



# Welcome to LView® Pro



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<http://www.lview.com>

Thank you for choosing LView Pro.

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

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

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## Installing and Starting LView

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

When LView Pro full version is executed for the first time, it prompts for:

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

After this information is entered, the program is activated.

When LView Pro (both evaluation and full version) is executed for the first time, it displays the **Create Taskbar Start Menu dialog**. After this step, LView Pro opens the **File Type Association dialog**.

You can open the **File Type Association dialog** at anytime using the menu command [File | Preferences | File Type Associations](#).

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

## **System requirements**

### **Minimum system requirements:**

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

### **Additional recommended settings and peripherals:**

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

## **LView Pro Web Site**

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

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

## What is new in LView Pro 2.85?

### Color gradients

- A variety of pre-defined color gradients (smooth color transitions) is included
- Create your own gradients, from scratch or by copying from pre-defined gradients
- Import/export gradients to exchange with friends and within user groups
- *Color Gradient Editor* and *Global Color Gradient* used in a variety of tools and image operations: Fill tool settings, Brush palette gradient brushes, Buttonize effect, Blinds effect, Edge glow effect, Edge fill effect, Sketch effect, Gradient colorize effect, Weave effect, and all other dialogs using the Buttonize settings dialog.

### Wide variety of image deformation tools

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

### New and improved image processing effects

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

- Symmetric pattern
- Sketch
- Weave

### **Improved Fill tool**

- Uses gradients with opacity/transparency settings
- Has number of repetitions for gradient use
- Has new gradient styles: grayscale and shape
- Localized fill for selections using the **Alt** key

### **Improved text tool**

- Text tool has controls embedded into dialog

### **Improved Shape Selection tool**

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

### **Enhanced Buttonize effect**

- Horizontal and vertical percentages for the button edges
- Splits edges
- Uses color gradients
- New buttonize features are available, through *Global Buttonize Settings*, to the Web gallery and Contact sheet editors and to the Photo package image effect

### **Global Buttonize settings**

- Access to *Global Buttonize Settings* dialog from all commands using the Buttonize checkbox
- All dialogs (e.g. Contact sheet, Web gallery, Photo Package, among others) with Buttonize effect uses the *Global Buttonize Settings*

### **Enhanced Paint brushes**

- Paint brushes have a new Gradient mode (G button): paints with gradient colors, using the *Global Color gradient*

- Shift click on the G button on the Brush Palette to edit/select color gradients, via the **Color gradient editor**

### **Enhanced Path tool**

- Fill all sub-paths button: individually fills each sub-path
- Localized fill path using the **Alt** key

### **Plug-in filters**

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

For features of previous versions, see below:

- [LView Pro 2.8 features](#)
- [LView Pro 2.7 features](#)
- [LView Pro 2.6 features](#)



## **LView Pro 2.8 features**

### **Full Support for multi-layer images**

- Unlimited number of layers per image
- Layer opacity, blending mode, blend curves, grouping, etc
- Adjustment layers capable of performing multiple adjustment operations
- All layer management commands readily available through floating layer palette
- Layer transparency masks
- Free transform/deform operations on layers
- Use of layers as animation frames
- Layer background color and eraser mode option for painting tools

### **Picture Brushes**

- Get started with the initial set of picture brushes included with the software, and then create your own brushes from any image
- Use picture brushes to quickly decorate artwork
- Achieve unique effects by stroking text created as path with picture brushes
- Use picture brushes anywhere a regular brush is used, with the same painting options

### **Enhanced work area**

- Select image position between centered on the work area or at the left top corner
- Rulers are available to help position artwork items. Rulers measure in pixels, inches, or centimeters
- Use the grid to guide drawing and positioning, with variable spacing (pixels, inches, or centimeters). Optionally snap mouse commands to the visible grid
- Adjustable image resolution for precise print size

### **Calendars**

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

**New file format**

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

## **LView Pro 2.7 features**

### **Image File Browser**

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

### **Enhanced Multiple Open documents**

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

### **Contact Sheet Builder**

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

### **Slide Show Viewer**

- Select images from different folders and automatically scan sub-folders.
- Optionally display file names
- Sequential or random slide frame advancement

- Selectable slide time interval
- Save individual slide show settings for later use

### **Web Gallery Builder**

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

### **Photo Package builder**

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

### **Full screen previews**

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



## **LView Pro 2.6 features**

### **Graphical image adjustments using Histograms and Curves dialogs**

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

### **Pressure pad support**

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

### **Enhanced brushes**

- A new Brush Palette maintains unlimited sets of brushes, each set capable of containing an unlimited number of brushes.
- Two basic types of brushes are supported: Elliptical brushes (with configurable diameter, angle, roundness, density, and spacing), and Bitmap brushes (created from arbitrary image selections, for maximum brush shape flexibility).
- Each brush paints in one of three user selectable modes: Normal, Threshold, and Outline.

### **New painting options**

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

### **Improved Patterns and paper texture handling**

- Patterns and textures are available for most painting tools, brushes, fill tool, even for the selection fill tool.

- New mouse pointers
- Paint with mouse pointers that reflect the currently selected brush shape. Select from brush Image, brush Outline, or brush Threshold. Optionally, use precise mouse pointers for non-brush tools.
- Wet edges simulation available
- For painting tools (Paintbrush, Airbrush, Clone brush, Fill)
- For selection tools (shape, free hand, fill)
- For selection operations (feather w/ wet edges)

### **Blending modes**

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

### **Semi-transparent selections**

- Image selections allow partial selection, ranging from full opacity to full transparency. Numerous new selection operations are offered, such as:
- Feather (with wet edges)
- Anti-aliasing
- Expand/contract (preserving transparency similar to original selection),
- Change opacity (threshold, scale)
- Use of selections as masks for transparency weighted application of painting and image manipulation (color adjustments, histograms, curves, filters, etc)
- Send/retrieve selections to/from editor
- Soften, Grow similar, All-similar, Boundary
- Free Transformation and Free Deformation for floating and non-floating selection areas

### **Pen tool and Paths**

- Use Paths for precise and re-usable drawing, and selection area definition. Paths, especially with the Magnetic Pen, are essential for efficient creation of image cutouts. Use Path tools to:
- Interactively draw and edit lines and bezier curves
- Create selections from polygons enclosed in paths or sub-paths

- Create selections from path (or sub-path) boundaries
- Stroke paths with the brush or line tools
- Fill paths (sub-paths) with the fill tool
- Free transform and Free deform paths, sub-paths, or path points

### **New Text Options**

- Text can now be defined as a group of sub-paths, which provides convenient vector format for storage and manipulation. Text, in either selection or sub-path format, may be freely transformed or deformed with the new interactive tools (free transformations and free deformations).

### **Free transformations**

- Interactively transform selections (floating or non-floating) and paths (whole, selected sub-paths or path points):
- Move, rotate, skew, symmetric skew (for perspective),
- Preview operations with fast draft mode
- Confirm operations with precise mode
- Undo/redo free transformation operations before confirming
- Preserve aspect ratio, constrain to movement to angle (operation dependant 45 and 15 degree options)

### **Free deformations**

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

### **Undo/Redo**

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

### **Support for ICC previewing**

- Uses color profiles to simulate color rendering in output devices.



**Crop tool**

- Define and adjust crop areas, with intuitive graphical and precise numeric interface.

**Improved Numeric Parameter Input**

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

**“Mnemonic” icons and Flat toolbar buttons**

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

## **What is LView Pro?**

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

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

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

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

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

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

LView Pro helps organize image libraries, by creating image catalogs. Slideshow and format conversion operations, as well as regular file operations (such as copy, move, delete, and rename) are available.

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

## Summary of Features

The following paragraphs summarize main features of this version of LView Pro:

### **Many powerful applications in one**

- Image Editor, with integrated support for multi-frame images and Animation
- Image File Browser
- Slide Show Viewer
- Contact Sheet Builder
- Web Gallery Builder
- Image Catalog

### **Advanced Image Selection Operations:**

Semi-transparent selections

Precise selection and cutout definition from Paths

Select rectangles, ovals, circles, or squares

Free selection

Selection Fill tool

Combine selections by adding or subtracting from selected areas

Save selections to the disk for later use

Copy and paste selections to/from the image or clipboard

Move or clone selected areas

Use selections to clip painting operations

Drop Shadows from selected areas

Change the selection transparency and increase its feather

Colorize selected areas. Crop image to selected area. Paste from the clipboard into new or existing selections.

### **Advanced Color Matching**

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

### **Undo and Redo operations**

Unlimited Undo and Redo levels, accessible through floating Undo/Redo History palette

## **Paint Colors**

Individual support for Foreground and Background colors

Support for tools painting with the Global Gradient Gradient

Color Selection dialog bar

Select paint colors for palette based and True Color images. Sort palette entries, delete unused entries, swap palette entries, change color specifications, save, and open palette specifications to/from disk files. Display colors attributes in Red/Green/Blue or Hue/Saturation/Luminance, in decimal or hexadecimal base. Use the Mask feature to quickly match image pixels to respective palette entries.

## **Functional Zoom**

Scaling from 1:32 to 32:1: Zoom factor modification using the mouse or keyboard shortcut. All editing operations are available in all zoom levels.

## **Functional Grid**

Configurable size and pixel grid, option to snap painting operations to grid.

## **Open multiple windows for the Same Image or Catalog**

View the image in its normal size in one window, while editing a zoomed part of it in another window. Browse the catalog images in one window, while viewing the original image files in another window

## **Brush Palette**

Unlimited sets of Elliptical and Bitmap Brushes.

## **Blending Modes**

Normal, Dissolve, Multiply, Screen, Overlay, Soft Light, Hard Light, Color Dodge, Color Burn, Darken, Lighten, RGB Darken, RGB Lighten, Difference, Exclusion, Hue, Saturation, Color, Luminosity, Saturate, De-Saturate, Emboss, Sharpen, Soften, Blur, and Smudge.

## **Clone brush**

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

## **Pencil tool**

With optional Color Replacing mode

### **Advanced Fill tool**

Fill with solid colors, Patterns, Images, or Gradients (Linear, Rectangular, Diamond, Cross, Oval, and Radial). Use Advanced Color Matching (see above). Fill within selections.

### **Color Channel Separation and Merging**

RGB and YUV color models.

### **Image Transformations and Deformations**

Interactive transform or deform, or select pre-defined shapes and effects among: Mosaic, Ellipse, Pinch, Punch, Horizontal/Vertical Convex/Concave Cylinder, Horizontal/Vertical Perspective, Horizontal/Vertical Skew, etc. User defined transformations are supported.

### **Image Special Effects**

Add Borders, Buttonize, Gray Palette, Motion Blur, Photo Package, and Seamless Pattern.

### **Image Filters**

Edge enhancement, Find edges, Trace contour, Blur, Soften, Sharpen, Emboss, Despeckle, Median, Erode, Dilate, Noise, etc. User defined filters are supported.

### **Image Color Depth**

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

### **Image Color Editing**

Negative, Grayscale, Contrast, Brightness, Red/Green/Blue, Gamma Correction, HSV/YUV, etc; user defined color transformations are supported.

### **Common Image Operations**

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

### **Advanced Image Operations**

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

## **Create Image Catalogs**

Manage large number of image files, copy/move/rename/delete image files

Optionally store thumbnails (miniatures of the original images) and text descriptions

Make slide shows with the original images, featuring interactive or timed slide advancement.

Browse original images in Full Screen mode.

Batch-convert image files

## **Full Support for Multi-Frame Image Creation**

Use one editor for both single frame images and multi-frame animations. Preview animations without leaving the editor

Clone frames, insert frames from disk files, change frame order, choose image replacement methods, and inter-frame delays. Full transparency support; create a single global color palette based on colors from all frames. Interactive frame relative positioning

## **TWAIN Support**

Use LView Pro to interface with your TWAIN compliant device, such as a scanner or frame grabber card. Images are transferred directly into LView Pro, to be edited and saved to the disk.

## **OLE2**

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

## **Printing**

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

## **Graphics File Formats**

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

- BMP

- Windows and OS/2 Bitmap

- GIF

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

JPG

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

PBM

Jef Poskanzer's Portable Bitmap

TGA

Truevision TARGA

PCX

ZSoft's PCX

TIFF

Aldu's Tagged Image File Format

## Legal use of LView Pro

For more information, see :

[LView Pro License Agreement](#)

[LView Pro evaluation License](#)



# **LView Pro License Agreement**

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## **License**

Read carefully the following terms and conditions before using this software. Your use of any version of LView Pro indicates your acceptance of this license agreement. For additional license information specific to use and/or distribution of the Evaluation Version of LView Pro, see the section titled Evaluation License. No component part of any version of LView Pro may be distributed individually, disassembled, copied, reverse engineered, or altered in any form. This includes all elements in the LView Pro package, interface items, menus, and dialogs.

## **Full Version**

One copy of the Full Version of LView Pro may be used by at most one person at any given time. The Full Version of LView Pro may be accessed through a network, if and only if a copy of LView Pro is purchased for each workstation connected to the network, regardless of whether LView Pro is used at different times or concurrently.

## **Governing Law**

This agreement shall be governed by the laws of the State of Florida.

## **Disclaimer of Warranty**

THIS SOFTWARE AND THE ACCOMPANYING FILES ARE SOLD "AS IS" AND WITHOUT WARRANTIES AS TO PERFORMANCE OF MERCHANTABILITY OR ANY OTHER WARRANTIES, WHETHER EXPRESSED OR IMPLIED. NO WARRANTY OF FITNESS FOR A PARTICULAR PURPOSE IS OFFERED.

## **LView Pro evaluation License**

Read the License Agreement section first.

### **Evaluation, Ordering, and Purchasing**

**LView Pro is not free software.** You are hereby licensed to use the Evaluation Version of LView Pro, without charge, for a limited time evaluation period of 21 days. Purchasing of the Full Version of LView Pro is mandatory for use extending beyond the evaluation period. Use of the Evaluation version of LView Pro after the evaluation period is expired constitutes a violation of this license and of U.S. and International Copyright Laws.

### **Distribution**

You are hereby licensed to make unmodified copies of the Evaluation Version of LView Pro software and documentation for the purpose of distributing it via electronic means: Web, FTP, Bulletin Board Systems, Electronic Services. You are specifically prohibited from charging, or requesting donations, for any such copies, however made. You are also prohibited from distributing the software and/or documentation with other products or services (commercial or otherwise) without obtaining prior written permission from MMedia Research Corp, with no exceptions.

## Ordering LView Pro and Price Information

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

### Pricing

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

### Ordering Methods

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

### Accepted Payment Options

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

### Description

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

## Order Form

The Order Form for LView Pro is available for download.

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

The Order Form may also be requested via email to [mmedia@lview.com](mailto:mmedia@lview.com).

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

## How to use LView Pro

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

[Identifying and using LView Pro interface components](#)

[Editor Window](#)

[Viewing documents](#)

[Importing images from a scanner, digital camera, or frame grabber using a TWAIN interface](#)

[Adjusting the Image color](#)

[Working with Selections](#)

[Working with multiple image files](#)

[Editing and Re-touching](#)

[Layers and Masks](#)

[Using the Picture Brushes](#)

[Painting, Drawing, and Text](#)

[Image Frames and Animation](#)

[Saving Images](#)

[Printing](#)

## Setting preferences

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

## Closing LView

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

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

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

## Identifying and using LView Pro interface components

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

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

For more information, see :

[Menu Bar](#)

[Status Bar](#)

[Toolbars](#)

[Floating palettes](#)

[Keyboard and mouse](#)

[Editor Window](#)

[Window control and window resize options](#)

[Viewing documents](#)

[The Work area](#)

[Creating new LView Pro documents](#)



## Menu Bar

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

For more information, see :

[Menu items](#)

[Selecting menu items](#)

## Menu items

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

File Edit View Help

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

File Edit View Image Color Layer Selection Mask Window Help

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

File Edit View Window Help

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

File Edit View Window Help

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

File Edit View Window Help

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

File Edit View Site Window Help

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

File Edit View Catalog Window Help

## Selecting menu items

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

For more information, see :

[Menu preferences](#)

## Menu preferences

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

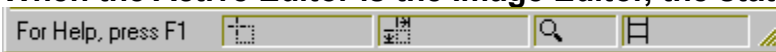
## Status Bar

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





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

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

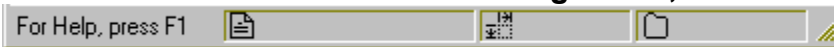
**When the Active Editor is the Image Editor, the status bar information is:**






Where:

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

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



Where:

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

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

# Toolbars

LView Pro implements the following toolbars:

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

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

For more information, see :

[Main toolbar](#)

[Draw toolbar](#)

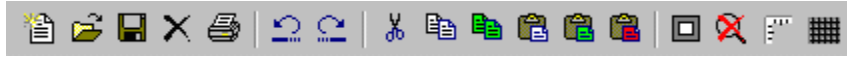
[Draw Options toolbar](#)

[Color Selection dialog bar](#)

[Working with toolbars](#)

[Hiding and displaying the Toolbars](#)

## Main toolbar



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





















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

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

## Draw toolbar

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

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

-  **Zoom:** [To change the zoom level](#)
-  **Layer Mover:** [Using the Layer Mover](#)
-  **Hand Scroller:** [To scroll an image](#)
-  **Grid:** [Using a grid with the image](#)
-  **Free Transformation:** see [Using the Free Transformation tool](#)
-  **Free Deformation:** see [Using the Free Deformation tool](#)
-  **Crop:** [Cropping images](#)
-  **Path:** see [Paths](#)
-  **Shape Selection:** see [Shape Selection tool](#).
-  **Free Selection:** see [Free Selection tool](#).
-  **Selection Fill:** see [Selection Fill tool](#).
-  **Color Dropper:** [Choosing the painting colors with the color dropper](#).
-  **Pencil:** [Using the Pencil tool](#)
-  **Paintbrush:** [Using the Paintbrush tool](#)
-  **Airbrush:** [Using the Airbrush tool](#)
-  **Clone brush:** see [The Clone brush tool](#).
-  **Fill:** [Using the Fill tool](#)
-  **Text:** see [Working with text](#).
-  **Line:** see [Drawing with the Line tool](#).
-  **Shape:** see [Drawing with the Shape tool](#).



## Draw Options toolbar

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

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

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

## Color Selection dialog bar

The Color Selection dialog bar is initially displayed across the right side of the Main Window. It allows quick access to the painting colors. For palette-based images, the Color Selection dialog bar provides access to palette entry colors.

It can be docked at the left or at the right frames of the Main Window, and while not docked, can be moved (but not re-sized).

To hide or display the Color Selection dialog bar, use the menu command **View | Dockable ToolBars | Color Selection** (or its keyboard shortcut **Ctrl + Shift + C**).

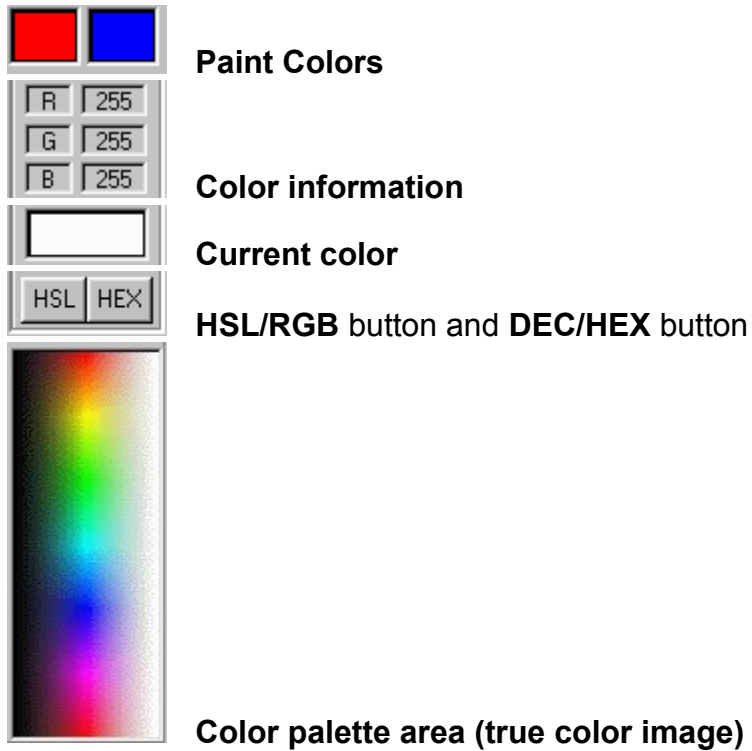
For more information, see :

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

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

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

## Color Selection dialog bar for a true color image



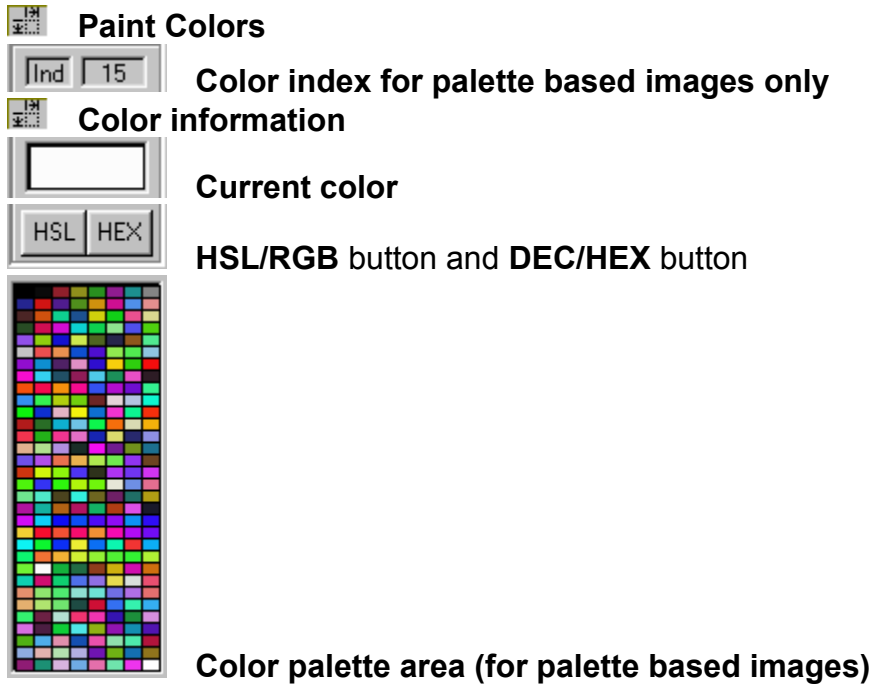
For a detailed description, see [Elements of the Color Selection dialog bar](#).

