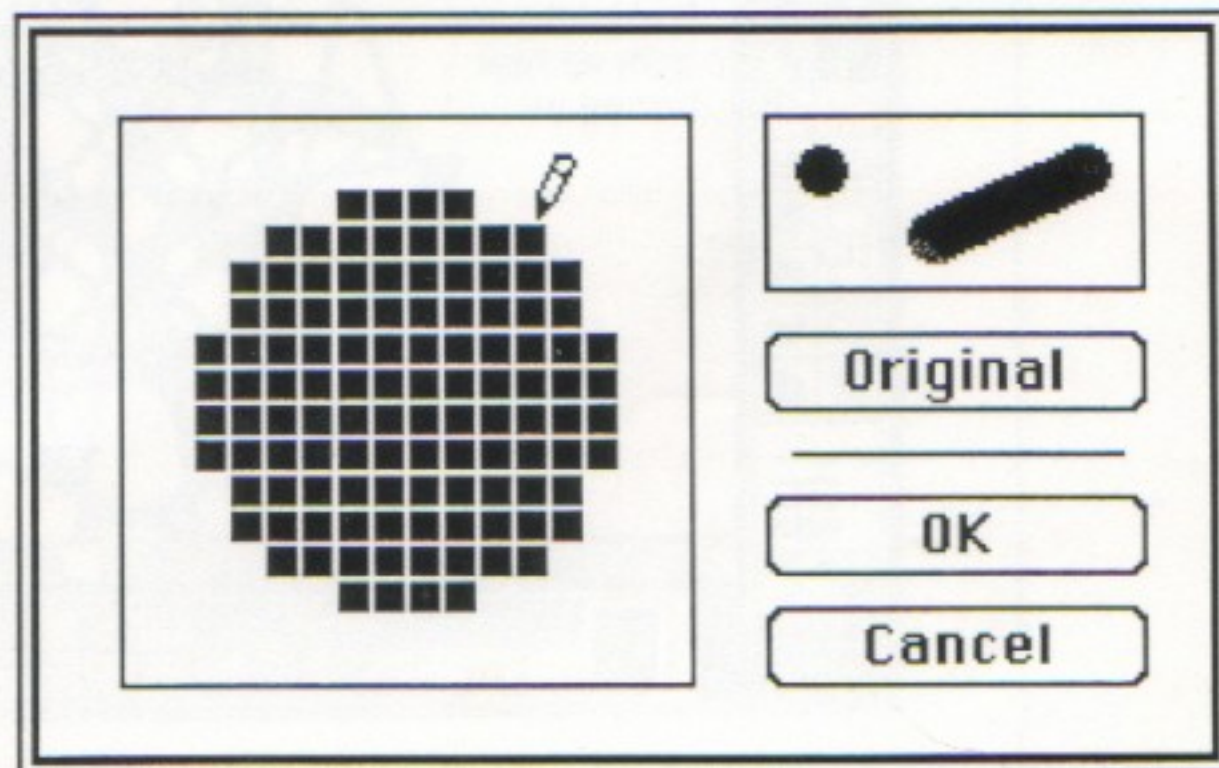
If you choose one mirror, any brushstroke you make in the painting window will be doubled, with one brushstroke being drawn in the exact screen location of the brush and another drawn directly opposite, in the mirrored direction you chose. Choosing two mirrors will quadruple the brushstroke, and so forth. To turn off mirroring, choose **Brush Mirrors** and then click in the **None** button.

### Edit Brush Shape

FullPaint offers 32 brush shapes to choose from, but if that's not enough, you have the capability to create your own.

Holding down the ⌘ key while choosing **Brush Shapes** from the **Goodies** menu or while double-clicking on the paintbrush icon in the tool palette brings up the Edit Brush Shape window and allows you to alter the current brush shape.

Holding down the ⌘ key while clicking on a brush in the Brush Shapes window will also bring up the Edit Brush Shape window. You can then edit more than one brush by repeatedly clicking on different brushes with the ⌘ key held down.





On the left side of the Edit Brush Shape window is a FatBits view of the selected brush shape for editing. Click on or drag through the dots in the FatBits view in order to change the brush shape. The changes you make there will appear in the upper right area of the window, where a full view of both the brush shape and the kind of stroke it will paint are displayed.

After you have made changes to the brush shape, click in the **OK** button to save those changes. If you don't wish to save the changes, click in the **Cancel** button. When you save changes to a brush shape, you eliminate the original brush shape that was in that location in the Brush Shapes window.