Related items:

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

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

## Color Selection dialog bar for a palette based image



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

Related items:

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

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

# Elements of the Color Selection dialog bar

## Paint Colors

Two boxes located on the upper part of the Color Selection dialog bar. They display, respectively, the Foreground and Background colors. See [Choosing the paint colors](#).

## Color Information

Three numeric fields that displays the color components of the Current Color as *Red, Green, and Blue* or as *Hue, Saturation, and Luminosity*. For palette-based images, it displays the palette index of the Current Color.

## Current Color

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

## HSL/RGB button

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

## DEC/HEX button

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

## Color Palette Area

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

Related items:

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

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

## Working with toolbars

For more information, see :

[Selecting tools on the Draw toolbar](#)

[Identifying the selected tool through the mouse pointers](#)

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

[To move a toolbar](#)

[Toolbars preferences](#)

## Selecting tools on the Draw toolbar

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

Related items:

[Identifying the selected tool through the mouse pointers](#)

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

[To move a toolbar](#)

[Toolbars preferences](#)

## Identifying the selected tool through the mouse pointers

The mouse pointer changes to better represent the selected tool and its state.


For instance, you can change the mouse pointer to a precise mouse pointer, or you can change it to reflect the exact size of the selected brush.

The mouse pointer has an area that defines where the effect of that tool begins (also known as hot spot).

You have the option to change the mouse pointer for painting tools (while positioning the pointer and while painting) and for other tools.

### To change the mouse pointer:

Use the menu [File | Preferences | Mouse Pointers](#)

Use the Brush Palette menu or click on the **Mouse Pointers** button  on the Brush Palette.

Related items:

[Selecting tools on the Draw toolbar](#)

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

[To move a toolbar](#)

[Toolbars preferences](#)



## Restoring the toolbars to its default positions

Use the menu command **View | Dockable Toolbars | Dock all**. This will re-position all the Dockable tool-bars on the original positions.

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the selected tool through the mouse pointers](#)

[To move a toolbar](#)

[Toolbars preferences](#)

## To move a toolbar

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

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the selected tool through the mouse pointers](#)

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

[Toolbars preferences](#)

## Toolbars preferences

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

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the selected tool through the mouse pointers](#)

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

[To move a toolbar](#)

## Hiding and displaying the Toolbars

### To hide / display all toolbars:

Use the menu command **View | Hide Tools** to hide / undo hide all the toolbars (Main toolbar, Draw toolbar, Draw Options toolbar, Color Selection dialog bar, and Status Bar) and all the palettes (Undo/Redo History Palette, Brush Palette, and Layer Palette). When you use this command, LView Pro hides all toolbars and palettes that are currently visible, and changes the name of this menu command to Undo Hide. Use the menu command **View | Undo Hide** to make these tool windows visible again.

You can also hide/undo hide all tool windows by using the keyboard shortcut **Ctrl + Shift + H**.

### To hide / display individual toolbars:

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

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

## Floating palettes

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

LView Pro implements the following Floating Palettes:

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

For more information, see :

[Floating palettes visibility modes](#)

[The Brush Palette](#)

[The Undo/Redo History Palette](#)

[The Layer Palette](#)


[The Plug-in Filters Palette](#)

[Hiding and displaying the Floating palettes](#)

## Floating palettes visibility modes

Floating Palettes can be visible in two modes:

- Full visibility
- Caption visibility

You select the full visibility mode by clicking on the **Keep Windows Visible** button .

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

When the palette is in **caption visibility** mode, as another window becomes active, the palette is reduced to its caption only and the caption is reduced in width. Based on its location in reference to the center of the work area, the caption is reduced to the left or to the right of the palette. You can display its full information by just moving the mouse over any part of the caption, and after you perform the actions, as soon as another window becomes active, the palette returns to the caption visibility mode.

## The Brush Palette

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

To hide/display the Brush Palette, use the keyboard shortcut **Ctrl + Shift + B**. If the auto-hide option is set, only the caption of the Brush Palette will be displayed. When you move the mouse over the caption, the whole palette is displayed. For details, see [Brush Palette](#).

## The Undo/Redo History Palette

The Undo/Redo History Palette is a floating palette, with the auto-hide option. It allows a very fast access to undo/redo states, by just clicking on the states available on the list of actions.

To hide/display the Undo/Redo History Palette, use the keyboard shortcut **Ctrl + Shift + U**. If the auto-hide option is set, only the caption of the Undo/Redo History Palette will be displayed. When you move the mouse over the caption, the whole palette is displayed. For details, see the [Undo/Redo History Palette](#).



## The Layer Palette

The Layer Palette is a floating palette, with the auto-hide option. It allows a complete and fast access to all layer commands.

To hide/display the Layer Palette, use the keyboard shortcut **Ctrl + Shift + L**. If the auto-hide option is set, only the caption of the Layer Palette will be displayed. When you move the mouse over the caption, the whole palette is displayed. For details, see [Layer palette](#).

## The Plug-in Filters Palette

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

To hide/display the Plug-in filters palette, use the keyboard shortcut **Ctrl + Shift + P**. If the auto-hide option is set, only the caption of the Plug-in filters palette will be displayed. When you move the mouse over the caption, the whole palette is displayed. For details, see [Plug-in filters](#).

## Hiding and displaying the Floating palettes

LView Pro allows you to hide/display a specific Floating palette or hide/display all Floating palettes.

### To hide / display all Floating palettes:

Use the menu command **View | Hide Tools** to hide / undo hide all the toolbars (Main toolbar, Draw toolbar, Draw Options toolbar, Color Selection dialog bar, and Status Bar) and all the palettes (Undo/Redo History Palette, Brush Palette, and Layer Palette).

When you use this command, LView Pro hides all toolbars and palettes that are currently visible, and changes the name of this menu command to Undo Hide. Use the menu command **View | Undo Hide** to make these tool windows visible again.

You can also hide/undo hide all tool windows by pressing the keyboard shortcut **Ctrl + Shift + H**.

### To hide / display individual Floating palettes:

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

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

## Keyboard and mouse

All menu commands can be accessed using a keyboard shortcut by pressing the **Alt** key while simultaneously pressing the letter underlined in the top menu name. Once a menu is open, you can navigate through its list of items by pressing the keyboard arrow keys and selecting the desired item. Menu items can also be activated by their shortcut letters. Press the **Enter** key to execute the currently selected menu item (the one that is displayed with a highlighted color). Press the **F1** key to obtain help information about the currently selected menu item.

For more information, see :

[Mouse Buttons](#)

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

## Mouse Buttons

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

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

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

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

When using the painting tools, the primary mouse button uses the **foreground color** and the secondary mouse button uses the **background color**. See [Color Selection dialog bar](#).

## **Keyboard keys that change the mouse action**

Most of the tools are modified by the use of the **Alt**, **Shift**, and **Ctrl** keys and by combinations of the three. For details, see the description of the tool

## Editor Window

The Editor Window is the area used to display or edit the different documents supported in LView Pro. The Editor Window content depends on the active editor.

For more information, see :

[Active Editor](#)

[Using numeric input boxes and sliders](#)

[Using Multiple Operation Dialogs](#)

## Active Editor

The editor that has the focus on its caption is referred as **Active Editor**. The changes from one editor to another are easily noticeable by the change on the menu contents.

LView Pro has the following editors and associated documents:

<b>Editor Window</b>	<b>Document</b>
Image Editor	Image file
Contact Sheet Builder	Contact Sheet
Slide Show Viewer	Slide Show
Web Gallery Builder	Web Gallery
Catalog Editor	LView Catalog

The Editor Window also incorporates the Image File Browser.

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

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

For more information, see :

[Active Document](#)

[Editor Window Caption](#)

[Multiple Document Interface](#)



## Active Document

When more than one document is opened, the one that was edited last (or opened last) is called the **active document**. Menu, mouse, or keyboard commands operate on the **active document**. LView Pro displays the name of the active document on its [Main Window caption](#) to inform in which of the current opened documents the actions will be performed. The caption of the active document is displayed with a different color to denote it is the active document, while all other windows captions are dimmed. If the document is maximized, the [Editor Window Caption](#) is not displayed, and the name of the active document is displayed on the [Main Window caption](#).

Related items:

[Editor Window Caption](#)

[Multiple Document Interface](#)

## Editor Window Caption

Each document has its own window caption that displays the name of the document being edited on that window. If the document is maximized, the Editor Window Caption is not displayed and the name of the document being edited is displayed only on the Main Window Caption.

Related items:

[Active Document](#)

[Multiple Document Interface](#)

## Multiple Document Interface

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

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

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

Related items:

[Active Document](#)

[Editor Window Caption](#)

## Using numeric input boxes and sliders

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

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

### To enter information using the numeric field:

Click on the numeric field and edit the number. Using the **backspace** key will erase digits, using the **arrows** keys will move the cursor along the digits.

### To change values using the up and down arrows:

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

### To change values using the coarse slider and indicator:

The *coarse slider / indicator* is displayed below the numeric field. It not only displays the value in relation in relatively to its maximum value, it also allows quick editions by clicking in any part of the slider or by dragging it to the desired size representing the new value. When you are over the coarse slider, the mouse pointer will display a double arrow segment.

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

To display the pop-up precise slide bar, click on the area below the up and down buttons. This will open a slide bar that will allow a more precise adjust of the value. You move the slide bar cursor by clicking on it and dragging. You can also move the slide bar using the arrow keys, page-up and page-down keys, and home and end key.

## Using Multiple Operation Dialogs

Multiple Operation Dialogs are dialog boxes that can perform more than one operation. Each operation may work on image data processed by previous operations. At any time, all preceding operations may be reverted, and the editing process can be restarted from the original image data.

LView Pro groups similar operations into Multiple Operation Dialogs because it is often the case that more than one of such operations is needed. Pre-defined and User-defined Color Adjustment operations, for instance, are grouped into a Multiple Operation Dialog. If the image requires both Brightness and Contrast adjustments, both are performed in a single dialog box and the overall adjustment does not require entering and leaving different dialog boxes.

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

LView Pro uses Multiple Operation Dialogs for the following commands:

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

For more information, see :  
[Multiple Operation Dialog box options:](#)

## Multiple Operation Dialog box options:

### Select

Display a list of available operations. When an operation is selected, LView Pro immediately applies it to the image in the Preview window.

### Revert before apply

Check this option if you want LView Pro to change the image using only the currently selected operation. If this option is unchecked, operations will modify the image data maintaining all modifications made by previously selected operations.

### Blending mode

Display a list of the different blending modes that can be used when performing the operations. For details, see [Blending modes](#).

### Preview

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

### Close

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

### Apply

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

### Revert

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

### Help

Click on this button to obtain help about the type of operations offered in the Multiple Operation dialog box. You can also use F1 to receive specific operation information.

### New

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

### Edit

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

### Delete

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

### **Options**

When the item selected from the list has optional parameters, they are displayed under the Preview window. On user-defined operations, optional parameters will also be displayed when the operation uses any of the adjustment factor variables available for their expressions.

## Window control and window resize options

For more information, see :

[Main Window caption](#)

[Control Menu](#)



## Main Window caption

The title bar is located at the top of the Main Window. It displays version information and the file name of the active document, if any.

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

When an editor window is maximized, its document file name is displayed on the LView Pro Title Bar. An asterisk following a file name denotes a document that has been changed. A file name belonging to an Image document is followed by its respective active layer name.

Caption buttons:



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



**Minimize** button: click to minimize a window



**Maximize** button: click to maximize a window



**Close** button: click to close a window.

Close the main window to exit LView Pro.

## Control Menu

When you open the Control menu, you have the following options: Restore, Move, Size, Minimize, Maximize, Close, Next, and Previous.

For more information, see :

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

## Restore

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

Related items:

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)


[Next](#)

[Previous](#)

## To move a window

You can move a window by dragging its caption (title bar) and positioning it at the desired location.

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

Use this command to display a four-headed arrow  mouse pointer so you can move the active window or dialog box with the arrow keys or the mouse.

Note: This command is unavailable if you maximize the window.

Related items:

[Restore](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)


[Next](#)

[Previous](#)

## To change the size of the window

You can use the mouse to drag the size bars at the corners or edges of the window.

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

This command will display a four-headed arrow  mouse pointer so you can size the active window with the arrow keys or the mouse.

After the mouse pointer changes to the four-headed arrow:

- Press one of the **arrow** keys (left, right, up or down arrow key) to move the mouse pointer to the border you want to move
- Press one of the **arrow** keys to move the border
- Press the **Enter** key when the window is the size you want

Related items:

[Restore](#)

[To move a window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

## Minimize

You can minimize a window with the mouse, by clicking on the **minimize** button on the window caption (or title bar).

Use the control menu topic *Minimize* to reduce the Main Window to an icon, or to reduce the active Editor window to an icon.

Related items:

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

# Maximize

You can maximize a window with the mouse, by clicking on the **maximize** button on the window caption (or title bar).

Use the control menu topic *Maximize* to enlarge the active window to fill the available space.

Related items:

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Close](#)

[Next](#)

[Previous](#)

## Close

Use the control menu topic *Close* to close the active window (or dialog box).

You can also close the active window by using the keyboard shortcut **Ctrl + F4**.

Double-clicking a Control-menu box is the same as choosing the *Close* command.

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

Related items:

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Next](#)

[Previous](#)



## Next

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

You can also navigate among windows with the keyboard shortcuts **Ctrl + F6** (next) and **Ctrl + Shift + F6** (previous). See [Changing the active document \(Navigating among opened images\)](#).

Related items:

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Previous](#)

## Previous

Use this command to switch to the previous open *Editor window*. LView Pro determines which window is previous according to the order in which you opened the editors.

You can also navigate among windows with the keyboard shortcuts **Ctrl + F6** (next) and **Ctrl + Shift + F6** (previous). See [Changing the active document \(Navigating among opened images\)](#).

Related items:

[Restore](#)

[To move a window](#)

[To change the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

## Viewing documents

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

Any of the documents that handle multiple images allows you to view each image in a separate view.

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

LView Pro has a special type of documents that were created to handle multiple image files, automating lengthy and time consuming tasks.

For more information, see :

[Scrolling, zooming and viewing images](#)

[Using the rulers](#)

[Using a grid with the image](#)

[Centering the image](#)

[Multiple windows viewing options](#)

## Changing the active document (Navigating among opened images)

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

You can make another document become the active document by giving it the focus. You have the following option to do that:

- Click on its caption
- Clicking the mouse button on the document's scroll bars
- Select it using the *Window* menu, and choose a document from the list to activate it.
- Navigate among open documents using the keyboard shortcuts **Ctrl + F6** and **Ctrl + Shift + F6**.

## Scrolling, zooming and viewing images

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

Note that changing the zoom level does not alter the dimensions of the image. To alter the dimensions, use the Resize command

For more information, see :

[To Use LView Pro in Full Screen mode](#)

[To change the zoom level](#)

[To scroll an image](#)

[To cancel the zoom effect](#)

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

## To Use LView Pro in Full Screen mode

Use the menu command **View | Full Screen**.

### NOTE

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

Use this command to enter/leave Full Screen mode. LView Pro positions its window over all available display area, including over the task bar area. The LView Pro caption is hidden, and the menu is positioned just outside the display area, to make more editing/viewing space. You can have access to the menu commands by clicking the mouse on the first row of pixels or by using a keyboard shortcut to access top-level menu items (such as **Alt + F** to access the *File* Menu and **Alt + V** to access the *View* Menu).

Full Screen mode is especially useful if your display is configured for less than 1024x768 resolution. You can also enter/leave Full Screen mode by using the keyboard shortcut **Ctrl + Shift + F**.

Related items:

[To change the zoom level](#)

[To scroll an image](#)


[To cancel the zoom effect](#)

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


## To change the zoom level

Do one of the following:

### To increase the zoom level (more detail):

- Use the key **+** (plus sign)
- Click on the **Zoom** tool  from the Draw toolbar and click on the primary button (see [Mouse Buttons](#)). When you select the **Zoom** tool on the Draw toolbar, the mouse pointer takes the shape of a magnifying lens.

### To decrease the zoom level (less detail):

- Use the key **-** (minus sign)
- Click on the **Zoom** tool  from the Draw toolbar and click on the secondary button (see [Mouse Buttons](#)). When you select the **Zoom** tool on the Draw toolbar, the mouse pointer takes the shape of a magnifying lens.

When the mouse pointer is shaped as a magnifying glass, you can increase/decrease the zoom level continuously. To do that, **click and hold** down either mouse button **without moving the mouse pointer**. The zoom levels are automatically increased/decreased after a short initial delay.

Related items:

[To Use LView Pro in Full Screen mode](#)


[To scroll an image](#)

[To cancel the zoom effect](#)

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

## To scroll an image

### Do one of the following:

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

Related items:

[To Use LView Pro in Full Screen mode](#)


[To change the zoom level](#)

[To cancel the zoom effect](#)

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



## To cancel the zoom effect

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

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

Related items:

[To Use LView Pro in Full Screen mode](#)

[To change the zoom level](#)

[To scroll an image](#)

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

## To resize the active editor window to better fit the document's dimensions

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

Related items:

[To Use LView Pro in Full Screen mode](#)

[To change the zoom level](#)

[To scroll an image](#)

[To cancel the zoom effect](#)

## Using the rulers

LView Pro can display rulers around the image width and height. The ruler needle changes in pixel units, not importing the unit being used on the grid (and on the ruler, by consequence). The ruler unit is the image unit.

For more information, see :


[To display / hide the rulers](#)

[To set the rulers style](#)

[To set the rulers unit](#)

## To display / hide the rulers

Do one of the following:


- Use the menu command **View | Rulers** or its keyboard shortcut **Ctrl + Shift + R**
- Select / deselect the “**Ruler**” check box on the Draw Options toolbar of the **Grid** tool 

Related items:

[To set the rulers style](#)

[To set the rulers unit](#)

## To set the rulers style


The rulers can be displayed as gray rulers with black numbers or as white rulers with black numbers. To change the ruler style, click on the **Grid** tool  on the Draw toolbar and check / uncheck the “**b/w Rulers**” check box.

Related items:

[To display / hide the rulers](#)

[To set the rulers unit](#)

## To set the rulers unit

The unit of the rulers is defined by the unit of the grid. To set the unit of the grid (and rulers, by consequence) click on the **Grid** tool  on the Draw toolbar and select the unit from the Unit drop down box. The available units are pixels, inches, or centimeters.

Related items:

[To display / hide the rulers](#)

[To set the rulers style](#)

## Using a grid with the image

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


For more information, see :

[To display / hide the grid](#)

[To change the grid options](#)

[Creating a custom grid](#)

## To display / hide the grid

Click on the **Toggle Grid** button , on the Main toolbar to show/hide the grid. This is equivalent to use the menu command **View | Grid**.

You can also use the keyboard shortcut **Ctrl + Shift + G**.


Related items:

[To change the grid options](#)

[Creating a custom grid](#)



## To change the grid options

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

### Grid

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

### Normal Grid

Select this option to show the Normal Grid when Show is selected. The Normal Grid is displayed as squares of configurable Size.

### Size

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

### Pixel Grid

Select this option to display a Pixel Grid (a pixel size grid), instead of the Normal Grid, when the current zoom level is greater than the selected value for the **Zoom** field. The Pixel Grid is useful for pixel precise drawing/painting/selecting operations as it clearly individualizes pixels in the image. Note that the Pixel Grid is only displayed when Show is selected, and it takes precedence over the Normal Grid, depending on the current Zoom level.

### Rulers

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

### Zoom


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

### Style

There are five available styles for the Grid:

#### **White, Black, Light Gray, Dark Gray, Custom**

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

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

### Unit

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

### B/W Rulers

For details, see [Using the rulers](#)

## **Snap To**


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

Related items:

[To display / hide the grid](#)

[Creating a custom grid](#)

## Creating a custom grid

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

Related items:

[To display / hide the grid](#)

[To change the grid options](#)

## Centering the image

LView Pro allows you to center the image on the work area. The centering effect is only noticeable when the image does not have any scroll bars. To center the image you can use the menu command **View | Center** or its keyboard shortcut **Ctrl + Shift + E**. This command is a toggle between centered and upper-left image positioning.

## Multiple windows viewing options

You can open the same image in different windows and use different zooms on each of them. This is very useful to edit a small part of an image with precision, while viewing the changes on another full view.

For more information, see :

[To open multiple windows with the same image](#)

[To arrange multiple opened windows](#)

[To arrange minimized windows](#)

## To open multiple windows with the same image

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

This command will create a new window that will display and allow edition of the active document (image or catalog). New windows can be created and closed individually. The document is closed only when the last window associated with it is closed.

Related items:

[To arrange multiple opened windows](#)

[To arrange minimized windows](#)

## To arrange multiple opened windows

Do one of the following:

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

Related items:

[To open multiple windows with the same image](#)

[To arrange minimized windows](#)

## To arrange minimized windows

Use the menu command **Window | Arrange Icons** to arrange the icons for minimized windows at the bottom of the main window. If there is an open Editor window at the bottom of the main window, then some or all of the icons may not be visible because they will be underneath this window.

Related items:

[To open multiple windows with the same image](#)

[To arrange multiple opened windows](#)



## The Work area

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

The viewing area is the combination of the layers, and the image background. The viewing area is easily identified by the rulers, and is defined in terms of pixels on the horizontal and pixels on the vertical (can also be defined in inches or centimeters). The layers have no limitation in size. When you move the Layer around the viewing area, the parts of the layer that are not being displayed are just not visible on the Working Area, but they still exist. The areas that have no image information are exposed on the viewing area using the color assigned for the background layer.

For more information, see :

[Re-dimensioning the work area](#)

[Cropping the work area](#)

[Work area background \(Layer Background\)](#)

[Centering the work area](#)

## Re-dimensioning the work area

The menu command **Image | Redimension** changes the viewing area of the work area. However, all layers are preserved with its complete contents. If you move the layer, you will be able to see the other layer parts that were hidden during the Redimension.

When you save the image using the LView Pro format (LVP) it will preserve the new area and all the layers. However, when you save it using any format other than LVP, it will merge the layers and crop it to the viewing area.

If you want to change the size of the layer, or all the layers, use the menu command **Image | Resize**. This command will not affect the work area. For details, see [Image Resize](#).

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

The **Image | Redimension** command allows you, for instance, to make planar “room” on one image for additional layers, that you want displayed without any layer above them. For instance, when you want to display two layers, one above the other, without interfering on each other visibility, create a work area that is larger than both of them and move the layers so none of them interfere with the other.

## Cropping the work area

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

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

The crop command should be used only when you are sure that any area outside the crop area will no longer be needed.

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

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

## Work area background (Layer Background)

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

To represent the Layer Background, LView Pro uses the Layer Background color. It represents the pixels on the viewing area that do not have any image information on it.

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

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

## Centering the work area

The viewing area can be centered or aligned to the upper-left corner. For details, see [Centering the image](#).

## Creating new LView Pro documents

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

LView Pro edits the following types of documents:

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

## The Image Editor

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

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

For more information, see :

[Creating new images](#)

[Opening image files](#)

[Capturing images from the video screen](#)

[Acquiring images from Digital Sources](#)

[Cropping images](#)

[Changing the image size](#)

[Color Depth](#)

## Creating new images

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

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

After making your selections, click on the **OK** button to launch the Image Editor with the newly created image. The new image is named 'image' followed by a number and without a file extension. The image name can be changed when you save it to the disk for the first time, at which point you will also select a file type (and file name extension).

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



## Opening image files

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

You can open an existing image file in a new Image Editor window. Multiple images and catalogs can be edited, each in its own window. See [Changing the active document \(Navigating among opened images\)](#).

For more information, see :

[Opening files](#)

[Opening the last files used](#)

## Opening files

### To open a specific file

- Use the menu command **File | Open**
- Type the name of the folder from where you want to open the file in the field **Look in**.
- Type the name of the file name in the field **File name**.

### To open a file using Windows explorer

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

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

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

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

A list of the files that matches the wild char specification will be displayed.

Select one of the files by single clicking on it.

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

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

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

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

**Files of Type).**

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

You also have the options of using the folder icons **Up One Level**, **View Desktop**, **Create New Folder** (useful when saving files), **List**, and **Details**. These icons are located on the side on the **Look In** field.

## Opening the last files used

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

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

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

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

## Capturing images from the video screen

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

### To capture the whole desktop as a new image document

- Press the **Print Screen** key.
- It will capture the desktop as if you were taking a picture from the computer screen.
- Change the focus to LView Pro (using the keys **Alt + Tab** or by clicking on its icon on the task bar).
- Use the menu command **Edit | Paste | as a New Image** (or its keyboard shortcut **Ctrl + V**).

A new image document will be created into LView Pro with the name “Clip” followed by a number and the type “bmp” (“Clip” suggesting that the image came from the Windows clipboard).

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

- Press the **Alt + Print Screen** keys
- It will capture only the window that has the focus
- Change the focus to LView Pro (using the keys **Alt + Tab** or by clicking on its icon on the task bar).
- Use the menu command **Edit | Paste | as a New Image** (or its keyboard shortcut **Ctrl + V**).

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

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

## Acquiring images from Digital Sources

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

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

The device drivers must have been installed using the software that is provided and supported by the device manufacturer. These drivers will allow LView Pro to interact with your digital device. If you cannot use the device with the software provided by the scanner manufacturer, you will not be able to use LView Pro to interact with the device.

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

For more information, see :

[Importing images from a scanner, digital camera, or frame grabber using a TWAIN interfa](#)

[Defining the scanning resolution](#)

[Adjusting the image after the scan](#)

## Importing images from a scanner, digital camera, or frame grabber using a TWAIN interface

1) Select a source device:

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

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

2) Acquire the image from the device

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

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

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

## **Defining the scanning resolution**

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

- The dimensions of the material you are scanning
- The desired size of the resulting image

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

You also need to consider the resolution of the output device.

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



## Adjusting the image after the scan

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

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

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

## Cropping images

Sometimes the resulting image from a scanning or from a capture of the video desktop contains more information than needed. In such cases, you may want to crop the image.

LView Pro has the following options to crop an image:

### Using a selection

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

You can use any of the selection shapes (square, ellipse, rectangle, or circle). If there is any area that is outside the selection on the new image, it will be filled with the current background color.

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

This will replace the current image with the cropped area. You can always use the undo command to return to the previous state.



### Using the crop tool


1) Click on the **Crop** tool  on the Draw toolbar

2) Click on the starting pointing of the image where you want the crop area to start and drag the mouse until you have the desired crop area. While you drag the mouse, you will be seeing the crop marquee.

3) Adjust the crop area, after you release the mouse, by positioning the mouse over one of the corners or edges of the crop marquee and dragging them. You can see the dimensions of the crop area displayed on the status bar.

4) You can now perform the crop using one of the options below:

- Click on the **Confirm Crop** button  on the Draw Options toolbar.  
The crop will be performed without any confirmation
- Use the menu command **Image | Crop**  
This option opens a dialog that allows you to enter numeric values for the crop area, perform the crop, or continue with the graphical crop adjust
- Right click the mouse, activating the same dialog as in **Image | Crop**
- Click on the **Numeric Crop** button  on the Draw Options toolbar

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

When you crop a multi-layer image using the **Crop** tool, all layers are cropped. The

layer information that is not visible or enclosed on the crop area is deleted.

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

## Changing the image size

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

### NOTE

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

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

## Image Resize

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

For more information, see :

[Aspect Ratio](#)

[Resample](#)

[Resize All Layers](#)

## Aspect Ratio

The aspect ratio is the proportion between the image width and height. When you change the aspect ratio of an image, it appears distorted in one of the dimensions.

Related items:

[Resample](#)

[Resize All Layers](#)

## Resample

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

It is important to understand that resample can produce an image with less quality. For instance, when the resize is from a smaller image to a larger image, pixels must be added and these new pixels can make the image a little blurry. You can fix this by using the image filters (such as the sharpen filter)

You can eliminate the need for re-sampling, by producing a source image that is larger than the final image (for instance, by scanning with a larger resolution). This way, when you resize the image to a smaller size no new pixels will be added.

Related items:

[Aspect Ratio](#)

[Resize All Layers](#)

## Resize All Layers

If you are working on a multi-layer image, you may check this box to change the size of all the layers. Otherwise, it will change only the size of the current layer. For details, see [Layers](#).

### To resize one image preserving the aspect ratio:

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

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

- Check the box “**Resize All Layers**” if you want this effect on all the layers
- Click on the **OK** button

If the resulting image is larger than the source image, you can also check the **Resample (higher quality, slower)** check box.

Related items:

[Aspect Ratio](#)

[Resample](#)



## Color Depth

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

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

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

For more information, see :

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

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

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

[Color Depth conversions in LView Pro](#)

## Identifying the color depth of the image

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

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

To convert a **palette-based** image to a **true-color format** image, do the following:

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

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

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

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

- 1) Use the menu command **Color | Color Depth** to open the dialog *Color Depth*.
- 2) Select the option **Palette based** on the *Convert image color depth* to area of the dialog
- 3) Specify one of the following:
  - Create** a new palette with the specified number of colors. When using this option, you may also choose to include the default Windows colors.
  - Read** a pre-defined palette from file
- 4) Specify the matching method for the current colors and the new palette, by selection one of the following:
  - Error Diffusion
  - Nearest Color
- 5) Click on the **OK** button

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

For details on how the Color Conversion to a palette-based image occurs, see [Color Depth conversions in LView Pro](#).

## Color Depth conversions in LView Pro

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

- 1) When a True Color image is opened for viewing/editing and Windows is set to use a palette based display mode: this color depth conversion is performed automatically.
- 2) When a True Color image is saved using a graphics file format that cannot store images in True Color format: LView Pro automatically performs a color depth conversion. You may configure options for this type of conversion using the menu command **File | Preferences | Color Reductions**
- 3) When you use the menu command **Color | Palette Operations | Global Palette** to create a single color palette for all frames in the active image: LView Pro displays a dialog box to obtain options for the color depth conversion operation.
- 4) When you select the Color Depth command: LView Pro displays a dialog box to obtain options for a color depth conversion operation.

### Steps in a color depth conversion operation

- Decide if the conversion result will be in True Color or Palette based format. In cases 1-3 above, the result is a palette-based image. In case 4), you may wish to convert a palette-based image into True Color format. This is useful, because many editing operations cannot be performed on palette-based images, because of their intrinsic limitation on the number of colors. Conversion from palette-based to True Color format is straightforward and does not require any other options to be specified. Note that LView Pro will only convert to True Color format when Windows is set to use a True or High color display mode.
- If the conversion result is a palette-based image, the next step is to create a new color palette. LView Pro can create the palette based on the colors of the image being converted, or it can read a palette specification from a disk file. In general, best results are achieved by allowing LView Pro to create the palette. But, it may be necessary to convert an image to use a determined palette, e.g. when preparing images that will coexist in a software or environment that is limited to displaying certain color palettes.
- If you do not choose to specify a palette file, other palette creation options are taken into consideration. You specify the maximum number of colors on the color palette (a number greater than 1 and smaller or equal to 256). Optionally, you may request that the default Windows colors be added to the palette. This is useful if the converted image will be displayed in Windows environments. Palettes containing the default Windows colors must have at least 16 entries.
- Once the palette creation method is selected, LView Pro proceeds to create the palette based on the image colors or to read a palette from the selected file. When the palette is available, LView Pro converts the image to use it by matching the current colors in the image with the colors in the new palette.
  - Two color matching methods are available, **Error Diffusion** and **Nearest Color**.

When converting a True Color image into palette-based format, it is virtually impossible to find matches for the (potentially) thousands or millions of colors in the original image among the (at most) 256 colors in the new palette. The **Error Diffusion** method tries to correct errors made when matching colors by propagating these errors into subsequent matching operations. This method is best applied when converting photographic quality images of people, sceneries, wildlife, etc. The **Nearest Color** method simply picks the best color in the new palette to match each color in the image. This method works best with line drawings, cartoons, etc.

## Adjusting the Image color

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

- **Curves**
- **Histograms**
- **Color Adjustments**

LView Pro provides two graphical interface tools that are extremely powerful, controls many factors at the same time and performs very effective color and tone corrections on the image: **Histograms** and **Curves**.

It is essential that you use all these tools on a true color image. If you have a palette-based image, change its color depth to a true color image, perform the corrections, and then, if needed, return the corrected image to a palette-based image. See [Color Depth](#).

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

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

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

For more information, see :

[Histograms](#)

[Curves](#)

[Pre-defined color adjustments](#)

[User-defined color adjustments](#)

[Counting the number of colors used](#)

## Histograms

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

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

The brightness information is represented ranging from the lowest levels of brightness to the highest.

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

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

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

This graphical representation provides all tonal information about the image in a single graphic. For instance, it provides a quick way to identify the tonal range of the image (image key type). A **low-key image** has more points on the left side of the histogram. A **high-key image** has more points on the right side of the histogram.

By using the histogram information it is easy to identify what kind of tone corrections must be performed to improve the image quality.

### For example, quick way to correct a dark image:

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

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

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

For more information, see :



[Histogram components](#)  
[How to use a histogram](#)

## Histogram components

The histogram dialog contains the following components:



Input levels numerical dialog.



Histogram curve



Input levels slide bar



Output levels slide and numerical dialog.



Selector for all channels/individual R, G, B channel



Input Level droppers (Low, Mid, and High)

- **Image preview** and **image preview checkbox**
- **OK** button, to apply the adjustments on the image
- **Cancel** button, to exit the dialog without changing the image
- **Normal** button, to: automatically adjust a Normal image (equally distributed points)
- **Low key** button, to automatically adjust a low-key image (more points on the dark area - left)
- **High key** button, to automatically adjust a high-key image (more points on the bright area - right)
- **Revert** button, to revert the operation performed.
- **Advanced/Standard** button, to open / close the advanced options sub-dialog. See [Histogram's Advanced options sub-dialog](#).

## How to use a histogram

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

- Obtain the histogram of the image
- Interpret the histogram information
- Change the image using the histogram automatic functions, and or
- Change the image using the histogram manual adjusts.

For more information, see :

[Obtaining the histogram of the image](#)

[Interpreting the histogram information](#)

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

[Changing the image using the histogram manual adjusts.](#)

## Obtaining the histogram of the image

Use the menu command **Color | Histograms**.

The histogram dialog will be displayed. A preview of the image is also displayed on the dialog. If a selection is defined, the histogram will be applied only on the selected area.

Related items:

[Interpreting the histogram information](#)

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

[Changing the image using the histogram manual adjusts.](#)

## Interpreting the histogram information

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

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

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

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

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

Related items:

[Obtaining the histogram of the image](#)

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

[Changing the image using the histogram manual adjusts.](#)

## Changing the image using the histogram automatic options

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

These buttons should be used as follows:

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

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

Related items:

[Obtaining the histogram of the image](#)

[Interpreting the histogram information](#)

[Changing the image using the histogram manual adjusts.](#)

## Changing the image using the histogram manual adjusts.

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

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

The first part (low and high values) will generate a better distribution of the image pixels along the **brightness** range, resulting in a more detailed image definition. The second part (mid-tone level) will result in an image with a better **contrast** adjust.

This procedure is composed by the following actions:

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

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

For more information, see :

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)  
[Changing the Low and High levels using the Input levels and Output level numeric di](#)  
[Changing the Low and High levels using the Input levels droppers](#)  
[Changing the Mid level using the slide bars \(Input levels\)](#)  
[Changing the Mid level using the Input levels numeric dialog](#)  
[Changing the Mid level using the Input levels droppers](#)  
[Histogram's Advanced options sub-dialog](#)

Related items:

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

## Changing the Low and High levels using the slide bars (Input and Output levels)

- Define the channels where you want to perform the change:  
All channels, R, G, or B. The simplest way to understand the method is to use the **All Channels** option
- Change the Low level input level:  
Right click on the black triangle and drag it to the right until it is below the left edge of the histogram.  
This will darken the image.
- Change the High level input level:  
Right click on the white triangle and drag it to the left until it is below the right edge of the histogram.  
This will lighten the image

The resulting image will be better distributed on the brightness range.

You also have the resource of using the **Output levels slide bar**. When you move the white triangle of the Output levels slide bar to the left, you are changing the pixel distribution in a way that pixels with high brightness will be mapped into the range of pixels with lower brightness. By doing that, the number of pixels with high bright will be reduced, consequently darkening the image (less pixels with more brightness). Vice versa for the black triangle.

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

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

Related items:

[Changing the Low and High levels using the Input levels and Output level numeric di](#)

[Changing the Low and High levels using the Input levels droppers](#)

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

[Changing the Mid level using the Input levels numeric dialog](#)

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

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



## Changing the Low and High levels using the Input levels and Output level numeric dialog

Instead of using the **slide bars**, you can enter the values for the **Input levels numeric dialog** on the left box and on the right box. The **left** box of the Input level numeric dialog represents the **Low level** and the **right** box represents the **High Level**. The central box of the numeric dialog represents the Mid-Tones level and will be set on the next step. You can also change the numeric value of the **Output levels**.

Related items:

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)

[Changing the Low and High levels using the Input levels droppers](#)

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

[Changing the Mid level using the Input levels numeric dialog](#)

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

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

## Changing the Low and High levels using the Input levels droppers

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

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

Click on the dropper that corresponds to the level you are adjusting and navigate over the image. When you locate the point that you consider the correct one, click on the image and notice how the image will change.

Related items:

- [Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)
- [Changing the Low and High levels using the Input levels and Output level numeric di](#)
- [Changing the Mid level using the slide bars \(Input levels\)](#)
- [Changing the Mid level using the Input levels numeric dialog](#)
- [Changing the Mid level using the Input levels droppers](#)
- [Histogram's Advanced options sub-dialog](#)

## Changing the Mid level using the slide bars (Input levels)

- Define the channels where you want to perform the change:  
The simplest way to understand the method is to use **All Channels** option
- Change the Mid level input level:  
Right click on the gray triangle and drag it to the right or to the left. The ideal point would be the “center of the histogram” or the area that has more concentration of mid-tones pixels, but this is not very easy to identify. The best way is to see the results on the screen.  
  
Moving the **gray triangle** in the direction of the **black triangle** will **lighten** the image.  
  
Moving the **gray triangle** in the direction of the **white triangle** will **darken** the image.

Related items:

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)  
[Changing the Low and High levels using the Input levels and Output level numeric di](#)  
[Changing the Low and High levels using the Input levels droppers](#)  
[Changing the Mid level using the Input levels numeric dialog](#)  
[Changing the Mid level using the Input levels droppers](#)  
[Histogram's Advanced options sub-dialog](#)

## Changing the Mid level using the Input levels numeric dialog

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

Related items:

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)

[Changing the Low and High levels using the Input levels and Output level numeric di](#)

[Changing the Low and High levels using the Input levels droppers](#)

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

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

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

## Changing the Mid level using the Input levels droppers

This method requires that you clearly identify areas in the image that represents mid tones pixels of the image (the grayscale pixels). See [Changing the Low and High levels using the Input levels droppers](#).

Related items:

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)

[Changing the Low and High levels using the Input levels and Output level numeric di](#)

[Changing the Low and High levels using the Input levels droppers](#)

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

[Changing the Mid level using the Input levels numeric dialog](#)

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

## Histogram's Advanced options sub-dialog

This sub dialog allows you to set the following parameters:

- Clip percentages for white pixels (the highlight side of the histogram, or the right side):

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

- Clip percentages for black pixels (the shadows of the histogram, or the left side):

The same approach is used for dark pixels.

This way, the histogram adjust will be based on representative pixels, avoiding that, for instance, one part of the image that is completely dark does not result in a distorted histogram.

- Mid points:

**Normal:** defines the location of the mid tones points for the Normal adjust. The default value is 1.00.

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

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

- Open and Save histogram specification.

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

Related items:

[Changing the Low and High levels using the slide bars \(Input and Output levels\)](#)

[Changing the Low and High levels using the Input levels and Output level numeric di](#)

[Changing the Low and High levels using the Input levels droppers](#)

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

[Changing the Mid level using the Input levels numeric dialog](#)

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

## Curves

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

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

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

For more information, see :  
[How to use a the curves dialog](#)  
[Curves dialog components](#)

## How to use a the curves dialog

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

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

For more information, see :

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

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



## Changing the image using the curves dialog automatic options

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

These buttons should be used as follows:

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


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

Related items:

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

## Changing the image using the curves graphic options

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

Click on the **Convert to curve** button  (in case it is not already depressed)  
Click on the parts of the curve that you want to remain fixed. A point (a black square) will be added to the curve.  
You can add up to 30 points. To delete a point, press the **Ctrl** key and click on the point. To continue the deletion, just release the mouse, move to other point and click the mouse again. You can also delete the point by dragging it out of the grid area.

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

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

For more information, see :

[For example, to adjust only the dark areas of an image:](#)

[Changing the curves grid](#)

[Using the free hand tool](#)

Related items:

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

## **For example, to adjust only the dark areas of an image:**

- Place some points on the bright area (the upper right segment: you can add a point at the center of the curve and another one between the third and fourth quarters of the curve).
- Place a point between the first and second quarters of the curve (at the lower left) and drag it.

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

Related items:

[Changing the curves grid](#)

[Using the free hand tool](#)

## Changing the curves grid

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

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

Related items:

[For example, to adjust only the dark areas of an image:](#)

[Using the free hand tool](#)


## Using the free hand tool

Click on the **free-hand curve** tool. 

Move the cursor to the grid area. The cursor will be replaced by a pencil.

Click on any part of the curve area and drag the mouse. A free hand curve will be created, replacing the original curve. The free hand curve does not need to touch the current curve.

You can also click on the **Smooth** button to smooth the curve.

You can click on the **Convert to curve** button  to terminate any abrupt curve discontinuity.



Related items:

[For example, to adjust only the dark areas of an image:](#)

[Changing the curves grid](#)

## Curves dialog components

The Curves dialog contains the following components:

- Brightness transformation curve
- Image preview and image preview checkbox
- **Convert to curve** button 
- **Free-hand curve** button 
- **Smooth** button (only visible when the **free-hand curve** button is pushed)
- Input level of the curve (read only)
- Output level of the curve (read only)
- Selector for all color channels or individual R, G, and B channel
- Input Level droppers (Low, Mid, and High)
- **OK** button, to apply the adjustments on the image
- **Cancel** button, to exit the dialog without changing the image
- **Normal** button, to: automatically adjust a normal image
- **Low key** button, to automatically adjust a low-key image
- **High key** button, to automatically adjust a high-key image
- **Revert** button, to revert the operation performed
- **Advanced/Standard** button, to open / close the advanced options sub-dialog. See [Histogram's Advanced options sub-dialog](#).

## Pre-defined color adjustments

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

Then proceed as listed below.

1) Select one of the following options:

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

2) You will be able to see the preview of the action over the active image or selection on the preview window.

3) Enter the desired value (if applicable)

4) Choose one of the following:

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

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

## User-defined color adjustments

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

From this same dialog you can also create new or edit existent user-defined Color Operations.

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

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

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

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

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

- For pixels that have less than 64 on their current Red component, triple the Red



component value. For other pixels, double the Red component

- Divide the Green component by a user selected adjustment factor, between 1 and 2
- Multiply the Green component by a second user selected adjustment factor, between 1.1 and 1.6

To specify the above operation, you would set:

**Initial Expression**      RedThresho  
ld = 64/255;  
A1=(A1+25  
5)/510+1;  
A2=(A2+25  
5)/510\*0.5+  
1.1

**New Red Component Expression**      X <  
RedThresho  
ld? X \* 3: X  
\* 2

**New Green Component Expression**      X / A1

**New Blue Component Expression**      X \* A2

For more information, see :

[Elements of the User-defined Color Adjustments dialog](#)

## **Elements of the User-defined Color Adjustments dialog**

### **Name**

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

### **Message**

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

### **Initial Expression**

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

### **New Red Component Values**

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

### **New Green Component Values**

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

### **New Blue Component Values**

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

### **Curve Window**

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

## Counting the number of colors used

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

This dialog informs the total number of unique colors that are actually used (**Colors Used**) and, for palette based images, it also informs, for each palette entry, the total number of pixels that are colored with the entry's color specification.

## Working with Selections

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

When a selection is defined, all commands issued will be effective only in the selection area, preserving the areas that are not part of the selection.

A selection is delimited by an animated dashed line also know as **selection marquee**. The color of the marquee will depend on the state of the selection (floating or non-floating).

There are many different ways to create a selection:

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

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

The selection can be composed by non-contiguous areas.