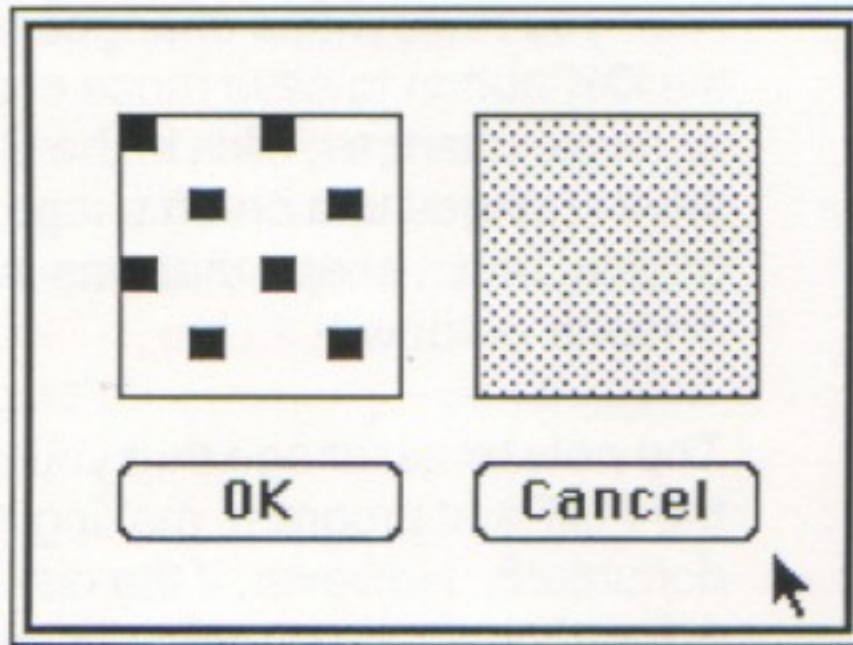
The new brush shape that you create will be stored with the FullPaint program, making it accessible from any document. However, if the disk is locked (if the small colored tab in the upper right corner of the disk is in the open position), then the new shape will only be available until you quit the program. You can also bring back the original brush shape at any time by clicking in the **Original** button; this redraws the original brush shape and eliminates the shape you created.

You can make any area of the screen into a brush shape by first bringing up the Edit Brush Shape window, then clicking on the part of the screen which you wish to make into a brush. This action imports a 16 pixel by 16 pixel section from the area in which you clicked to the Edit Brush Shape window. Any section of the screen may be imported in this fashion.



## Edit Pattern

It's possible to create new patterns by altering existing ones. To create a new pattern, click on the pattern you wish to change, then choose **Edit Pattern** from the **Goodies** menu. As a shortcut, you can simply double-click on the pattern to be edited.



The left display is a FatBits view of the pattern being edited. Click on or drag through the dots in the left display in order to change the pattern. The changes you make will appear simultaneously in the right display.

You can use any pattern visible on the screen by first bringing up the **Edit Pattern** window, then clicking on the part of the screen which you wish to make into a stored pattern. This action imports an 8 pixel by 8 pixel section from the area in which you clicked to the **Edit Pattern** window. Any section of the screen may be imported in this fashion. Note that the section imported will be aligned on eight pixel boundaries. If you want to grab an arbitrarily aligned section of the screen, hold down the ⌘ key while clicking.

Clicking **OK** will replace the original pattern with the one you have created. Clicking **Cancel** will keep the original pattern. Patterns you create are saved only with the particular document that is active at the time.



## Special Keys

### • The Option Key

- Holding down the Option key while using the straight line tool and the shape tools draws them in the current pattern. (The line and shape tools are normally drawn in black.)
- Holding down the Option key while using the pencil changes it into the hand tool. This operation may also be performed in FatBits mode.
- Holding down the Option key while dragging a marquee selection or lasso selection creates a single copy of the selected image.
- Holding down the Option key while making a marquee selection allows the selection to be larger than the window, and to be dragged anywhere on the page.
- Holding down the Option key while clicking on the palettes allows you to drag the palette from that point, rather than just from the edges.
- Holding down the Option key while making a lasso selection allows you to select white areas of the document. This tells the lasso tool not to shrink the selection outline down to an image's black pixel boundary.

### • The ⌘ Key

- Holding down the ⌘ key while dragging the cursor away from the center of a marquee selection stretches the selected image. Holding down the ⌘ key while dragging the cursor towards the center of a marquee selection shrinks the selected image.