For more information, see :

[Semi transparent selections](#)

[Selection marquee](#)

[Floating and Non-Floating selections](#)

[The selected area](#)

[Creating selections](#)

[Editing selections](#)

[Commands for editing selections](#)

[Moving the selection](#)

[Modifying the selection](#)

[Creating Brushes from a selection](#)

## Semi transparent selections

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

The **area** defines the *location and shape* of the selection, and by consequence, restricts where you want the commands applied, such as a painting command. LView Pro also allows you to define the *opacity* of the selection.

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

## Selection marquee

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

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

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

There are cases when no selection marquee will be displayed, because all points of the selection will have a transparency that is below the *minimum transparency* required to be surrounded by the selection marquee (in other words, no points on the selection will qualify to be included inside the selection marquee). When this happens, a dialog displays a warning message and suggests that you adjust the value using the menu command [File | Preferences | Selection Marquee](#). The selection will still exist (you can see that because all menu topics for the menu command **Selection** will be enabled), but no selection marquee will be representing it.

## Floating and Non-Floating selections

A selection can be in one of the following states:

### Non-Floating

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

### Floating

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

## The selected area

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

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

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




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

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



## Creating selections

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

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

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

For more information, see :

[Shape Selection tool](#)

[Free Selection tool](#)

[Selection Fill tool](#)

## Selecting the whole image

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

Related items:

[Hide / Display the selection marquee](#)

## Hide / Display the selection marquee


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

Related items:

[Selecting the whole image](#)

## Shape Selection tool

The **Shape Selection** tool allows you to create selections based on any shape. It provides a quick access to some basic shapes (such as *rectangular*, *oval*, *square*, and *circle*), while allowing you to create any selection shape, and store it on the Selection Shape library.

- 1) Click on the **Shape Selection** tool  on the Draw toolbar
- 2) On the Draw Options toolbar, choose one of the following shapes, by clicking on it:



Rectangular selection shape



Oval selection shape



Square selection shape



Circle selection shape



Custom selection shape

- 3) Define the [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).
- 4) Position the mouse over the image, click on the starting point and drag the mouse. A selection marquee with the elected shape will be defined as you drag the mouse. When you surround the area that you want selected, release the mouse button.

For more information, see :

[Using the Custom Selection shape](#)


[Selection Shape editor](#)

[Creating custom selection shapes](#)

[Adding and subtracting selections](#)

## Using the Custom Selection shape

The **Custom selection shapes** option uses shapes created using the **Selection Shape Editor**.

When you click on the **Custom Selection shape**  button on the Draw Options toolbar of the **Shape Selection** tool, you can access one of many custom defined or factory-installed shapes from the drop list **Custom Shapes**.

Select the custom shape from the list, position the mouse over the image, click on the starting point and drag the mouse. The *selection marquee* for the **Custom Shape** in use is displayed as you drag the mouse.

Click on the **Custom Shape Editor** button  on the Draw Options toolbar of the Selection Shape tool to open the **Selection Shape Editor**.

While you drag the mouse to lay the Custom Shape, press the **Alt** key to change the **Drag Method** from *Points* to *Edges* and vice-versa, depending on the default setting for the shape.

Related items:

[Selection Shape editor](#)

[Creating custom selection shapes](#)

[Adding and subtracting selections](#)

## Selection Shape editor

The Selection Shape Editor dialog implements a complete management solution for custom shapes handling.

### DIALOG COMPONENTS

#### List of Shapes

Display the name of the current shapes available. To edit a shape, click on its name on the list.

#### Selection Shape Editor maintenance buttons

##### New

Click in this button to read a path file from the disk to define a new custom shape. A dialog prompting for the location of the path file will be displayed. Select the path file name and click on the **OK** button. A new dialog prompting for the name of the custom shape will be displayed. Type the custom shape name and click on the **OK** button. If the name already exists, it will warn you and request for a new name.

##### Clone

Click on this button to **copy** the selected custom shape on the list. A dialog prompting for the cloned custom shape name will be displayed.

##### Rename

Click on this button to **rename** the selected custom shape on the list. A dialog prompting for the cloned custom shape name will be displayed.

##### Delete

Click on this button to **delete** the selected custom shape on the list.

##### Open

Click on this button to read **one** shape from a previously saved shape. A dialog will prompt for the folder location and file name. Locate the file and click on the **Open** button. The list of shapes will include this new shape. If the shape name saved on the file is already being used, a warning will be displayed, and you will be prompted for a new name.

##### Save

Click on this button to save the current selected shape on the list to a disk file. A dialog will prompt for the folder location and file name. Type the file name and

click on the **Save** button.

## Current Shape settings area

### Shape preview

Displays a thumbnail preview of the current Custom shape; it also displays the Start and End Points (and the Edges), depending on the **Drag Method** in use (*Points* or *Edges*).

When the **Drag method** is set to *Points*, it displays a red square (Start point) and a blue square (End point)

When the **Drag method** is set to *Edges*, it displays six elements, for the horizontal and vertical edges:

For the horizontal edge:

- Large red square: Horizontal Start point
- Small red square: Horizontal End Point
- Red line: the Horizontal edge

For the vertical edge:

- Large red square: Vertical Start point
- Small red square: Vertical End Point
- Red line: the Vertical edge

### Fill style

For selection shapes that have internal and external areas, such as the Star shape, the fill style defines how the shape will be filled when using the Fill tool.

### Drag method

When the **Drag method** is set to *Points*, while you drag the mouse, the Start point remains fixed, and the selection shape grows in any direction, preserving the proportions of the shape, while being able to rotate around the Start point.

When the **Drag method** is set to *Edges*, while you drag the mouse, the start point remains fixed, and the dragging shape changes the proportions of the shape, while preserving the same orientation, allowing the dragging to be performed only on the horizontal and vertical axis. A mirror effect occurs when

you transpose one of the edges, in relation to the start point.

While dragging the selection, you can switch between the two drag methods using the **Alt** key.

### **Point or Edges setting area**

When the **Drag method** is set to *Points* it displays the following options:

Start / End

When you set the **Drag method** is set to *Edges* it displays the following options:

Horizontal Start / Horizontal End / Vertical Start / Vertical End

Click on the option you want to change and then click the mouse on any of the points of the **Current Shape Settings** preview thumbnail. The selected option will be modified (if using the **Drag Method Edges** the associated edge will be draw using this new point)

### **Dialog buttons**

#### **OK, Cancel, Help**

Click on these buttons to confirm, cancel, or get help on the dialog.

#### **Defaults**

Click on this button to restore the factory-installed shapes.

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Related items:

[Using the Custom Selection shape](#)





[Creating custom selection shapes](#)

[Adding and subtracting selections](#)



## Creating custom selection shapes

You can create any custom shape using the Path tool. Follow the steps below:

- 1) Click on the **Path** tool  on the Draw toolbar to open the Draw Options toolbar.
- 2) Draw a path. For details on how to use to draw or create a path, see [Paths](#)
- 3) Click on the **Save the path to disk**  button on the Draw Options toolbar
- 4) Select the folder location and type the name of the path you just created
- 5) Click on the **Shape Selection** tool  on the Draw toolbar
- 6) Click on the **Custom Shape Editor** button  on the Draw Options toolbar, and the *Selection Shape Editor* dialog will be displayed
- 7) Click on the **New** button. A dialog prompting for the location of the path file will be displayed.  
Enter the information used on step 4 and click on the **OK** button. A new dialog prompting for the name of the custom shape will be displayed.
- 8) Type the new custom shape name and click on the **OK** button. If the name already exists, it will warn you and request for a new name.

This new shape will be added to the custom shape list.

Related items:

- [Using the Custom Selection shape](#)
- [Selection Shape editor](#)
- [Adding and subtracting selections](#)

## Adding and subtracting selections

Complex selections may sometimes be easier to define when broken down into pieces. LView Pro allows you to piece a selection together by removing areas from and adding areas to existing selections.

When you hold down the **Ctrl** key while using a selection tool, the area you define is **removed** from the current selection. The mouse pointer signals that the area will be removed from the selection by displaying a **minus** sign -.

When you hold down the **Shift** key while using a selection tool, the area you define is **added** to the current selection. The mouse pointer signals that the area will be added to the selection by displaying a **plus** sign +.

Related items:


[Using the Custom Selection shape](#)

[Selection Shape editor](#)

[Creating custom selection shapes](#)

## Free Selection tool

This tool allows you to select areas of the active image by freely drawing a line around these areas.

- 1) Click on the **Free Selection** tool  on the Draw toolbar
- 2) Define the [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).
- 3) Position the mouse over the image, click and drag the mouse pointer around the area you would like to select.


You don't need to reach the same starting point to close the selection. When you release the mouse, LView Pro closes the selection area for you, using a straight line.

## Selection Fill tool


The Selection Fill tool allows you to select areas of the active image using the Advanced Color Matching algorithm. The Advanced Color Matching is an algorithm that finds pixels with similar colors, based on user selected comparison criteria and variable margin of tolerance. For details, see [Advanced Color Matching](#).

The Selection Fill tool works exactly like the Fill Tool, except that areas of the image become selected, rather than painted.


It is the indicated tool to quickly select areas with complex boundaries, yet filled with pixels of similar colors.

- 1) Click on the **Selection Fill** tool  on the Draw toolbar
- 2) Define the [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).
- 3) Define the match mode (RGB, Hue, Brightness, none) and the tolerance.

Increase the tolerance in order to produce larger selections (be careful with this approach because the resulting selection can be much larger than the selection you intend to create).

- 4) Select the option for including similar adjacent areas, by pressing or depressing **Unrestricted Fill** button 

This option is effective only when the match mode is different from none.

When the **Unrestricted Fill** button  is **not depressed**:

The resulting filled area will be the area that was created originating from the point where the mouse was clicked and this area will be created using only contiguous pixels that falls on the match criteria.

When the **Unrestricted Fill** button  is **depressed**:

The resulting filled area will be the area that was created originating from the point where the mouse was clicked **plus** all the other **non-contiguous areas** of the image that also falls on the same match criteria.

- 5) Define the [Fill style](#).
- 6) Click either mouse button on a pixel within the area you would like to select.

For more information, see :  
[Advanced Color Matching](#)

## Advanced Color Matching

Advanced Color Matching is an algorithm that finds pixels with similar colors, based on user selected comparison criteria and variable margin of tolerance. Pixels that have similar information (based on the tolerance) as the originating pixel are considered falling under the same criteria.

### Comparison Criteria and Variable Tolerance

The Tolerance option dictates how strict Advanced Color Matching should be. Setting Tolerance to zero makes only exact matches acceptable. Non-zero Tolerance allows similar color matching. The degree of similarity required for a color match is loosened as Tolerance values increase.

Four modes of color comparison are available:

#### None

Pixels are matched regardless of their color. This mode is useful when using the **Fill** tool to completely fill the area defined by a selection, or even the whole image area, if no selection is defined. In such case, all pixels belonging to the selection will be affected by the operation, regardless of their color. The value specified by the **Tolerance** option is not considered in this mode.

#### Red, Green, and Blue

Pixels are matched by their RGB color encoding. The Tolerance value is used to determine how much RGB deviation is acceptable. For details, see [The RGB model](#).

#### Hue

Pixels are matched by their similarity in color (see [Color Models](#)). Use this mode to match similar tones of a color. The Tolerance value is used to determine how much Hue deviation is acceptable. For details, see [The HSL and HSV models](#).

#### Brightness

Pixels are matched by their similarity in brightness. The Y component of each pixel is calculated to check for matches. The Tolerance value is used to determine how much Y deviation is acceptable. For details, see [The YCbCr and YUV models](#).

When the **Unrestricted Fill** button **U** is **not depressed**:

The match process will look only for pixels that fall on the selected criteria and are CONTIGUOUS to the originating pixel (the pixel where the mouse was clicked). The originating pixel not only defines the base for the match criteria (such as its RGB value), but also the base for including pixels because they are contiguous to areas that are connected to it.

When the **Unrestricted Fill** button  is **depressed**:

The match process will look for all image pixels that fall on the selected criteria, not considering if the pixels are contiguous to the originating pixel. In this case, the originating pixel will define only the base for the criteria. All the other **non-contiguous pixels** of the image that also falls on the same match criteria will be considered as a match, whether they are contiguous or not to the originating pixel.

When the **Merged Color Matching** button  is **not depressed**:

The match process will look only for pixels that fall on the selected criteria and are ON THE SAME LAYER of the originating pixel (the pixel where the mouse was clicked). The information from the others layers is not considered.

When the **Merged Color Matching** button  is **depressed**:

The match process will look for pixels that fall on the selected criteria that ON ALL THE LAYERS of the originating pixel (the pixel where the mouse was clicked). The pixel information from the other layers is considered, using each layer corresponding masks, if any. It considers the matching mode using the pixels resulting from the blending of all the layers and its masks.

## Editing selections

After the selection is created, you can modify it using the commands on the Selections menu. You can also perform transformations and deformations on the selection.

The best way to understand the results of editing a selection is to compare the selections before and after the command. To do this, copy the selection before the edition to the editor, with the keyboard shortcut **Shift + E** (Copy to Editor), apply the command, and then copy the new selection to the editor again

The selection marquee also is affected when you edit the selection. Because of that, sometimes the selection area will present a new size, and in some cases can even become invisible. For details, see [File | Preferences | Selection Marquee](#).

### To change the selection border

Sometimes after you define the selection, you need to move the selection border. You can perform this using a graphic interface from one of the following Draw toolbar buttons:



**Free Transformation** tool



**Free Deformation** tool

The **Free Transformation** tool allows you to drag the sides and the corners of the selection. It also allows you to rotate the selection.

The **Free Deformation** tool allows you to change the shape of the selection border.

For details about these commands, see [Using the Free Transformation tool](#) and [Using the Free Deformation tool](#).

## Commands for editing selections

For more information, see :

[Select None](#)

[Invert Selection](#)

[All Similar](#)

[Anti-Alias](#)

[Grow similar](#)

[Soften](#)

[Cut from layer](#)

[Copy from image](#)

[Paste to layer](#)

[Copy to Editor](#)

[Edit | Boundary](#)

[Edit | Change Opacity](#)

[Edit | Colorize](#)

[Edit | Drop Shadow](#)

[Edit | Expand / Contract](#)

[Edit | Feather](#)

[Edit | Get From Editor](#)

[Edit | Threshold](#)

[Re-using selections](#)




## Select None

Use the menu command **Selection | Select None** to remove the current selection, if one is defined.

## Invert Selection

Use the menu command **Selection | Invert Selection** to invert the current selection: selected areas become de-selected and de-selected areas become selected.

## All Similar


Use the menu command **Selection | All Similar** to enlarge the selection by including image pixels that are similar to current pixels of the selection. The criterion used for the inclusion of pixels is defined by the setting on the [Selection Fill tool](#) (see [Advanced Color Matching](#)). It will include pixels throughout the image, not only adjacent ones (as in the **Selection Fill** tool when used with the **Unrestricted fill** button  not depressed). Most important, it will use the **average color information** from the current selection to qualify pixels (not the information of a **single pixel**, like the **Selection Fill** tool).

## **Anti-Alias**

Use the menu command **Selection | Anti-Alias** to smooth the jagged boundaries of a selection.

## Grow similar

Equivalent to the menu command **Selection | All Similar**, except that it will include only pixels that are adjacent to the current selection.

Use the menu command **Selection | Grow similar** to enlarge the selection by including image pixels that are similar to current pixels of the selection. The criterion used for the inclusion of pixels is defined by the setting on the [Selection Fill tool](#) (see [Advanced Color Matching](#)). It will include only pixels that are adjacent to the current selection (as in the Selection Fill with the **Unrestricted fill** button  not depressed). However, like the **Selection | All Similar** command, it will use the average color information from the current selection to qualify pixels (not the information of a single pixel, like the **Selection Fill** tool).

## Soften

Use the menu command **Selection | Soften** to create a soft boundary transition around the selection, with variable opacity. The result will be a softened selection.

## Cut from layer

Use the menu command **Selection | Cut from Layer** to cut the current selection from the active image. The selection becomes floating (see [Floating and Non-Floating selections](#)), and the image under the selection is painted with the background color. You can achieve the same effect by clicking the primary mouse button on a non-floating selection.

## Copy from image

Use the menu command **Selection | Copy from Layer** to copy the current selection from the active image. The selection becomes floating, and the image under the selection is preserved. You can achieve the same effect by clicking the secondary mouse button on a non-floating selection.



## Paste to layer

Use the menu command **Selection | Paste to Layer** to copy the current selection to the image at its current position. The selection becomes non-floating.

## Copy to Editor

Use the menu command **Selection | Copy to Editor** to copy the current selection to a new document. A new window will be created. You can see the selection opacity in details on this newly created window. You can work on this copy of the selection using all resources available for a regular image. You can return this edited image as the current selection using the menu command **Selection | Edit | Get from Editor**.

## **Edit | Boundary**

Use the menu command **Selection | Edit | Boundary** to create a selection frame using the number of pixels on the dialog.

## Edit | Change Opacity

Use the menu command **Selection | Edit | Change Opacity** to change the opacity of the current selection. For instance, if the opacity of the current selection is not high enough to allow the selection marquee to be displayed, you can increase the opacity of all points in order to make it visible (and consequently, increase the opacity). The opacity is changed by a percentage of the current opacity.

There are two options:

### **Absolute**

All the points in the selection will have its current opacity replaced by an absolute value of opacity, defined in terms of a percentage of the average opacity of the selection.

### **Relative**

Each point in the selection will have its current opacity value replace by a percentage of its original value. You can increase the opacity with values above 100% and reduce it with values below 100%.

See also the menu command **Selection | [Edit | Threshold](#)**.

For details, see [Semi transparent selections](#).

## Edit | Colorize

Use the menu command **Selection | Edit | Colorize** to colorize the selection. The brightness of the pixels in the area is used, together with the color options. You can specify the color using the YUV or HSL color modes. A vertical bar showing the possible colors resulting from the selection of options, from darkest to lightest color, is also displayed, together with a preview of the image.

### Method

YUV or HSL. For details, see [Color Models](#).

### U (or Hue) value

Enter the desired amount of the U (or Hue) component.

### V (or Sat) value

Enter the desired amount of the V (or Sat) component.

Click on the **Apply** button to preview the effect on the active image. Click on the **OK** button to actually change the image by applying the effect.

## **Edit | Drop Shadow**

Use the menu command **Selection | Edit | Drop Shadow** to create a shadow for the current selection. The shadow is created using the current background color.

You have the following options for this command:

### **Horizontal and Vertical offsets**

Select the offsets of the shadow from the selection area. A value of 0 and 0 places the shadow directly under the selection area. Positive values move the shadow to the right and down. Negative values move the shadow to the left and up. You can also set this property by dragging the squares on the Thumbnail preview.

### **Opacity**

Select the opacity level of the shadow. Higher values make the shadow more opaque while lower values make it more transparent, combining the shadow with the image.

### **Blur**

Select the blur level of the shadow edges. Select zero for no blurring. Lower values result in crisp, well-defined, edges. Higher values increase blurring.

### **Thumbnail preview**

Displays the relative position of the shadow to the selection area, using the selected Horizontal and Vertical offsets

## **Edit | Expand / Contract**

Use the menu command **Selection | Edit | Expand / Contract** to expand and contract the selection area. The command options are:

- Number of pixels
- Option to expand or contract
- Setting for expanded area
- Setting for contracted area

The choices for setting opacity of the expanded area are:

- Similar to original selection
- Maximum of current selection
- Average of current selection
- Maximum of current selection boundary
- Average of current selection boundary

The choices for setting opacity of the contracted area are:

- Make contracted selection similar to original
- Preserve original opacity on remaining selection

## **Edit | Feather**

Use the menu command **Selection | Edit | Feather** to increase the current selection feather. Increasing the selection feather makes the selection edges advance outward, resulting in smoother edges.



## **Edit | Get From Editor**

Use the menu command **Selection | Edit | Get from Editor** to replace the current selection (or to create a new selection) from one of the current open documents. A list of available open documents is displayed. This command is usually used with the **Selection | Copy to Editor** command.

## **Edit | Threshold**

The menu command **Selection | Edit | Threshold** allows you to change selection by changing the threshold of the opacity of the pixels on selection. It provides a way to remove from the selection pixels with opacity below one specific level and re-map the remaining pixels opacity information into a new range. This results in more detailed opacity information, with a wider distribution and more variations. You can also use the command with only one of the options selected.

The available options are:

### **De-select areas that are less than one percentage value**

When you select this option, you change the selection by removing from it pixels with opacity below the percentage specified on the dialog. This will reduce the selection size.

### **Scale remaining transparency between a minimum and maximum value**

When you select this option, the opacity of the selection will be re-mapped to a new range. The original minimum opacity of the selection will be assigned the new minimum (defined in terms of percentage of the average image opacity). The original maximum opacity of the selection will also be assigned to the new maximum (also defined in terms of percentage). The resulting opacity will be greater than the original one, and with more transitions (more opacity levels).

## Re-using selections

LView Pro allows you to save selections to disk files, and to read them back whenever needed, even when editing a different image. This is useful when you define a complex selection that can be used in more than one image. It is also useful when you are not quite done defining a selection but must interrupt your work.

### Open

Use the menu command **Selection | Open** to read a previously saved selection from the disk. If there is a current selection, the new selection read from disk will replace the current selection.

### Save as

Use the menu command **Selection | Save As** to save the current selection to the disk.



## Moving the selection

To move a selection you can use one of the following tools:

- The layer mover 

If the selection is *non-floating* (red and gold marquee): the layer will be moved, and the selection will remain at the same location.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved. However, you must position the mouse over the selection area, otherwise, the layer will be moved, rather than the selection (and the selection area)

- The **Shape Selection** tool 
- The **Free Selection** tool 

For both tools:

If the selection is *non-floating* (red and gold marquee): the selection will change to a floating selection, and both the selection and the selected area will be moved. The selected area will be cut from the image, and the area underneath it will display the other layers (if any) or the layer background color.

If you press the **Alt** key before clicking the mouse, only the selection marquee (not the selected area) will be moved. The new selected area will be defined as the area under the marquee at the time you release the mouse button.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved

- The **Free Transformation** tool 

If the selection is *non-floating* (red and gold marquee): only the selection marquee will be moved (or transformed). A new selected area will be defined at the time you release the mouse.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved

When you click on any of the above tools on the toolbar, and move the mouse pointer over the selection area, the mouse pointer changes to a four-arrow cursor. You can now drag and drop the selection and/or selection area at the location you want.

## Modifying the selection

After you define the selection, you may change the selection area by changing the selection border. You can perform this using a graphic interface from one of the following Draw toolbar buttons:



**Free Transformation** tool



**Free Deformation** tool



The **Free Transformation** tool allows you to drag the sides and the corners of the selection. It also allows you to rotate the selection.

The **Free Deformation** tool allows you to change the shape of the selection border.

For details about these commands, see [Using the Free Transformation tool](#) and [Using the Free Deformation tool](#).

## Creating Brushes from a selection

The Brush Palette has two commands that allow you to create brushes based on a selection:

-  Define a brush shape from an image selection
-  Define a Picture Brush from an image selection

For details, see [Using the Picture Brushes](#).

## Paths

A path is a combination of curves and shapes that are drawn using the **Path** tool. Unlike the other painting tools the pixels that belong to the path are not painted into the image, they are stored in a separate area. They are also not stored as a bitmap, but as a set of points and lines.

Some of the uses for paths are:

- Draw precise selections
- Create flexible free hand images
- Store the text outline and perform text deformations and transformations
- Create Custom Selection shapes

The path can be created from scratch, from a selection, from text, retrieved from disk, saved, converted to a selection, filled, stroked, deformed, and transformed.

The current path from an image file can be composed by one or more *sub-paths*.

For more information, see :

[Understanding the path tool](#)

[Path components](#)

[Creating free-hand paths](#)

[Creating paths using the magnetic pen](#)

[Path settings](#)

[Creating paths with the normal pen](#)


[Editing paths](#)

[Paths as a drawing tool](#)

[Paths as a selection tool](#)

[Saving and retrieving paths from the disk](#)

## Understanding the path tool

Click on the **Path** tool  on the Draw toolbar to open the Draw Options toolbar.

The Draw Options toolbar for the path is composed by the following buttons/tools:



**Normal pen**

Creates paths as straight lines or bezier curves



**Magnetic pen**

Creates paths snapping to edges



**Free-hand pen**

Create free-hand paths



**Add pen**

Add anchor points to the path



**Subtract pen**

Delete anchor points to the path



**Select/move** tool

Select points or segments and move



**Angle conversion** tool

Convert anchor-points' from corner to smooth



Display / hide the path

Click on this button to toggle the path visibility.



Rubber band

Connects the new anchor point to the previously the previous one.



Free hand tolerance and Magnetic contrast gauges

Display the tolerance for the magnetic pen



Paint the path with the **Paintbrush** tool

Paint the path using the current settings (brush, application options, etc) of the paintbrush tool.



Fill the path with the **Fill** tool

Fill the path using the current settings of the **Fill** tool.



Fill all sub-paths

Fill the interior of each sub-path with the current settings of the **Fill** tool



Stroke path with the **Line** tool

Stroke the path using the current settings for the **Line** tool.



Fill the path with **selection fill**

Fill the path area with the **Selection Fill** tool.





Stroke the path as selection

Stroke the path as a selection by drawing a selection line with the same shape as the path



Create a path from selection

Convert a selection into a path



Read paths from disk

Read paths previously saved on disk.



Save paths to disk

Save the current path to disk



Path options

Opens the path options dialog



Magnetic pen radius and contrast

Associate radius size and contrast of the magnetic pen with the tablet pressure.

## Path components

A path is composed by **sub-paths**. A sub-path is composed by **anchor points**, **direction lines**, **direction points**, and **segments**. A sub-path can be a closed sub-path or an opened sub-path.

A **segment** is a line (straight or curved) connecting two anchor points.

An **anchor point** is composed by direction lines (the direction line is only visible when the anchor point has at least one curved segment).




A **direction line** defines on curved segments the angle and size of the curve.

A **direction point** is the editing point of a direction line, and by dragging it, you can edit the angle and size of curved segments.

An anchor point can have two different concordances for the lines that arrive at it: **cornered** or **smoothed**.

## Creating free-hand paths

The **Free-hand path** tool allows you to draw a path as you move along the cursor. It will place as many anchor points as needed to represent the path.

- 1) Click on the **Path** tool  on the Draw toolbar
- 2) Make sure that the Draw Options toolbar is displayed (use the keyboard shortcut **Ctrl + Shift + O** to toggle visibility.)
- 3) Make sure the path is visible by depressing the **Display/Hide path** button 
- 4) Click on **Free-hand pen** 
- 5) Move the mouse to a starting point and start drawing the path.
- 6) When you reach the ending point or want to stop, release the mouse button

If you press the **Ctrl** key while drawing the path, when you release the mouse (with the **Ctrl** key still depressed), the end point will be connected to the starting point with a straight line.

If you click the mouse again on another area, a new free hand sub-path will be created.

If you want to continue the drawing of an existing sub-path, click the mouse at one of the ends of the existing sub-path. When you are positioned exactly over an existing terminal anchor pointing, the cursor will display a straight line. Otherwise, it will display a + sign, representing that it will add an anchor point to the existing sub-path.

If you want to close the path, drag to the initial point over the path. Notice that when you reach the correct point, the cursor will display a circle.

## Creating paths using the magnetic pen




The **Magnetic** pen of the **Path** tool is a very useful tool for drawing paths along edges of figures. As you drag the mouse close to the edge, the **Magnetic** pen lays the path on the edge.

To use the **Magnetic** pen:

A good example for the use of the **Magnetic** pen is a photo with a person over a background, and you want to draw a path around the person to copy only the person as a selection. The existing edge between the person and the background is where we want the path drawn. The resulting path is a very well defined border and can then be converted to a selection. For details, see [Creating selections from paths](#).

1) Click on the **Path** pen  on the Draw toolbar.

Make sure that the Draw Options toolbar is displayed (use the keyboard shortcut **Ctrl + Shift + O** to toggle visibility.)

Make sure the path is visible by depressing the **Display/Hide path** button .

2) Click on the **Magnetic** pen .

3) Position the mouse over any point on the edge area of the area and click to create a starting point.

4) Drag the mouse close to the edge and notice that a path will be drawn as you move the mouse, snapping to the edge.

5) You can terminate the path at any point, or you can continue and close the path

As you move the mouse, a wider area is also dragged around the path, as if you were using a very wide marker. The size of this radius is defined on the Path Settings dialog. How the edge is identified is also specified on the Path Settings dialog.

As the path is being laid, sometimes you may want to lay an anchor point manually. This is necessary when you are having a perfect edge defined, and suddenly, a small area of the image has an edge that produces a path that is clearly not adequate. To do this, **click the mouse on a last good position** where the path was close to the edge and continue from there. You can add as many points as needed to make small segments on the areas where the edge is not well defined.


You can also press the **Enter** key to place the path and fix it. This is useful when you are using the pressure pen and need to confirm the anchor location.


For more information, see :

[Using a pressure tablet with the Magnetic pen](#)

## Using a pressure tablet with the Magnetic pen



You can assign the settings of the **Magnetic** pen to the pressure tablet.

When you assign the pressure sensitivity to radius , more pressure on the stylus will produce a straighter line, because the radius will be reduced in size as you increase the pressure. This is very helpful in areas where the magnetic pen is generating an irregular path due to weak edge definition.

When you assign the pressure sensitivity to the contrast , also, the harder you press, the straighter the path will be, in this case because the contrast information will be less considered as you increase the pressure.

## Path settings

To open the Path Settings dialog:

- 1) Click on the **Path** tool  on the Draw toolbar
- 2) Make sure that the Draw Options toolbar is displayed (use the keyboard shortcut **Ctrl + Shift + O** to toggle visibility.)
- 3) Click on the **Path Options** button  on the Draw options toolbar
- 4) Edit the settings you want

The Path Settings dialog has settings for the **Magnetic** pen, **Free-hand** pen and for converting paths from selection.

For more information, see :

[Path settings for the Magnetic pen](#)

[Path settings for the Free Hand pen](#)

[Path settings for converting selections to path](#)

## Path settings for the Magnetic pen

### Search Radius for magnetic pen

This option defines the radius along the direction line of the drag where the edge must be searched. A small size requires more precise cursor movement, a larger size allows a coarser search, however, may consider more points as being members of an edge.

### Free hand and Magnetic pen fit tolerance

This option defines the number of pixels that will be considered for laying anchor points while laying the path (and by consequence, the detail level of the path). A high number on this field will ignore small displacements of the mouse. It ranges from 2 to 10 pixels.

### Magnetic pen contrast threshold

This option defines the contrast percentage for the edge detection. A low contrast will assume that the edge is between areas of small contrast and will try to locate the edge that fits this condition (e.g. an edge line between two gray scale areas). A high contrast value will indicate to the magnetic pen that the edge searched is between areas of extreme contrast (e.g. an edge line between a black and a white area). A high contrast value may result in a straighter line, while a low contrast value will result in noise or a straighter line also, if it cannot identify the edges.

### Magnetic pen pixel isolation threshold

This option specifies an extra criterion for validating a pixel as a member of an edge. If the pixel that qualifies as belonging to an edge does not have any neighboring pixel that is also member of an edge within a distance defined by the *pixel isolation threshold*, the pixel will not be considered as an edge pixel. A low value will result in less jagged edges.

### Show preview of magnetic pen edge fitting

This option allows you to hide/display the path being laid as you drag the **Magnetic** tool along the edge.

### Snap magnetic pen to edges closer to the direction line

When this option is checked, the **Magnetic** tool will search the edge and lay the path closer to the direction line. This is useful when you have more than one edge being identified inside the radius area and you want to use the direction line to specify which edge to use. When unchecked, it will lay the path on the most noticeable edge enveloped by the search radius. When checked, it will lay the path on the first edged located closer to the direction line.

## **Path settings for the Free Hand pen**

### **Free hand and Magnetic pen fit tolerance**

This option defines the number of pixels that will be considered for laying the anchor points that will be used while laying the path (and by consequence, the detail level of the path). A high number on this field will ignore small displacements of the mouse. It ranges from 2 to 10 pixels.




## Path settings for converting selections to path

When you convert a selection to a path, you can specify the tolerance for creating the path. A high tolerance will produce a path with less anchor points.

The options are:

### When creating a path from a selection

- Always prompt for path fit tolerance
- If the **Ctrl** key is pressed, prompt for tolerance, otherwise, use a default value.

If you select the second option, when you press the **Ctrl** key while clicking on the **Convert path to selection** button , a tolerance value will be asked. A high tolerance will result in a path that will ignore details from the path shape. See [Creating paths from selections](#).

## Creating paths with the normal pen





The **Normal** pen allows you to draw paths using straight line and curves. You drag around the image as you drag with the free hand pen, but the resulting path will be much more precise and with less points than when using the **Free-hand** pen.


For more information, see :

[Creating straight line paths](#)

[Creating curved paths](#)

## Creating straight line paths




- 1) Click on the **Path** tool  on the Draw toolbar
- 2) On the Draw Options toolbar, click on the **Normal** pen 
- 3) Click on the starting point at the image
- 4) Release the mouse button and move to the next point

If the **Rubber band** button  is depressed, as you move the mouse to the next point you will have the path draw as a straight line. If it is not depressed, you will move the mouse and no path will be draw.

- 5) Click the mouse button at the point where you want to place the new anchor. The path will then be laid as a straight line.

You can combine straight and curved path during the same operation.

## Creating curved paths

- 1) Click on the **Path** tool  on the Draw toolbar
- 2) On the Draw Options toolbar, click on the **Normal** pen 
- 3) Click on the starting point at the image
- 4) DO NOT RELEASE the mouse button and move the mouse to the direction where you want the curve draw.  
The mouse pointer will change to a solid arrowhead.  
Two direction lines will be draw (and two direction points)
- 5) Drag the mouse until you have the direction lines with the angle and dimension that you consider reasonable.
- 6) Release the mouse and go to the next point A curved path will be draw as you move (if you have the **Rubber band** button  depressed)
- 5) Position the mouse at the next point, press the mouse button and without releasing, move it. Another set of direction lines will be draw. Move to the next location and depending on the direction adopted, the curve will have an inflection point or not.

The **Shift** key constrains the angles of the direction lines to multiples of 45 degrees.

You can combine straight and curved path during the same operation.

## Editing paths

Once the path is created, you can edit it using the following tools:



Use this pen to add points to the path



Use this pen to delete points on the path



Use this tool to select the path, sub-path, or anchor points



Use this tool to change the anchor angles

For more information, see :

[Selecting the path](#)

[Selecting path segments](#)

[Selecting anchor points](#)

[Adding sub-paths or continuing an existing path](#)

[Adding and deleting anchor points](#)

[Converting anchor points](#)

[Moving sub-paths](#)

[Duplicating paths](#)

[Deleting paths](#)

## Selecting the path



Click on the **Select** tool.

Move the mouse to the image and click on start point outside the path. Drag the mouse around, a dashed square will be created. Any part of the path that is included into this square area will become selected.

The selected anchor points will be solid squares and the other anchor points not selected, but belonging to the same sub-path, will be hollow squares.

### **Ctrl key**

You can also select the path using any of the path pens or tools, while pressing the **Ctrl** key and dragging the mouse using the same procedure as with the **Select** tool.

If you click on any point that does not belong to the path, all anchor points and direction points will be hidden.

## Selecting path segments

Click on the **Select** tool  on the Draw Options toolbar

Move the mouse over one path and click on it with the **Select** tool.

A selected segment is represented by displaying its anchor points (as hollow squares) and the direction lines on the anchor points that control that segment.

It will display all the other anchor points on the same sub-path (also as hollow squares = not selected, but visible).

If you click on any point that does not belong to the path, all anchor points and direction points will be hidden.

You can also select only part of the path using the **Ctrl** key and dragging any of the path pens or tools.

If you press the **Alt** key while using the **Select** tool, and enclose only part of the path with the marquee, the whole path will be selected, with all anchor points displayed as solid squares. No direction line will be displayed using this method.

If you want to select another sub-path while preserving a previously selected path, use the **Select** tool and press the keys **Alt** and **Shift** while dragging. This will select all the anchor points of the new sub-path and will display both sub-paths as selected.

## Selecting anchor points

Click on the **Select** tool  on the Draw Options toolbar

Move the mouse over any part of the sub-path where you want to select the anchor point and click on it. It will select a segment but it will also display all anchor points as hollow squares on that sub-path.

Then, click on the anchor point that you want to select. The anchor points will be displayed as a solid square, denoting that it is selected.



## Adding sub-paths or continuing an existing path

You can add a sub path by choosing one of the path tools (**Normal** pen, **Magnetic** pen, or **Free-hand** pen) and start drawing the new path. See each pen for details.

If you want to start from one of the existing ending points of a sub-path, positing the mouse pointer over one the end points and it will display the continuing information, as listed below:

- For the **Normal** pen, an arrow will be displaying indicating that the continuing segment will be one with direction lines.
- For the **Free-hand** pen, a line will be displayed, indicating that you will continue the sub-path as a free-hand line.
- For the **Magnetic** pen, a line will also be displayed, indicating that it will continue like the **Free-hand** pen, except that it will be using the **Magnetic** tool properties.


You can also add a sub-path from disk or from a selection.

For more information, see :

[Adding a sub-path from disk](#)

[Adding a sub-path from a selection](#)


## Adding a sub-path from disk

If you click on the **Read path from disk** button  while pressing the **Shift** key, the path that will be retrieved from disk will be added as a sub-path. You only need to press the **Shift** key while clicking on the button. If you do not press the **Shift** key, the path retrieved from disk will replace the existing path.

Related items:

[Adding a sub-path from a selection](#)


## Adding a sub-path from a selection

When you click on the **Create path from selection** button  while pressing the **Shift** key, the new path will be created based on the selection and will be added as a sub-path. If you do not press the **Shift** key, the path created from the selection will replace the existing path. For details, see [Creating paths from selections](#).

Related items:

[Adding a sub-path from disk](#)


## Adding and deleting anchor points

Click on the **Add** pen  on the Draw Options toolbar.

Move the mouse over the segment where you want to add the anchor point and click it. You can make sure that you are over a path segment when the mouse pointer displays the + sign together with the pen pointer. If you are not over a path segment, the mouse pointer will be the same as one the selection modes.

Click on the segment and release the mouse if you just want to add a point or click and drag the mouse if you want to change the segments connection at that new anchor point.

If you press the **Alt** key while using the **Add** pen, the pen will delete the point, behaving as the **Subtract** pen.

Click on the **Subtract** pen  on the Draw Options toolbar to delete points from the path. If you press the **Alt** key while using the **Subtract** pen, the **Subtract** pen will behave as the **Add** pen.


If you are not over a path anchor point, the mouse pointer displayed will be the same for the **Select** tool.

## Converting anchor points

Click on the **Angle** tool  on the Draw Options toolbar.

If you click on a smooth anchor point, it will be converted to a cornered anchor point.

If you click on a cornered anchor point, you will be able to convert it to a smooth point by dragging the direction lines. Right after the conversion to a smooth point, the direction lines are reduced to their direction points.

You can also click and drag any of the direction points of an anchor point to change the concordance of the segments on that anchor point. You can select and drag a visible direction line with the **Angle** tool  or with the **Select** tool



## Moving sub-paths


Select the sub path or the whole path with one of the selection methods. See [Selecting the path](#).

Click on the **Free Transformation** tool  on the Draw toolbar

Drag the path using the mouse. The cursor will be displayed as a four-arrows pointer, with a rectangle.

When you reach the correct location, press the **Enter** key, to confirm the positioning.

## Duplicating paths

You can duplicate the whole path or a sub-path by selecting it with the **Select** tool  while pressing the **Alt** key.

Drag the duplicated path before releasing the mouse otherwise the new path will be drawn over the source path.

## Deleting paths

You can delete any part of the path (anchor points or segments) using the selection methods and the **Del** key.



## Paths as a drawing tool

You can use the path to be the frame wire of any drawing. You can draw with extreme precision and then using the **Paint**, **Fill**, and **Stroke path** tools, you can transform the path into a drawing. The settings for the path painting tools are the setting used for the corresponding painting tools on the Draw toolbar.

For more information, see :

[Painting the path](#)

[Filling the path](#)

[Filling all sub-paths](#)




[Stroking the path](#)

## Painting the path



This button will paint the selected sub-path with the **Paintbrush** tool.

The procedure for painting a path is:

- 1) Click on the **Paintbrush** tool  on the Draw toolbar.
- 2) Define the settings for the **Paintbrush** tool (such as brush to be used, from the Brush palette, and application modes, from the Draw Options toolbar.) For details, see [Using the Paintbrush tool](#).
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Select the sub-path you want to paint. For details, see [Selecting the path](#).
- 5) Click on the **Paint Path** button  on the Draw Options toolbar.




The path edge will be painted with the options defined on the **Paintbrush** tool. If you press the **Shift** key while clicking on the **Paint Path** button, the path will be painted with the background color.

## Filling the path



This button will fill the selected sub-path with the options defined on the **Fill** tool. If the sub-path is not closed, it will fill up to a straight line connecting the terminating anchor points of the sub-path.

The procedure for filling a path is:

- 1) Click on the **Fill** tool  on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, fill style, application options, etc.)  
For details, see [Using the Fill tool](#).
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Select the sub-path you want to fill. For details, see [Selecting the path](#).
- 5) Click on the **Fill Path** button  on the Draw Options toolbar.

The path will be filled according to the options defined on the **Fill** tool.

If you press the **Alt** key while clicking on the **Fill Path** button, the fill effect will be localized. For details, see [Localizing the Fill style with the Alt key](#).

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Path** button. The path will be filled using the reverse gradient being applied (if any) or the background color (if the settings of the Fill tool use the *solid Fill style*).




## Filling all sub-paths



This button will fill the interior of each sub-paths (selected or not) with the options defined on the **Fill** tool. It is a very useful filling method for localized shape fill using each shape maximums, such as in letters)

If the sub-path is not closed, it will fill up to a straight line connecting the terminating anchor points of the sub-path.

The procedure for filling a path is:


- 1) Click on the **Fill** tool  on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, fill style, application options, etc.)  
For details, see [Using the Fill tool](#).
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Select the sub-path you want to fill. For details, see [Selecting the path](#).
- 5) Click on the **Fill Sub-Path** button  on the Draw Options toolbar.

The path will be filled according to the options defined on the **Fill** tool.

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Sub-Path** button. The path will be filled using the reverse gradient being applied (if any) or the background color (if the settings of the Fill tool use the *solid Fill style*)

The **Alt** key effect on localizing the Fill style when using the Fill tool does not apply to this case.

### DESIGN HINT




When using this command to fill sub-paths created using the **Text** tool, it is useful to first convert the path to a selection, to restrict the Fill Sub-path commands to the letters lines, and by consequence, excluding internal areas such as the internal part of a letter O. To convert the path to a selection, click on the **Fill the path with the selection fill** tool  button.

## Stroking the path



This button will stroke the path using the settings for the **Line** tool on the Draw toolbar.

The procedure for stroking a path is:

- 1) Click on the **Line** tool  on the Draw toolbar.
- 2) Define the settings for the **Line** tool (color, width, etc). For details, see [Drawing with the Line tool](#).
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Select the sub-path you want to fill. For details, see [Selecting the path](#).
- 5) Click on the **Stroke Path** button  on the Draw Options toolbar.

If you press the **Shift** key while clicking on the **Stroke Path** button, the path will be stroked with the background color.

## Paths as a selection tool

Paths can be used as a precision tool for defining borders around areas of the image. Because of the different options for defining a path, you can have a very precise and detailed path surrounding any part of the image, and you can then convert that path to a selection.

You can also define a selection, convert it to a path, for edition, and then convert the path back to a selection.

For more information, see :

[Creating paths from selections](#)

[Creating selections from paths](#)

## Creating paths from selections



The **Create Path from selection** button allows you to convert any existing selection into a path. The new path will be created based on the selection marquee.

When the selection is being converted to a path, you can specify the path fitting tolerance, defined on the Path Settings dialog, for details, see [Path settings](#). This setting defines how precise the conversion of the selection marquee to the path will be.

By pressing the **Ctrl** key while clicking on this button, a tolerance will be asked. A low value will result in a path with more anchor points, while a high value will result in a path with less anchor points.

Notice that the path will be created as close as possible to the selection, and visibility may be compromised. You have the following options to display only the path:

- Use the menu command **Selection | Select None**, that will erase the selection
- Use the menu command **Selection | Save As**, to preserve the selection on disk and then erase it with the command **Selection | Select None**.