- Holding down the ⌘ key while selecting something with the marquee causes the rectangle to shrink to the minimum size which will enclose the image.
- Holding down the ⌘ key while clicking in the active window with the pencil tool allows you to enter and leave FatBits at the exact location of the pencil.
- Holding down the ⌘ key while filling, painting , or typing over an existing image allows the underlying image to show through.
- Holding down the ⌘ key in conjunction with the < > keys changes the font size.
- Holding down the ⌘ key while double-clicking on the paintbrush tool brings up the Edit Brush Shape window.
- Holding down the ⌘ key while clicking on a brush shape in the Brush Shape window brings up the Edit Brush Shape window.
- Holding down the ⌘ key while selecting an area of the screen to be edited in the Edit Pattern window allows you to grab an arbitrarily aligned section of the screen.
- **The Shift Key**
  - Holding down the Shift key in conjunction with the Trace Edges command causes a shadowed outline to be drawn.
  - Holding down the Shift key in conjunction with any of several tools constrains drawing or movement of the image to exact vertical or horizontal (the line tool can also move on an exact 45 degree angle).



- **Option and ⌘**

- Holding down both the Option and ⌘ keys while dragging the marquee or lasso selection makes multiple copies of the selected image. The current line width determines the minimum space between copies.

### **⌘ and Shift**

- Holding down the ⌘ and Shift keys in conjunction with the < > keys changes the font.
- Holding down the ⌘ and Shift keys while dragging a marquee selection causes the selection to be stretched but kept in proportion.

### **Double-Click Shortcuts**

Double-clicking with the lasso tool on an image that is completely bordered selects the image.

Double-clicking on the rulers or on the MouseSpot display brings up a dialog box asking you for measuring unit preferences.

- **Double-Clicking on Icons**



Lasso-selects the entire active window.



Marquee-selects the entire active window.



Displays the ShowPages window.

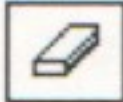




Displays the Brush Shapes window.



Presents a FatBits view of the current painting area.



Erases the entire active window.



Displays the Edit Pattern window.

- **Triple-Click Shortcut**



Marquee-selects the entire document.

- **Keyboard Shortcuts**





Will Undo the last event.

Backspace

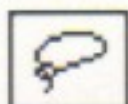
Will erase the selected image.



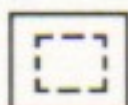


For on-screen reference, choose **Help** from the  menu, or hold down the  and "H" keys simultaneously, or click on the "?" located on the right side of all document title bars.

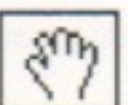
### • Tool Palette Reference



Selects a non-rectangular image.



Selects a rectangular image, including any background.



Moves the view in the active window over the document so that other portions of the 8 x 10 drawing area may be viewed and edited.



Allows text to be entered from the keyboard.



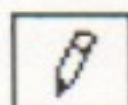
Fills an enclosed or outlined area with the current pattern.



Spraypaints the current pattern.



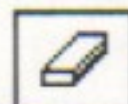
Paints the current pattern. Brush shapes may be changed via the **Brush Shapes** command from the **Goodies** menu.



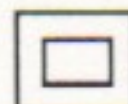
Draws a thin line.



Draws straight lines. The line width may be changed via the border width control.



Erases images. Double-clicking on the icon erases the entire active window.

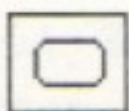


Draws a hollow rectangle. The border width may be changed via the border width control.



Draws a filled rectangle. The border width may be changed via the border width control.





Draws a hollow rectangle with rounded corners. The border width may be changed via the border width control.



Draws a filled rectangle with rounded corners. The border width may be changed via the border width control.



Draws a hollow oval. The border width may be changed via the border width control.



Draws a filled oval. The border width may be changed via the border width control.



Draws a freehand line. The border width may be changed via the border width control.



Draws a freehand filled shape. FullPaint automatically connects the ends of the freehand line and fills the constructed shape with the current pattern. The border width may be changed via the border width control.



Draws a hollow polygon. The beginning and ending points of each side of the shape are set by single clicks of the mouse, until the end of the last side, which is set with a double-click, a single click on the start point, or a click outside the window. The border width may be changed via the border width control.



Draws a filled polygon. Click once to turn a corner on a drawing. Double-click or click again at the beginning point in order to end a drawing and have it filled with the current pattern. The border width may be changed via the border width control.