For more information, see :

[Adding existing selections to the path](#)

## **Adding existing selections to the path**

By pressing the **Shift** key while clicking on this button, the selection will be converted to a path and added as a sub-path if there is already a path defined. If not pressed, the path created from the selection will replace any existing path.



## Creating selections from paths

Because of the **Magnetic** pen, the path is the perfect tool for defining precise borders around objects. You can convert a path to a selection to benefit from this precise defining tool.

For more information, see :




[Creating a selection from a path using the Selection Fill tool](#)

## Creating a selection from a path using the Selection Fill tool



Click on this button to convert a path to a selection area. If the path is not closed, the tool will connect the ending points with a straight line. The resulting selection will be created with all the transparency settings defined on the **Selection Fill** tool.



The procedure for converting a path to a selection using the **Selection Fill** tool is:

- 1) Click on the **Selection Fill** tool  on the Draw toolbar.
- 2) Define the settings for the **Selection Fill** tool (color, opacity, fill style, application options, etc.). For details, see the [Selection Fill tool](#).
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Select the sub-path you want to fill. For details, see [Selecting the path](#).
- 5) Click on the **Fill the path with the selection fill** button  on the Draw Options toolbar.

The path will be filled according to the options defined on the **Selection Fill** tool.

The selection will be represented by its selection marquee, but the best way to visualize the created selection is by copying it to the editor with the keyboard shortcut **Shift + E** (or the menu command **Selection | Copy to Editor**)


## Saving and retrieving paths from the disk

You can save and retrieve paths from disk for later use. One good example of use for this feature is when you are using text as a path and you want to use the same text on other images. You can save paths by clicking on the **Save path to disk** button  and you can read saved paths by clicking on the **Read path from disk** button , both on the Draw Options toolbar for the **Path** tool.

For more information, see :

[Reading a path from disk and adding it to the current path](#)

## Reading a path from disk and adding it to the current path

If you press the **Shift** key while clicking on the **Read path from disk** button  on the **Path** tool Draw Options toolbar, the retrieved path will be added as sub-path if any other path already exists. If you do not click, it will replace the current path. For details, see [Adding a sub-path from disk](#).

## Editing and Re-touching

LView Pro provides many ways to edit an image. You can select part of an image and copy it to other image, you can deform and transform part of the image, you can apply special effects to the image, and many more resources.

For more information, see :

[Multiple levels of Undo and Redo](#)

[Image information](#)

[Duplicating images](#)

[Using the Free Transformation tool](#)

[Using the Rotate command](#)

[Using the Flip command](#)

[Using the Free Deformation tool](#)

[Pre-defined image deformations](#)

[Image filters](#)

[Creating special effects in images](#)

[The Photo Package](#)

[Creating a Calendar](#)

[Operating images](#)

[Combining Color Channels](#)

[Performing precise editing operations](#)

[Plug-in filters](#)

## Multiple levels of Undo and Redo

LView Pro provides a powerful way for you to return to a previous state of the image after editing it. You can return to the original state, or you can return to any intermediate state. Because of that, one of the best ways to understand what can be done with LView Pro is to do it, and then undo it, or redo it, using the undo/redo buttons and the Undo/Redo History Palette.

For more information, see :

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

[Undo/Redo History Palette](#)

[Correcting the last operation](#)

[Re-doing the last operation](#)

## Setting the number of undo/redo levels

Use the menu command **File | Preferences | Undo/Redo levels**. You can specify the maximum number of undo (and redo) actions, per image document.

## Undo/Redo History Palette

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

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

The commands for the Undo/Redo History Palette are:



Keep Palette visible

Define if the palette will be always fully visible or be visible by the caption only.



**Collapse** actions by same brush

When depressed, all strokes of the brush are represented by a single entry on the palette.



Undo the last action



Redo the previously undone action



**Undo all** listed actions



**Redo all** listed actions



Clear all listed actions



Open the command menu for the Undo/Redo History Palette

The Undo/Redo History Palette list, that displays a list of all the last actions being performed.

For more information, see :

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

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

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

[Reverting to the initial state](#)

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



## To hide/display the Undo/Redo History Palette

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

Related items:

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

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

[Reverting to the initial state](#)

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

## Defining the Undo/Redo History Palette visibility mode

See [Floating palettes visibility modes](#).

Related items:

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


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

[Reverting to the initial state](#)

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

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

Identify the state on the list of actions of the Undo/Redo History Palette and click on that state. The image will be modified in order to achieve that state. You can go to a previous state and perform some new actions.

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

Related items:

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


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

[Reverting to the initial state](#)

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

## Reverting to the initial state

You can do one of the following:

- Click on the **Undo All** button  on the undo / redo palette commands
- Click on the entry on the listed states of the palette that say “*Initial state*”.

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

Related items:

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


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

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

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

## Emptying the Undo/Redo History Palette

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

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

Use this procedure to clear (empty) all undo buffers, for all image frames. Undo and Redo actions will become unavailable.

Related items:

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



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

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

[Reverting to the initial state](#)



## Correcting the last operation

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

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

## Re-doing the last operation

After you undo one operation, you may want to redo it again. You can do that using one of the following options:

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

## Image information

LView Pro provides the following information about the active image:

- 1) The image dimension, in pixels, displayed on the Status bar; for details, see [Status Bar](#).
- 2) The number of colors used. For palette based images, see [Counting the number of colors used](#).

To display the number of color used on the image, use the menu command **Color | Count Colors**.



## Duplicating images

For more information, see :

[To make a copy of an image as a new window](#)  
[Copying and pasting images and selections](#)

## To make a copy of an image as a new window

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

This command will create a new window to display and edit the active document (image or catalog). New windows can be created and closed individually. The document is closed only when the last window associated with it is closed. See [Multiple windows viewing options](#).

# Copying and pasting images and selections

For more information, see :

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To copy an image or selection to the clipboard

Use the menu command **Edit | Copy**.

This command is available when the active editor is the Image Editor.

One of the following actions is performed:

- If there is no defined selection: The active image is copied to the clipboard.
- If a selection is defined: The selected area is copied to the clipboard.

Copying data to the clipboard replaces the contents previously stored there.

Related items:

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To cut an image or selection to the clipboard

Use the menu command **Edit | Cut**.

This command is available when the active editor is the Image Editor.

One of the following actions is performed:

- If there is no defined selection  
Edit | Cut copies the active image to the clipboard and then paints it with the currently selected background color.
- If a selection is defined, but is non-floating  
Edit | Cut copies the selected area to the clipboard and paints the selected area with the current background color.
- If a floating selection exists  
Edit | Cut copies it to the clipboard and eliminates the selection.

Cutting data to the clipboard replaces the contents previously stored there.

Related items:

[To copy an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To paste the clipboard contents as a new image

Use the menu command **Edit | Paste | as a New Image**.

This command is available when there is image data on the clipboard. Use this command to create a new image and initialize it with a copy of the image on the clipboard.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To paste the clipboard contents as a new selection

Use the menu command **Edit | Paste | as a New Selection**.

This command is available when the active editor is the Image Editor, and when there is image data on the clipboard. Use this command to create a new floating selection and initialize it with a copy of the image on the clipboard.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To paste the clipboard contents into an existing selection

Use the menu command **Edit | Paste | into Selection**.

This command is available when the active editor is the Image Editor, when there is image data on the clipboard, and a selection is defined on the active image.

Use this command to replace the contents of the selection with the image on the clipboard. The image is sized to fit inside the current selection.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)



## To paste the clipboard contents as a selection area

Use the menu command **Edit | Paste | as a Selection Area**.

This command is available when the active editor is the Image Editor, and when there is image data on the clipboard. Use this command to create a new selection area based on the selection that is stored on the clipboard. The selection will be pasted with all its transparency settings. It will be pasted as a NON-FLOATING selection, on the upper left area of the image. Use the menu command **Selection | Copy from image** to make it a floating selection and position it at the desired location.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To paste the clipboard contents as a new layer

Use the menu command **Edit | Paste | as a New Layer**

This command is available when there is image data on the clipboard. Use this command to create a new layer on the image and initialize it with a copy of the image on the clipboard.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To clear an image or a selection](#)

[To empty the contents of the clipboard](#)

## To clear an image or a selection

Use the menu command **Edit | Clear**

One of the following actions is performed:

- If there is no defined selection  
The active image is painted with the current background color.
- If a selection is defined  
The selected area is painted with the current background color.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To empty the contents of the clipboard](#)

## To empty the contents of the clipboard

Use the menu command **Edit | Empty clipboard**

This command is available when there is image data on the clipboard. Use this command to clear (empty) the clipboard contents. This can be useful if the system is running low in memory.

Related items:

[To copy an image or selection to the clipboard](#)

[To cut an image or selection to the clipboard](#)

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

[To paste the clipboard contents as a new selection](#)

[To paste the clipboard contents into an existing selection](#)

[To paste the clipboard contents as a selection area](#)

[To paste the clipboard contents as a new layer](#)

[To clear an image or a selection](#)

# Using the Free Transformation tool

Free Transformation tool 

LView Pro provides a very fast way to transform images, selections, or paths through a graphic interface, the **Free Transformation** tool.

The **Free Transformation** tool evolves the image, selection, or path with a rectangular envelope. It then allows you to drag the corners, the segments, and rotate the envelope. It is the perfect tool for resizing and for performing planar transformations.

A Transformation is a function from the 2-dimensional plane into the 2-dimensional plane that associates a new position to every existing position in the image, current selection, or path. LView Pro transformation operations do not change the color of pixels, but their position. The transformed area is always delimited by four straight lines.

Some of the most common free transformations are implemented as a single menu entry on the menu command **Image | Deformations**. Some examples are the Perspective (Horizontal and Vertical) and the Skew (Horizontal and Vertical).

For more information, see :

[Free Transformation tool elements](#)

[Free Transformation Draw Options toolbar](#)

[Numeric Transformation Dialog](#)

[Confirming the free transformation operation](#)

[Free Transformation tool common operations](#)

## Free Transformation tool elements

The surrounding rectangle is composed by **four corners** and **four midpoints**, one on each **side**. There is also a **center point**, used as reference for rotation operations.

## Free Transformation Draw Options toolbar

You have the following commands on the Free Transformation Draw Option toolbar:



**Confirmation** button



**Cancel** button



**Undo** all the transformations



**Redo** all the transformations



Open the numeric free transformation dialog

**Confirm** check box: when you try to use another tool, the program prompts for confirmation on the transformations performed.

**Draft** check box: when checked, the image inside the transformation area is painted with a faster method during edition.

You can also open the numeric Free Transformation dialog by clicking the secondary mouse button at any time.

## **Numeric Transformation Dialog**


This dialog allows you to enter numeric values that represent all possible transformations on a plane. The numeric fields are:

### **Position, scale, skew, and rotate**

You can select any of these properties while changing only the others. You can also enter the rotation information by dragging the radius of the rotate graphic interface.



## Confirming the free transformation operation

When you complete the transformation, confirm it by pressing the **Enter** key or clicking on the **Confirmation** button  on the Draw Options toolbar (this is only required if you have the **Confirm** box checked).

## Free Transformation tool common operations

For more information, see :

[Moving a path or selection with the Free Transformation tool](#)

[Rotating a path or selection with the Free Transformation tool](#)

[Changing a path or selection dimensions with the Free Transformation tool](#)

## **Moving a path or selection with the Free Transformation tool**

To move a path or selection, place the mouse inside the free transformation area (the mouse pointer becomes a four-arrow heads cursor with a rectangle on its side) and drag the mouse.

Related items:

[Rotating a path or selection with the Free Transformation tool](#)

[Changing a path or selection dimensions with the Free Transformation tool](#)

## Rotating a path or selection with the Free Transformation tool

To rotate the area, place the mouse on the outside area (the mouse pointer will become a double arrow curved segment, curving “around” the center point) drag the mouse and the area will rotate in relation to the center point.

If you press the **Shift** key while rotating, the **rotation will be constrained to multiples of 15** degrees.

To move the **center point**, place the mouse over the center point mark. The mouse pointer will change to a solid arrow with the four-arrow heads cursor and will allow you to drag the center point. All further rotations will be performed related to this new center point.

Related items:

[Moving a path or selection with the Free Transformation tool](#)

[Changing a path or selection dimensions with the Free Transformation tool](#)

## Changing a path or selection dimensions with the Free Transformation tool

To change the area dimensions you have the following options:

- To resize both dimensions, drag one of the **corners**.
- To resize both dimensions preserving the same proportion, press the **Shift** key and drag one of the **corners**.
- To resize only one dimension, drag on one of the **midpoints**.
- To move only the corner, press the **Ctrl** key and drag one of the **corners**.
- To move only the side, press the **Ctrl** key, and drag on of the **midpoints**.

To change path or selection dimensions, while creating a **perspective** (symmetric drag), you have the following options:

- To move a **corner** and at the same time, move an **adjacent corner** by the same amount, press the keys **Shift + Ctrl + Alt** while dragging the **corner**. The adjacent corner moved will depend on the direction of the drag.
- To move a **corner** and at the same time, move the **opposite corner** by the same amount, press the keys **Ctrl + Alt** while dragging the **corner**.
- To move **one side** and at the same time, move the **opposite side** by the same amount, press the **Alt** key while dragging one of the **midpoints**.

Related items:

[Moving a path or selection with the Free Transformation tool](#)

[Rotating a path or selection with the Free Transformation tool](#)

## Using the Rotate command

Use the menu command **Image | Rotate** to activate the Rotate Image dialog to rotate the active image or current selection. When a True Color image is rotated by an arbitrary angle, LView Pro applies a color-averaging algorithm to reduce jagged lines and image artifacts.

Note: Display coordinates grow left to right, and top to bottom. The origin of an image (point 0, 0) is at the left and top position. Therefore, positive angle rotations (between 1 and 359 degrees) are performed in the clockwise direction.

Dialog box options:

### **Right (clockwise)**

Check this option to rotate the image in the same direction as the rotating hands of a clock. This is equivalent to rotating the image by an angle of 90 degrees.

### **Left**

Check this option to rotate the image in the opposite direction that the Right option would. This is equivalent to rotating the image by an angle of 270 degrees.

### **Upside down**


Check this option to rotate the image upside down. This is equivalent to rotating the image by an angle of 180 degrees.

### **Angle (1.00-359.00 degrees)**

Check this option to rotate the image by the specified angle, in degrees. You can enter values with decimal points.

### **Graphical Rotate control**

Click and drag the radial indicator to rotate the image using a graphic interface.

You can also use the **Free Transformation** tool  to rotate the image or selection. For details, see [Using the Free Transformation tool](#).

## Using the Flip command

Use the menu command **Image | Flip Horizontal** to horizontally flip the image, resulting into a mirrored image on the horizontal.

Use the menu command **Image | Flip Vertical** to vertically flip the image resulting into a mirrored image on the vertical.

## Using the Free Deformation tool

Free Deformation tool 

The **Free Deformation** tool allows you to modify the location of the pixels from an image, selection, or path, but does not constrain the deformation to a four straight lines envelope, as in the **Free Transformation** tool.

The **Free Deformation** tool evolves the image, selection, or path with an envelope composed by a path. This envelope can have different shapes (for details, see [Free Deformation specification Dialog](#)). As a path, this envelope is composed by anchor points and segments (for details, see [Paths](#)). The same editing resources available for paths are also available for the envelope of the **Free Deformation** tool. You can, for instance, drag one segment, drag an anchor point, add new anchor points, change the direction lines, etc.

For more information, see :

[Free Deformation Draw Options toolbar](#)

[Free Deformation specification Dialog](#)

[Deforming the image, path, or selection with the Free Deformation tool](#)

[Creating and saving Free deformations](#)



## Free Deformation Draw Options toolbar

You have the following buttons on the Free Deformation Draw Options toolbar:



**Confirmation** button



**Cancel** button



**Undo** all the deformations



**Redo** all the deformations




Open the Free Deformation specification dialog

**Confirm** check box: when you try to use another tool, the program prompts for confirmation on the transformations performed.

**Draft** check box: when checked, the image inside the transformation area is painted with a faster method during edition.

You can also open the Free Deformation specification dialog by clicking the secondary mouse button at any time.

## Free Deformation specification Dialog

You can open the Free Deformation dialog by clicking on the **Free Deformation Settings** button  on the Draw Options toolbar of the **Free Deformation** tool or by clicking the mouse secondary button.


The Free Deformation specification dialog allows you to define how the points will be re-positioned along the area and which shape will be used when evolving the area.

### Select distance to edit


Defines where changes on the pixels re-mapping will be performed: on the vertical or on the horizontal


### Distance

Provides a graphic interface for the curve of pixel re-mapping, where you can define how the points will be re-positioned along the horizontal or vertical. A linear curve will result in equally spaced points along the deformed area. For instance, if you change the curve inclination in a way that the left point is at the top and the right point is at the bottom, you will have created a deformation that produces a mirrored deformation. If you deform the curve, you will notice that the deformation will no longer be linear inside the deformed area. You can create a deformation that concentrates deformed pixels in one area.

To add new points on the curve, press the **Convert to curve** button  and click on the curve.

To move the curve points, position the mouse over the point and the mouse pointer will change to a four arrows shapes, Drag the point.

Click on the **free-hand curves** button  to draw any deformation curve that you want. A free hand curve will be created, replacing the original curve. The free hand curve does not need to touch the current curve

You can also click on the **Smooth** button to smooth the curve. You can also click on the **Convert to curve** button  to terminate any abrupt curve discontinuity.

There are also two numeric boxes providing the input and output values of the curve.

### Measure from center

#### Horizontal distances

By checking this option, the re-mapping of the pixels will be performed symmetrically on the right and left areas of the image, in relation to a horizontal center point.

#### Vertical Distances

By checking this option, the re-mapping of the pixels will be performed symmetrically on the top and bottom areas of the image, in relation to a vertical center point.

### Reset to linear distances button

Resets the deformation curve a straight line

## Select shape

Defines the shape of the envelope when you apply the **Free Deformation** tool: it will surround the area with the envelope line based on paths with as many anchor points and segments as required to create the desired shape. The available shapes are: Same shape, Rectangular, Pentagonal, Hexagonal, Octagonal, Octagonal 2, Oval, Oval 2, Drop, Double Drop, Heart, 4-Pointed Star.



**Save transformation to disk** button

Save the transformation curve to disk.



**Load transformation from disk** button

Read the transformation curve from disk.

## Deforming the image, path, or selection with the Free Deformation tool

Click on the **Free Deformation** tool  on the Draw toolbar.


For a description of anchor point, segment, direction lines, and direction points, see [Path components](#).

**To move an anchor point**, place the mouse over the anchor point and drag it.


**To move a segment**, place the mouse over the segment while pressing the **Ctrl** key.

**To add an anchor point**, place the mouse over the segment and click at the point where you want the new anchor point.

**To move the direction lines** place the mouse over one of the direction points and drag it.

When you complete the deformation, confirm it by pressing the **Enter** key or clicking on the **Confirmation** button  on the Draw Options toolbar (this is only required if you have the **Confirm** box checked).

## Creating and saving Free deformations

After you create a deformation curve, using the [Free Deformation specification Dialog](#), you can save the curve to disk for use with other images. To do that, click on the **Save transformation to disk** button  on the Free Deformation specification dialog.

## Pre-defined image deformations

LView Pro implements many commonly used image deformations that can be easily applied using the menu command **Image | Deformations**, and then selecting one of the available menu options.

For more information, see :

[Rotating Mirrors](#)

[CurlyQs](#)

[Ripple](#)

[Spiky Halo](#)

[Twirl](#)

[Warp](#)

[Wave](#)

[Whirl](#)

[Spinning Wheel](#)

[Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

[Cylinder – Concave Horizontal](#)

[Cylinder – Concave Vertical](#)

[Cylinder – Convex Horizontal](#)

[Cylinder – Convex Vertical](#)

[Perspective – Horizontal](#)

[Perspective – Vertical](#)

[Pinch](#)

[Punch](#)

[Skew – Horizontal](#)

[Skew – Vertical](#)

[Ellipse](#)

[Triangle](#)

[Lozenge](#)

[Pentagon](#)

[Hexagon](#)

# Rotating Mirrors

Use the command **Image | Deformations | Rotating Mirrors**

Use this deformation to create mirror effects with the active image. You can add multiple mirrors, creating effects from scratch or use one from the **Default Mirrors Sets** and edit the mirrors settings.

## NOTE

If a selection is defined, it will be removed prior to the execution of this command.

## DIALOG COMPONENTS:

### Image and mirrors

Displays the active image and the current mirrors

- Drag the center handle of the mirror to change its horizontal and vertical Positions (displayed on the **Current Mirror Settings** area)
- Drag the extreme handles of the mirror to change its angle (displayed on the **Current Mirror Settings** area)
- Drag the image to change the Image Offsets.

### Thumbnail preview

Provides a preview of the mirror(s) effect on the active image

### Current mirror settings

Use these settings to change the current mirror angle, horizontal, and vertical positions. These settings can also be modified by dragging the handles on the **Image and Mirrors** area.

### Image offsets

Use these settings to displace the image on the horizontal and vertical position. These settings can also be modified by dragging the center handle of the mirror on the **Image and Mirrors** area

### All mirrors

These options operate of all current applied mirrors that are available on the **List of Mirrors** (also visible on the **Image and Mirrors** area).

- Rotate angle input box

- Rotate angle graphical handle
- **Flip Horizontally** button
- **Flip Vertically** button

### List of Mirrors

Displays a list of the current mirrors in use on the active image

Click on the **Add** button to add more mirrors to the list. Each mirror can be individually edited.

Click on the **Delete** button to remove a mirror.

### Default Mirror sets drop list box

Select one of the pre-defined mirror sets from the list. The current available sets are *Cross*, *Four quadrants*, *Three 60's*, *Hexagon*, *Hexagon 2*, and *Six pairs*.

### Use it button

Click on this button to use the selected mirror sets from the **Default Mirror sets** list box. When you click on this button, any existing mirrors on the **List of Mirrors** will be replaced by the selected mirror set.

### Mirror disk operation buttons

Click on the **Save** button to save the current mirror set, defined on the **List of Mirrors**. You will be prompted by the mirror name.

Click on the **Open** button to retrieve a previously saved mirror set from the disk.

### Dialog buttons

#### OK

Click on the **OK** button to apply the deformation and exit the dialog

#### Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

#### Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image. If you exit the dialog with **Cancel**, the preview will revert to the original image



## CurlyQs

Use this deformation to apply a curl effect on each of the grid points specified by the **Grid Settings** area of the dialog.