The checkmark indicates the current line/border width. The current width affects the appearance of the straight line tool and all shape tools.



Presents a full-screen view.



Presents a full-screen view with a menu bar along the top.



Presents a windowed view similar to that found in other Macintosh applications.



Clicking on a pattern selects it as the current pattern.

### • **Keystroke Options**

⌘ - A toggles the menu bar while in full-screen mode.

⌘ - B selects the Bold command from the Style menu.

⌘ - C copies the selected image and places it on the clipboard.

⌘ - E implements the Trace Edges command from the Goodies menu.

⌘ - F enters you into FatBits mode.

⌘ - G selects the Grid command from the Goodies menu.

⌘ - H brings up an online Help screen.

⌘ - I selects the Italic command from the Style menu.



- ⌘ - L selects the Align Left command from the Style menu.
- ⌘ - M selects the Align Middle command from the Style menu.
- ⌘ - O selects the Outline command from the Style menu.
- ⌘ - P selects the Plain command from the Style menu.
- ⌘ - R selects the Align Right command from the Style menu.
- ⌘ - S selects the Shadow command from the Style menu.
- ⌘ - T toggles the tool and pattern palettes.
- ⌘ - U selects the Underline command from the Style menu.
- ⌘ - V pastes whatever item is on the clipboard into the active window.
- ⌘ - W cleans up the palettes, returning them to their initial default positions.
- ⌘ - X cuts out the selected image and places it on the clipboard.
- ⌘ - Z will undo the last event performed.



There are two kinds of error messages you may encounter. One set are based on memory space problems and the other are based on disk problems.

Memory error messages may appear at a number of different times. When you are trying to open or create a new document, a message may appear telling you there is not enough memory to open another document. If you are running under Switcher, you may have only allocated enough memory for one, two, or three documents. Or there may be too many desk accessories open to fit another document. Close all the open desk accessories and try again. If this doesn't work, save all your open documents, quit from the FullPaint program, and then try running it again. This normally resolves any memory problems.

Memory problems can also appear when you are trying to open too many desk accessories at once. If this happens, close some of the open ones before trying to open any new ones.

Memory problems can also appear when you are trying to cut, copy, or paste a very large or complex image. If this happens, try closing one of the open documents and repeating the operation.

From time to time FullPaint may have trouble saving (**Save, Save As...**) or opening (**Open...**) documents. When this happens a disk error window will appear. In the lower left corner of the window is a message telling you the type of error that occurred. Some errors are merely annoyances, some serious but recoverable, and some catastrophic. The errors below are the ones which you can recover from. If you get an error message which is not in this list, or you don't understand the procedure listed below, you may want to ask your local Apple dealer for assistance.



**Already Open for Writing** - The document is stuck open. This can occur if you are trying to save to a document that was being written to when the Macintosh was unplugged or reset. Use **Save As...** and save your work to a new file.

**Can't Find That Drive** - A cable may have become loose. Check them, but first save a copy of your open documents on a drive that is still available and turn off the Macintosh.

**Can't Find Volume** - A hard disk volume can't be located. Check the instructions that came with your hard disk.

**Can't Get Write Permission** - The document is marked as not changeable. Make a copy of it in the finder and try again.

**Can't Write to File** - Try a **Save As...** with a different name.

**Disk I/O Error** - An unhappy event. The disk may be damaged. Save the document on another disk and Reboot and try again. If unsuccessful, try opening the program from another disk and then accessing the bad disk's files from the **Open** window.

**Disk is Full** - There is no space left on the current disk. Save the file on another disk.

**Disk is Locked** - The disk can't be altered until it is unlocked. To access the disk, go to the finder, select it on the desktop, choose **Get Info** from the **Edit** menu, and click in the **Locked** checkbox.



**Disk is Write Protected** - If you wish to write to the disk, eject the disk (command-shift-1 for the internal drive; command-shift-2 for the external) and slip the small colored tab in the upper right corner of the disk into the closed position.

**Early End of File** - The FullPaint document is not complete on the disk. Something bad probably happened while it was being saved the last time. You can't do much about this so either ask a hacker friend for help or just throw the file away from the finder.

**File Directory is Full** - There are too many files on the disk. Save the file to another disk. Note that this error may occur even when there is room left on the disk.

**File is Locked** - that file can't be altered until it is unlocked. To access the file, select it on the desktop, choose **Get Info** from the **Edit** menu, and click in the **Locked** checkbox.







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