Click on the **Preview** button to see the deformation applied to the image or selection in full size.

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Grid Settings

##### Columns and Rows input boxes

Enter the number of columns and/or rows. The image or selected area will be equally divided with a grid and the curlyqs will be applied at the grid points.

If the **Symmetric** check box is checked, you can only enter the **Columns** information.

##### Symmetric check box

Check this box to ensure that the same number of curlyqs will be applied on the vertical and horizontal.

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### CurlyQs Settings

##### Size numeric input box

Defines the size of the curly, as a percentage of the area available for each curly, based on the image size and grid settings

##### Strength numeric input box

Defines the amount of rotation of the curls

##### Clockwise checkbox

Defines the direction of the curls

#### Dialog buttons

##### OK


Click on the **OK** button to apply the deformation and exit the dialog

##### Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

## Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

You can change the grid size by positioning the mouse pointer on the **Thumbnail preview** area. The mouse pointer will change to a hand . Click the primary mouse button (left button) and drag the mouse to change the number of columns and rows of the grid.

## Ripple

The ripple deformation is equivalent to dropping a small stone on a calm water surface reflecting an image. It produces concentric waves around a central point. The “drop” zone is defined by the **Center position** area of the dialog, and the wave is defined by the **Ripple settings** area of the dialog.

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Center position

##### Vertical and horizontal input boxes

Enter the location of the “drop” point, or the center of the wave propagation. It is specified as a percentage of the image area (0 on both values is the upper left corner).

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### Ripple Settings

##### Amplitude numeric input box

Defines the amplitude (height) of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

##### Wave Length numeric input box

Defines the length of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

##### Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Amplitude** value.

Vertical movements during the drag will change the **Wave Length** value.

#### Stretch from edges checkbox

When you check this option, parts of the wave will be produced by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the associated area where the wave is being propagated.

## Dialog buttons

### **OK**

Click on the **OK** button to apply the deformation and exit the dialog

### **Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Spiky Halo

The Spiky Halo deforms the image producing a halo effect, with spikes. It preserves the image around the **Center position** using the **Radius** information and then produces a radial pattern, with a frequency of radiuses defined by the **Frequency** setting. The areas outside the preserved area are deformed by a wave laid over the radial pattern.

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Center position

##### **Vertical** and **Horizontal** numeric input boxes

Enter the location of the emanation point, or the center of the halo effect. It is specified as a percentage of the image area (0 on both values is the upper left corner).

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### Spiky Halo Settings

##### **Radius** numeric input box

Defines the area to be preserved around the **Center position**, as a percentage of the image area

##### **Amplitude** numeric input box

Defines the amplitude of the wave laid over the radial spikes, as a percentage of the dimensions available for the non-preserved area, based on the image size

##### **Frequency**

Defines the frequency of the radial pattern used to produce the spikes.

##### **Stretch from edges** checkbox

When you check this option, parts of the wave will be produced by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the associated area where the wave is being propagated.

##### Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Radius** value.

Vertical movements during the drag will change the **Amplitude** value.

### **Dialog buttons**

#### **OK**

Click on the **OK** button to apply the deformation and exit the dialog

#### **Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog

#### **Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Twirl

The Twirl deformation distorts the image by revolving the center area of the image or selection in one direction. The amount of the deformation can be defined by the **twirl angle**.

### DIALOG COMPONENTS:

#### **Thumbnail preview**

Displays a thumbnail of the effect applied on the image or selected area.

#### **Angle** numeric input box

Defines the amount of the effect, in degrees, with positive numbers representing clockwise twirls, and negative number representing counter clockwise twirls

#### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the **Angle** value and see the results in real time.

## Warp

The Warp deforms the image producing an effect where an area of the image appears to be attracted or repelled by a center point. It preserves the points outside the radius of the attracted or repelled area.

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Center position

**Vertical** and **Horizontal** numeric input boxes

Enter the location of the center of the effect. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### Warp Settings

**Radius** numeric input box

Defines the area to be attracted or repelled around the **Center position**, as a percentage of the image area.

**Attraction** numeric input box

Defines the amplitude of the effect, as a percentage of the dimensions available for the area defined by the **Radius** setting, where positive values denotes repulsion, while negatives denotes attraction.

**Use Elliptic distances** checkbox

When you check this option, the effect will be less intense in the inner parts of the effect area.

Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Radius** value.

Vertical movements during the drag will change the **Amplitude** value.

#### Dialog buttons

**OK**

Click on the **OK** button to apply the deformation and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog



## **Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Wave

The wave deformation produces parallel waves in both directions. It is equivalent to have a wave deforming a reflected image on a calm water surface. The effect can be applied on both or only one of the directions.

DIALOG COMPONENTS:

### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

### Horizontal distortion

**Amplitude** numeric input box

Defines the amplitude (height) of the horizontal wave, as a percentage of the image size

**Wave Length** numeric input box

Defines the length of the horizontal wave, as a percentage of the image size

### Vertical distortion

**Amplitude** numeric input box

Defines the amplitude (height) of the vertical wave, as a percentage of the image size

**Wave Length** numeric input box

Defines the length of the vertical wave, as a percentage of the image size

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

*Horizontal* movements during the drag will change the **Amplitude** value for the **Horizontal distortion**.

*Vertical* movements during the drag will change the **Amplitude** value for the **Vertical distortion**.

*Horizontal* movements with the **Alt** key pressed during the drag will change the **Wave Length** value for the **Horizontal distortion**.

*Vertical* movements with the **Alt** key pressed during the drag will change the **Wave Length** value for the **Vertical distortion**.

**Stretch from edges** checkbox

When you check this option, external parts of the wave will be produced by

stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the associated area where the wave is being propagated.

### **Dialog buttons**

#### **OK**

Click on the **OK** button to apply the deformation and exit the dialog

#### **Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog

#### **Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Whirl

The Whirl deformation distorts the image by revolving the image around a **Center position**, in both directions (clockwise and counter-clockwise), over a ripple-deformed surface.

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Center position

##### Vertical and horizontal input boxes

Enter the location of the whirling point, or the center of rotation. It is specified as a percentage of the image area (0 on both values is the upper left corner).

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### Ripple Settings

##### Amplitude numeric input box

Defines the amplitude (height) of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

##### Wave Length numeric input box

Defines the length of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

##### Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Amplitude** value.

Vertical movements during the drag will change the **Wave Length** value.

#### Stretch from edges checkbox

When you check this option, parts of the wave will be produced by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the associated area where the wave is being propagated.

#### Dialog buttons

**OK**

Click on the **OK** button to apply the deformation and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## **Spinning Wheel**

This deformation distorts the image by displacing its pixels over a spinning wheel reflective convex surface. The remaining parts of the image area are filled with the current background color. This menu command has no dialog.

## Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs

The following deformations are implemented using the same concept, of deforming the image in one direction, by the amount specified on the numeric input box of the dialog or by dragging the mouse over the **Thumbnail preview** area:

- Cylinder - Concave Horizontal
- Cylinder - Concave Vertical
- Cylinder - Convex Horizontal
- Cylinder - Convex Vertical
- Pinch
- Punch
- Skew – horizontal
- Skew – vertical

The best way to understand the effects of these deformations is by seeing their results. Click on the **Preview** button to see the deformation applied to the full size image, click on the **Cancel** button to exit without changing the original image or selection.

The dialogs are composed by:

### **Thumbnail preview**


Displays a thumbnail of the effect applied on the image or selected area.

### **Amount** numeric input box

Use this input box to specify the amount of the deformation to be applied on the image or selected area.

### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

- 1) Move the mouse pointer over the **Thumbnail preview** area. The mouse pointer will change to a hand .
- 2) Click the primary mouse button (left button) and drag the mouse to change deformation amount.

## Dialog buttons

### **OK**

Click on the **OK** button to apply the deformation and exit the dialog

### **Cancel**

Click on the **Cancel** button to cancel the deformation and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image



## **Cylinder – Concave Horizontal**

This deformation distorts the image by vertically expanding the upper and lower areas of the image while vertically contracting the central area of the image.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Cylinder – Concave Vertical**

This deformation distorts the image by horizontally expanding the left and right areas of the image while horizontally contracting the central area of the image.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Cylinder – Convex Horizontal**

This deformation distorts the image by vertically contracting the upper and lower areas of the image while vertically expanding the central area of the image.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Cylinder – Convex Vertical**

This deformation distorts the image by horizontally contracting the left and right areas of the image while horizontally expanding the central area of the image.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Perspective – Horizontal**

This deformation distorts the image producing a perspective effect on the horizontal axis by narrowing the left or right areas of the image, while preserving the opposite side unchanged. The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Perspective – Vertical**

This deformation distorts the image producing a perspective effect on the vertical axis by narrowing the upper or lower areas of the image, while preserving the opposite side unchanged. The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## Pinch

This deformation distorts the image by pushing the center area of the image, contracting it, while expanding the areas closer to the edges.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Punch**

This deformation distorts the image by pulling the center area of the image, expanding it, while contracting the areas closer to the edges.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)



## **Skew – Horizontal**

This deformation distorts the image by slanting its vertical axis. It slides the upper and lower areas of the image in opposite directions (left and right). The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Skew – Vertical**

This deformation distorts the image by slanting its horizontal axis. It slides the left and right areas of the image in opposite directions (up and down). The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

## **Ellipse**

This deformation envelops the image or selection with an ellipse and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

## **Triangle**

This deformation envelops the image or selection with a triangle and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

## **Lozenge**

This deformation envelops the image or selection with a lozenge and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

## **Pentagon**

This deformation envelops the image or selection with a pentagon and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

## Hexagon

This deformation envelops the image or selection with a hexagon and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

## Image filters

LView Pro Filters are operations that change the color of all pixels in the active image or the color of all pixels in the current selection (when a selection is defined and the image is in True Color format).

In a Filter operation, the new color of a pixel is determined by the current color of the pixel and its neighbors, and the type of color filter operation. Unlike in a Transformation or Deformation operation pixel positions are not changed.

Using Filter operations is a matter of understanding how to work with a Multiple Operation Dialog, selecting the desired operation from the list and adjusting the options of the operation while previewing its effects. For details, see [Using Multiple Operation Dialogs](#). Most of the pre-defined Filter operations have self-explanatory names, and the best way to understand what they do is by using them on a number of images.

### IMPORTANT:

Image filters can only be applied on images in True-color format. For details on how to change an image to a true-color format, see [Color Depth](#)

For more information, see :

[Using Pre-defined filters](#)

[Understanding User-defined filters](#)

[Specifying user-defined filters](#)



## Using Pre-defined filters

Use the menu command **Color | Filters**. The filter will be applied into the whole image or in a selection, if any defined.

### NOTE:

If the **Filters** menu item cannot be selected then the image is *palette-based*. You need to convert it to a *true-color* format to use the filters. For details, see [Converting a palette-based image to a true-color format image](#).

#### 1) Select the filter you want to use

Available pre-defined filters include: Edge Enhance, Edge Enhance More, Find Edges, Find Vertical Edges, Find Horizontal Edges, Trace Contour, Blur, Blur More, Soften, Soften More, Sharpen, Sharpen More, Emboss, Despeckle, Median, Erode, Dilate, Add Random Noise, Add Uniform Noise.

#### 2) Select a blending mode. For details, see [Blending modes](#).

#### 3) Select an opacity value.

Low values for the opacity will result in smaller effects of the filter. The resulting filter operation is only partially blended with the image.

#### 4) You will be able to see the preview of the action over the active image or selection on the preview window.

#### 5) Choose one of the following:

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

At any time, after applying the changes, you can use the Undo command or the Undo/Redo History Palette to revert to the previous state. The best way to understand the filter results is by applying them to the image.

## Understanding User-defined filters

You can create new filter operations by teaching LView Pro new ways to compute colors from groups of pixels. The Filter Specification dialog (accessible from the User-defined Filters dialog) allows you to do just that. New operations are defined by a matrix called the Kernel, one Divisor factor, one Bias factor, and the option to perform the filter operation over RGB values (as opposed to grayscale values).

### Kernel, Divisor, Bias, and RGB

The Filter operation works by sliding the Kernel over each pixel in the image or each pixel in the current selection. The new color of the pixel is computed by multiplying the elements on the Kernel by the color of pixels covered by it. The multiplication's results are added together, then divided by the Divisor factor, and finally added to the Bias factor to obtain the new color.

When the Filter operation is performed over RGB values, the whole operation is repeated once for each component (Red, Green, and Blue). Alternatively, the Filter operation may be performed over the corresponding grayscale value of each pixel. This is equivalent to transforming the image into grayscale format, and then using the same Kernel, Divisor, and Bias over RGB values.

## Specifying user-defined filters

Use the menu command **Color | User-defined | Filters**

Click on a filter from the list, to edit and modify it (or click on the **New** button to create a new filter).

Click on the **Edit** button to open the **Filter Specification dialog**.

NOTE:

If the **Filters** menu item cannot be selected then the image is *palette-based*. You need to convert it to a *true-color* format to use the filters. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG COMPONENTS:

### **Name**

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

### **Kernel**

Enter the multiplication factors that compose the Kernel matrix.

### **Divisor**

Select the global division factor to be applied after multiplication by the Kernel matrix.

### **Bias**

Select the global additive factor to be applied after division.

### **RGB**

Check this option if the filter should be applied over color components. If this option is unchecked, the image or selection is converted to grayscale before applying the filter.

# Creating special effects in images

For more information, see :

[Blinds](#)

[Buttonize](#)

[Edge Fill](#)

[Edge Glow](#)

[Feedback](#)

[Gradient Colorize](#)

[Mosaic Antique](#)

[Mosaic Glass](#)

[Motion Blur](#)

[Seamless pattern](#)

[Symmetric pattern](#)

[Sketch](#)

[Weave](#)

## Blinds

Use the menu command **Image | Effects | Blinds**.

This effect creates an image applied over blinds. The blinds can be oriented in any direction.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS:

#### Thumbnail preview

A small size preview of the results of this operation is exhibited on this window.

#### Blinds settings

##### Size numeric box

Specifies the blind size as a percentage of the image or selection

##### Angle numeric box

Specifies the blinds angle in degrees in relation to the horizontal axis

##### Opacity numeric input box

Specifies the how much of the effect will be applied to the original image. A low value denotes almost no effect, while a 100% value will replace the original image with the blinds.

#### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Rotational movements during the drag will change the **Angle** value.

Vertical or horizontal movements with the **Alt** key pressed during the drag will change the **Size** value.

#### Color settings

Select one of the following:

**Color:** paints the blinds with a solid color. Click on the color button to change it

**Gradient colors:** paints the blinds with the current **Global color gradient**

**Inverted gradient:** paints the blinds with the inverted current **Global color gradient**

### **Use gradient opacities** checkbox

Check this option to use the opacity of the current **Global color gradient**.  
For details, see [Color gradient editor: the Transparency area](#).

### **Color gradients** area:

#### **Global color gradient preview**

Displays the current **Global color gradient**

#### **Gradient select drop list**

Select from the list of existing gradients the **Global color gradient**.

#### **Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

### **Dialog buttons**

#### **OK**

Click on the **OK** button to apply the effect and exit the dialog

#### **Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

#### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Buttonize

Use the menu command **Image | Effects | Buttonize**.

Use this command to create a Windows rectangular button effect around the active image, or current selection. LView Pro uses the currently selected **Global color gradient** to paint the edges of the button. The Buttonize effect only uses the color information, disregarding the transparency settings of the **Global color gradient**.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

The current settings specified on this command are also referred as the **Global Buttonize settings**.

### DIALOG COMPONENTS:

#### Thumbnail preview

A small size preview of the results of this operation is exhibited on this window.

#### Edges area:

##### Horizontal Size numeric input box

Select the percentage of the image that should be included in the border of the button. The smallest allowed percentage 1%. Use 50% to include the whole image in the border.

##### Vertical Size numeric input box

Select the percentage of the image that should be included in the border of the button. The smallest allowed percentage 1%. Use 50% to include the whole image in the border.

##### Transparent check box

Check this option to create a transparent edge. The edge is created opaque if this option is unchecked.

#### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

#### Gradient area:

##### Repeats count numeric input box

Specifies how many times the selected **Global color gradient** will be

repeated along the edge

### **Global color gradient preview**

Displays the current Global color gradient

### **Gradient select drop list**

Select the **Global color gradient** from the list of existing gradients

### **Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

### **Split** check box

Check this option to create a button effect that uses the upper half of the gradient range to paint the left and top edges, and the lower range for the other edges. Uncheck this option to use the full gradient range on all edges.

## **Dialog buttons**

### **OK**

Click on the **OK** button to apply the effect and exit the dialog

### **Cancel**


Click on the **Cancel** button to cancel the effect and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Any command that has an option for **Buttonize** will use the settings defined on this *Buttonize* dialog. The commands with the Buttonize option are:

- **Image | Effects | Photo Package**
- **File | Multiple Open | Contact sheet**
- **File | Multiple Open | Web Gallery)**

Click on the ellipsis button,  closer to the **Buttonize** check box to open the *Buttonize* dialog.



## Edge Fill

Use the menu command **Image | Effects | Edge Fill**.

Use this command to create an artistic effect using the images edges and color gradients.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS

#### Thumbnail preview

A small size preview of the results of this operation is exhibited on this window

#### Edge Fill settings

##### **Detail** numeric input box

Specifies how detailed the edges will be

##### **Opacity** numeric input box

Specifies how much of the effect will be blended with the original image. A low value denotes almost no effect, while a 100% value will replace the original image with the effect.

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Detail** value.

Vertical movements during the drag will change the **Opacity** value.

#### Gradient settings area:

##### **Global color gradient preview**

Displays the current Global color gradient

##### **Gradient select drop list**

Select from the list of existing gradients the **Global color gradient**

##### **Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

## Dialog buttons

### **OK**

Click on the **OK** button to apply the effect and exit the dialog

### **Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Edge Glow

Use the menu command **Image | Effects | Edge Glow**.

This effect produces an image that appears to be made from neon tubes. It identifies the edges of the image and paints them using the selected gradient.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS

#### Thumbnail preview

A small size preview of the results of this operation is exhibited on this window.

#### Edge Glow settings

##### **Detail** numeric input box

Specifies how detailed the edges will be.

##### **Opacity** numeric input box

Specifies the how much of the effect will be blended to the original image. A low value denotes almost no effect, while a 100% value will replace the original image with the effect.

##### **Intensity**

Specifies how much of the gradient will be applied to the edge. A low value results in small glowing edges, a large value will produce a more intense glowing edge.

##### **Black background** checkbox

Check this option to paint all the areas that are not edges with the black color, respecting the settings for **Opacity**.

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag will change the **Detail** value.

Vertical movements during the drag will change the **Opacity** value.

#### Gradient settings area:

##### **Global color gradient preview**

Displays the current **Global color gradient**

**Gradient select drop list**

Select from the list of existing gradients the **Global color gradient**.

**Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

**Dialog buttons**

**OK**

Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

# Feedback

Use the menu command **Image | Effects | Feedback**.

This effect produces an image as if reflected by mirrors placed on opposed walls.

## DIALOG COMPONENTS

### Thumbnail preview

A small size preview of the results of this operation is exhibited on this window.

### Center location

**Vertical** and **Horizontal** numeric input boxes

Enter the location of the central reflection point. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

### Feedback settings

**Opacity** numeric input box

Specifies the how much of the effect will be blended to the original image. A low value denotes almost no effect, while a 100% value will replace the original image with the effect.

**Intensity**

Specifies how much of times the reflection will occur, or how deep the feedback effect is.

### Dialog buttons

**OK**

Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Gradient Colorize

Use the menu command **Image | Effects | Gradient Colorize**.

This effect colorizes the image using a color gradient.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Colorize settings

##### Opacity numeric input box

Specifies how much of the effect will be applied to the original image. A low value denotes almost no effect, while a 100% value will replace the original image with the effect.

##### Repeats numeric input box

Specifies how many times the Global Color gradient in use will be redistributed when used to paint the image pixels.

##### Invert gradient check box

Use this option to apply the gradient inverting its color specification.

##### Use gradient opacities check box

Check this option to use the opacity of the current **Global color gradient**. For details, see [Color gradient editor: the Transparency area](#).

#### Color gradients area:

##### Global color gradient preview

Displays the current **Global color gradient**

##### Gradient select drop list

Select from the list of existing gradients the **Global color gradient**.

##### Edit button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

## Dialog buttons

### **OK**

Click on the **OK** button to apply the effect and exit the dialog

### **Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Mosaic Antique

Use the menu command **Image | Effects | Mosaic Antique**.

This effect produces an image that appears to be made from antique tiles.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Grid Settings

##### Columns and Rows input boxes

Enter the number of columns and/or rows of tiles.

If the **Symmetric** check box is checked, you can only enter the **Columns** information.

##### Symmetric check box

Check this box to ensure that the same number of tiles will be applied on the vertical and horizontal.

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the number of columns and rows and see the results in real time.

#### Mosaic Settings

##### Tile opacity numeric input box

Specifies the how much intense will be the tile blending with the original image. A low value will display the original image under the tile, while a 100% value will replace the original parts of the image with the tiles.

##### Grout pixels numeric input box

Specifies the grout between tiles, in pixels

##### Grout Opacity

Specifies the how much intense will be the grout blending with the original image. A low value will display the original image under the grout, while a 100% value will replace the original parts of the image with the grouts.

#### Dialog buttons



**OK**

Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Mosaic Glass

Use the menu command **Image | Effects | Mosaic Glass**.

This effect produces an image that appears to be made from glass tiles.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS:

#### Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

#### Grid Settings

##### Columns and Rows input boxes

Enter the number of columns and/or rows of tiles.

If the **Symmetric** check box is checked, you can only enter the **Columns** information.

##### Symmetric check box

Check this box to ensure that the same number of tiles will be applied on the vertical and horizontal.

##### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the number of columns and rows and see the results in real time.

#### Mosaic Settings

##### Glass curvature numeric input box

Specifies the amount of the original image that will be displayed by each tile: a low value will create a tile with the part of the image that is close to each tile, while a 100% value will create a tile that composed by the whole image

##### Edge curvature numeric input box

Specifies the how intense will be distortion of the areas around each tile edge: a larger value for the edge curvature will create the impression that the original image is more distant that with a lower value.

##### Grout size numeric input box

Specifies the grout between tiles, in pixels

### **Grout Opacity**

Specifies the how much intense will be the grout blending with the original image. A low value will display the original image under the grout, while a 100% value will replace the original parts of the image with the grouts.

### **Dialog buttons**

#### **OK**

Click on the **OK** button to apply the effect and exit the dialog

#### **Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

#### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Motion Blur

Use the menu command **Image | Effects | Motion Blur**.

Use this command to create a motion blur effect on the active image or current selection.

### NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS:

#### Thumbnail preview

This window displays a small size preview of the motion blur effect.

#### Direction

Select the direction of the motion, in degrees.

#### Intensity

Select the intensity of the motion, in pixels.

#### Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Direction** and **Intensity** settings and see the results in real time.

#### Dialog buttons

##### OK

Click on the **OK** button to apply the effect and exit the dialog

##### Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

##### Image Preview

Click on the **Image Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## Seamless pattern

Use the menu command **Image | Effects | Seamless Pattern**.

Use this effect to create an image suitable to be used as a pattern, in the sense that it can be tiled without showing seams. The resulting pattern can be applied on the image/selection or create a new image. The new image created with this command can now be saved or used directly with the fill command as a pattern. The pattern will be used as specified on the **Fill** tool options. For details on the Fill command, see [Using the Fill tool](#).

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

### DIALOG COMPONENTS

#### Pattern settings

**Scale** numeric input box

Specifies how detailed the edges will be.

**Horizontal blend** numeric input box

Specifies how large the horizontal blend will be, as a percentage of the pattern size. A 50% value represents a blend over the whole pattern horizontal extension. Use this value to adjust the seam matching.

**Vertical Blend**

Specifies how large the vertical blend will be, as a percentage of the pattern size. A 50% value represents a blend over the whole pattern vertical extension. Use this value to adjust the seam matching.

#### When you press **OK** options

Select one of the following:

**Fill the active layer/selection:** the resulting pattern will be tiled on the current image or selection

**Create a new image:** the resulting pattern will be used to create a new image

#### Dialog buttons

**OK**

Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

# Symmetric pattern

Use the menu command **Image | Effects | Symmetric Pattern**.

Use this effect to create an image suitable to be used as a symmetric pattern. The resulting pattern can be applied on the image/selection (Fill Image) or create a new image (Send to editor). The new image created with this command can now be saved or used directly with the fill command as a pattern. The pattern will be used as specified on the **Fill** tool options. For details on the Fill command, see [Using the Fill tool](#).

## DIALOG COMPONENTS

### Image with Pattern area

A thumbnail preview of the image/selection with the pattern mirrors and handles

The pattern mirrors are represented by two lines (mirror #1 and mirror #2) and three handles (*gray handle*, *common white handle*, *single white handle*).

Mirror #1 is defined by the *gray handle* and the *common white handle*, and defines the *Height* of the pattern

Mirror #2 is defined by the *common white handle* and the *single white handle*, and defines the *Width* of the pattern

### Resulting Pattern

A thumbnail preview of the resulting pattern

### Center

**Vertical** and **Horizontal** numeric input boxes

Enter the location of the *common white handle*, specified as a percentage of the image size.

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *common white handle* (the mouse pointer will change to a four-arrow cursor) and drag the mouse to change the location of the mirrors. The results will be displayed in real time on the **Resulting pattern** thumbnail

### Dimensions

#### Width

Specifies the width of the resulting pattern, as a percentage of the image size

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *single white handle* (the mouse pointer will change to a four-arrow cursor) and drag the mouse to change

the width of the resulting pattern. The results will be displayed in real time on the **Resulting pattern** thumbnail

### Height

Specifies the height of the resulting pattern, as a percentage of the image size

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *gray handle* (the mouse pointer will change to a four-arrow cursor) and drag the mouse to change the width of the resulting pattern. The results will be displayed in real time on the **Resulting pattern** thumbnail

### Offset

#### Horizontal and vertical offsets

Specifies where the Resulting pattern will start being applied on the image or selection

### Angle

#### Angle numeric box

Specifies the angle (in degrees) of the pattern, as the angle between mirror #1 (gray-white) and the vertical axis

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over any part of the Image with Pattern area thumbnail other than the mirror handles (the mouse pointer will change to a pointing hand cursor). Now, drag the mouse to change the angle of the resulting pattern. The results will be displayed in real time on the **Resulting pattern** thumbnail

#### Angle gauge

Displays the current **Angle** and can be used to change it by dragging its handle.

### Scale

Specify the size of the Resulting pattern when applied to the image or selection, as a percentage of the Resulting pattern size. Reducing the scale will produce an image with more repetitions of the pattern.

### When you press OK options

Select one of the following:

**Fill the image:** the resulting pattern will be tiled on the current image or selection

**Send to editor:** the resulting pattern will be used to create a new image

### Dialog buttons

OK



Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

# Sketch

Use the menu command **Image | Effects | Sketch**

Use this effect to create an artistic sketch based on the current image, using a solid or a gradient color.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG COMPONENTS:

## Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

## Sketch settings

### Detail input box

Specifies how detailed the sketch will be, based on the image edges

### Opacity input box

Specifies the how intense will be the sketch blending with the original image. A low value will display the original image, while a 100% value will replace the original image with the sketch.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Details** and **Opacity** settings and see the results in real time.

### Thick strokes check box

Check this box to produce a sketch with less detail on the edges.

## Sketch colors option

Select one of the following:

**Solid:** creates the sketch using a solid color. Click on the color button to change it

**Gradient:** creates the sketch using the current **Global color gradient**

## Background color

Specifies the color to be used on the background of the sketch; click on the color button to change it. This color is used to paint the image pixels that do not belong to the edges used on the sketch.

**Gradient settings** area:

**Global color gradient preview**

Displays the current **Global color gradient**

**Gradient select drop list**

Select from the list of existing gradients the **Global color gradient**.

**Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

**Dialog buttons****OK**

Click on the **OK** button to apply the effect and exit the dialog

**Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

**Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

# Weave

Use the menu command **Image | Effects | Weave**

Use this command to create an artistic effect where the resulting image appears to be made from a weave loomed with painted threads.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG COMPONENTS:

## Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

## Weave settings

### Width input box

Specifies the width of the thread, as a percentage of the image size

### Opacity input box

Specifies the how intense will be the resulting weave blending with the original image. A low value will display the original image, while a 100% value will replace the original image with the weave.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Width** and **Opacity** settings and see the results in real time.

## Color option

Select one of the following:

**Solid:** creates the weave using a solid color. Click on the color button to change it

**Gradient:** creates the weave using the current **Global color gradient**

**Rotated Gradient:** creates the weave using the current **Global color gradient**, rotating it 90 degrees in relation to the threads axis

## Gap settings

### Size input box

Specifies the size of the gap between the threads, as a percentage of the Weave width

### Opacity numeric input box

Specifies the how intense the gaps will blend with the original image. A low value will display the original image, while a 100% value will replace the original image with the gap

### **Color**

Specifies the solid color of the gap between the threads

### **Gradient settings area:**

#### **Global color gradient preview**

Displays the current **Global color gradient**

#### **Gradient select drop list**

Select from the list of existing gradients the **Global color gradient**.

#### **Edit** button

Click on this button to edit the current selected Global color gradient. For details, see [Color Gradient Editor](#)

### **Dialog buttons**

#### **OK**

Click on the **OK** button to apply the effect and exit the dialog

#### **Cancel**

Click on the **Cancel** button to cancel the effect and exit the dialog

#### **Preview**

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

## The Photo Package

The Photo Package command implements a service provided by many photo-processing bureaus. Multiple copies of an image are packaged into a single image using a selectable layout. A choice of popular layouts is available. Photo package layouts are proportional to an 8 by 10 inches sheet, which correspond to the printable area of a letter size page (8.5 by 11 inches with horizontal margins of .25 inch and vertical margins of .5 inch).

To create a Photo Package with an image, use the menu command **Image | Effects | Photo Package**.

If there is a selection defined, the photo package will be created applying the selection on the layer that was active when the selection was created. Even if you set this layer as invisible, the photo package will still be created using the selection applied to that layer.

For more information, see :

[Photo Package Elements](#)

[Creating and printing a photo package](#)

## Photo Package Elements

The Photo Package creation is performed using a single dialog. The options for this dialog are:

### Resolution

Enter the resolution for the photo package. The images generated will be created using this resolution. A high value in this box will produce a photo package with much more pixels than required for most output devices.

### Layout

Select from the list the layout that you want to use. The number between parentheses is the number of images that the photo package has, and the second number is the dimension of each image on the photo package. Notice that some layouts have different image sizes, for maximum optimization of the photo package area.

### Photo Package layout preview area

Preview the graphical representation of the Layout selected.

### Crop Allowed check box

Checking this option will allow the source image to be cropped when it does not fit one of the assigned areas for images on the photo package.

### Enlarge Allowed check box

Checking this option will allow the image to be enlarged to fit the whole area assigned for the packaging. Depending on the layout used, some of the images will be enlarged, other not.

### Use Buttonize Effect check box



Checking this option will create the images on the photo package with a button effect, resulting into a nice molding effect.

### Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

## Creating and printing a photo package

The photo package is created with all images defined on the layout being proportional to an 8 by 10 printable area.

The steps to create and print a photo package are:

- Open the image file into LView Pro (**File | Open** or similar)
- Use the menu command **Image | Effects | Photo Package**.
- Select an adequate DPI for your device. Usually  $\frac{1}{4}$  of the graphics resolution is a reasonable value (for instance, for a 600 DPI printer, you can use 150 DPI as resolution for the photo package)
- Select the layout you want from the Layout drop box. The layout preview area will display the select layout configuration.
- If you want a maximum utilization of the printable area for each image on the layout, check the **Crop allowed** option. If the image is small than the printable area for each image, check the **Enlarge Allowed** option.
- For a nice molding effect, check the **Use Buttonize Effect** option
- Click on the **OK** button
- Wait for the photo package to be created. It will be opened as a bmp file as a new document in the editor area.
- Select **File | Page Setup**
- If you are using a letter paper (8.5 x 11), click on the **Full Size** and **Center** buttons. This will adjust the photo package to be enlarged and centered on the paper, producing a proportional image to the original 8 by 10 working area. You can see the printable results in the small preview area or using the command **File | Print Preview**.
- Click on the **OK** button
- Select **File | Print** to print the photo package.



## Creating a Calendar

LView Pro provides a special tool to create calendars. Together with the layers, you can create custom calendars.

The calendar is created as a floating selection. You can paste it to the current layer, or create a new layer from the selection. You can also change the size of the calendar, as a selection, using the Image Transformation and Image Deformation commands.

To open the calendar dialog use the menu command **Image | Effects | Calendar**.

For more information, see :

[Calendar Dialog](#)

[Changing the calendar size and shape](#)

[Saving the calendar as a layer](#)

## Calendar Dialog

The calendar dialog is displayed when you use the menu command **Image | Effects | Calendar**.

The calendar dialog is composed by the following areas:

### Type option

- **Standard:** a matrix of days with the days of the week on the top row and the table contents with the days of the month
- **Row of Months:** a matrix composed by the days of the month on the top row of the table and the months on the leftmost column of the table. The table contents are the days of the week

### Standard Calendar Options

- **Columns in All Year format:** define the number of columns that will be used on the All Year format (selected from the Period area below)
- **Extra cell width and height:** specify the number of pixels that will be included in each cell to create a larger cell. This option is useful when you want to create a calendar with cells with different images or texts.
- **Use column and row divisor lines:** check this option if you want to divide the cells with lines. The lines are created using the same color used for the text and as dashed lines.

### Period

- **Year:** use this box to define the year for the calendar
- **Month:** use this box to define the month of the year, to create a single month calendar, or choose “—All Year —” to create a calendar with the 12 months.

### Background

- **Opacity:** define the opacity value in percent of the background color. A 100% value will create a solid color, without any transparency.
- **Color:** click on this color box to define the color of the calendar background.



### Text

- **Font:** select the text font that will be used for the calendar letters and numbers. The available fonts are: Arial, Courier, Helvetica, Times, and Times New Roman.
- **Color:** click on this color box to define the color of the calendar letters and numbers.
- **Size:** use this input box to define the font size.

To create the calendar, click on the **OK** button.

## Changing the calendar size and shape

After you create the calendar, it is laid on the image as a floating selection. You can use the following tools to change it:

- **Free Transformation** tool , for details, see the topic [Using the Free Transformation tool](#)
- **Free Deformation** tool , for details, see the topic [Using the Free Deformation tool](#)

## **Saving the calendar as a layer**

One way to incorporate the calendar as part of an image, without changing its contents, is to create a layer from the floating selection that contains the calendar. To create a layer from a selection, use the menu command **Layer | New | From Selection**.

For details, see [Creating a layer from a selection](#).

## Operating images

LView Pro allows you to create a new image as result of an operation between two images being edited by LView Pro. The resulting image is created in True Color format.

Use the menu command **Image | Operate** to activate this command.

Options:

### Select Source Image 1

Select the first source image for the operation. Image selection order matters for pixel operation Subtract.

### Select Source Image 2

Select the second source image for the operation.

### Select Pixel Operation

- |                   |   |
|-------------------|---|
| <b>Add</b>        | Pixels are added.   |
| <b>Multiply</b>   | Pixels are multiplied.  |
| <b>Darker</b>     | Darker pixel is selected.   |
| <b>Lighter</b>    | Lighter pixel is selected.  |
| <b>Subtract</b>   | Pixels in the first image are subtracted from pixels in the second image.             |
| <b>Difference</b> | Resulting pixel is the absolute value of the difference from pixels in the two images |

### Divisor

Resulting pixel is divided by the value you select for this option.

### Bias

Resulting pixel is added to the value you select for this option (after applying divisor).

### When Over/Underflow Occurs

Truncate Result to [0..255] Range

Check this option to truncate resulting pixel to the range. For instance, if pixels are added, and the resulting color component is 256, it will be truncated to 255.

Let Result Wrap Around [0..255] Range

Check this option to let results wrap around the range. For instance, if pixels are added, and the resulting color component is 256, it will be wrapped around to zero.

## Combining Color Channels

You can combine color channels (RGB or YUV separations) into a single image. This command is only available when Windows is set to use a True or High color mode. This command is used when you have for instance, the three image components separated with the menu command **Image | Color Channels | Separate RGB** or **Image | Color Channels | Separate YUV**.

Use the menu command **Image | Color Channels | Combine** to open the dialog.

Dialog box options:

### **Extract First Color Component From**

Select the image containing the first color component (Red or Y) from the list.

### **Extract Second Color Component From**

Select the image containing the second color component (Green or U) from the list.

### **Extract Third Color Component From**

Select the image containing the third color component (Blue or V) from the list.

### **Color Components are**

Red, Green, and Blue

Check this option if the source images contain Red, Green, and Blue components.

Y, U, and V

Check this option if the source images contain Y, U, and V components.

For more information, see :

[Separating color channels](#)

## **Separating color channels**

LView Pro can split images into their color components (channels) in two modes: Red, Green, and Blue, and Y, Cb, Cr. In either case, three images are created, each composed of a single color channel of the original image. You can edit these images as individual images, and then use the Combine Channels dialog to re-create the original image with the changes made. The resulting images are in grayscale palette, one for each channel.

## Performing precise editing operations

Sometimes it may seem hard to perform precise editing operations on small areas of an image. This topic shows a strategy you may use to achieve more precision on these operations.

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

This will make LView Pro exhibit the active image in two separate windows.

2. Set each window to a different level of zoom

You can take advantage of that to help you perform difficult editing operations.

On one window, zoom into the image until you can see individual pixels.

Depending on the size of your display and the resolution of your screen, a zoom level from 1:8 to 1:12 should be sufficient.

3. Arrange both windows so that you can get a good, comfortable view of the image on them


You can use menu command **Window | Tile Vertically** to accomplish that, or manually move and resize them.



4. Optionally, turn on the Pixel Grid to see a boundary around each pixel, on the zoomed image.

5. Now, proceed to edit the image using the zoomed image.

The effects of each editing command you perform will also be displayed on the other window, the one displaying the image without zoom. That way, you can monitor the effects of changes you make at pixel level.

6. If you make a mistake, use one of the undo methods below to return the image to the state it was before that mistake:

- Use the menu command **Edit | Undo**, or
- Click on the **Undo** button  on the Main Toolbar, or
- Use the Undo/Redo History Palette.

7. If you are not sure if you really like one particular editing command, use the menu commands **Edit | Undo** and **Edit | Redo** or the **Undo**  and **Redo**  buttons to compare the previous state of the image with the one after the editing command.



## Plug-in filters

LView Pro implements a floating palette to manage and provide a fast access to existing *Adobe Photoshop*® compatible plug-in filters. For more details, consult the plug-in manufacturer documentation.

The plug-in palette is a floating palette, and has the auto-hide option. It provides a very efficient way to access the last used filter, once it remains selected on the list, even when the palette is in auto-hide. Not only that, it also preserves the last used filter on each of the branches of the tree list.

For more information, see :






[Plug-in filters palette elements](#)

[Plug-in filters settings](#)

## Plug-in filters palette elements

The Plug-in filters floating palette is composed by a caption bar and a tree like list of plug-ins.

The plug-in palette captions is composed by the following buttons:

-  Keep Palette visible
-  Execute plug-in
-  About plug-in
-  Display the Plug-in settings dialog
-  Plug-in menu

For more information, see :

- [To Show / Hide the Plug-in filters palette](#)
- [Defining the Plug-in filter palette visibility mode](#)
- [Using the plug-in filters](#)
- [Obtaining information about the plug-in](#)

## To Show / Hide the Plug-in filters palette

Use the menu command **View | Floating Palettes | Plug-in palette**.

Use the keyboard shortcut **Ctrl + Shift + P** to toggle the brush palette visibility (Show/Hide).

Related items:

[Defining the Plug-in filter palette visibility mode](#)

[Using the plug-in filters](#)

[Obtaining information about the plug-in](#)

## Defining the Plug-in filter palette visibility mode

See [Floating palettes visibility modes](#).



Related items:

[To Show / Hide the Plug-in filters palette](#)

[Using the plug-in filters](#)

[Obtaining information about the plug-in](#)

## Using the plug-in filters

- 1) Open the plug-in filters palette
  - 2) Click on the + and – symbols on the tree list, to expand and collapse the list.
  - 3) Select a by clicking on it with mouse
  - 4) Click on the **Execute plug-in**  button
- Or
- 4) Click on the **Plug-in menu**  button and select the menu option *Execute*

The plug-in will be invoked and it will display its execution dialog.



Related items:

[To Show / Hide the Plug-in filters palette](#)

[Defining the Plug-in filter palette visibility mode](#)

[Obtaining information about the plug-in](#)

## Obtaining information about the plug-in

- 1) Open the plug-in filters palette
  - 2) Click on the + and – symbols on the tree list, to expand and collapse the list.
  - 3) Select a by clicking on it with mouse
  - 4) Click on the **About plug-in**  button
- Or
- 4) Click on the **Plug-in menu**  button and select the menu option *About*

The plug-in will be invoked and it will display its about dialog.

Related items:

[To Show / Hide the Plug-in filters palette](#)

[Defining the Plug-in filter palette visibility mode](#)

[Using the plug-in filters](#)

## **Plug-in filters settings**

The Plug-in filter settings dialog is composed by the following options:

### **Include Subfolders during search**

Check this box to search for plug-ins on all sub-folders under the folders on the List of Folders

### **Restrict search to files with the .8BF extension**

Check this box to load only plug-ins from files with the extension 8BF.

### **Try to load plug-ins designed for hosts other than LView Pro**

Check this box to allow the load of plug-ins designed for other host applications other than LView Pro.

### **List of Folders to be searched for plug-in filters**

Display a list of the folders that have been or will be searched for plug-in filters, using the settings above.

Click on the Browse button to locate the folder

Click on the Remove button to remove a folder from the list

### **OK Button**

Click on this button to close the dialog and refresh the plug-in list on the Plug-in filters palette.

## Painting, Drawing, and Text

The painting tools of LView allow you to paint the active image reproducing the behavior of real word painting tools.

One of their most realistic characteristics is the optional capability of “not building ink”. For example, if you apply the paintbrush many times over an area without releasing the mouse button, it will not “saturate” the drawing (assuming that it has its opacity set to less than 100%). It is a real implementation of a paintbrush, where the amount of ink that you collected when you insert the brush into the ink (when you click the mouse) is limited, and will not completely cover the area used. On the other hand, the airbrush will behave as in real word, where multiple strokes will add more ink to the drawing, reaching a saturation point.

Because of the flexibility of the painting tools, many of the resources found in one tool can be found in other. All painting tools can interpret information from pressure sensitive pads, or tablets. They also have different blending modes (available for all painting tools).

Another feature of the paint tools is the availability of Picture Brushes, brushes that use images as source for the shape and for the color.

The painting tools are:



**Pencil** tool



**Paintbrush** tool:



**Airbrush** tool



**Fill** tool



**Clone brush** tool

LView Pro provides the following drawing resources:

- **Line** tool
- **Shape** tool
- Paths as a drawing tool

LView Pro also has the **Text** tool to place text information on the image.

For more information, see :

[Using the painting tools](#)

[Using the drawing tools](#)

[Working with text](#)





## Using the painting tools

The basic steps for using the painting tools are:

- Choosing the paint colors
- Using the paint colors
- Choosing the paint tool
- Choosing the application choices
- Moving the mouse to the image and drag it over the area that you want to paint.

For more information, see :

[Choosing the paint colors](#)

[Using the paint colors](#)

[Choosing the paint tool](#)

[Brush Palette](#)

[Color Gradient Editor](#)

[Using a pressure sensitive tablet with the painting tools](#)

[Choosing the application choices](#)

[Examples of use of the paint tools:](#)

[Using the Picture Brushes](#)

## Choosing the paint colors

The first step in using a painting tool is to define where the color information will come from.

You have the following options to select the painting colors:

- Choose the painting colors with the Color Selection dialog bar
- Choose the painting colors with the color dropper

There is also a special tool (The Clone brush) where the source for the paint is another image. For details, see [The Clone brush tool](#).

You can also use a **Color gradient** as the paint color.

For more information, see :

[Choosing the painting colors with the Color Selection dialog bar](#)

[Specifying the paint colors with the Color Selection dialog bar](#)

[Choosing the painting colors with the color dropper](#)

[Choosing a Color gradient as the painting color](#)

## Choosing the painting colors with the Color Selection dialog bar

The Color Selection dialog bar is initially displayed across the right side of the Main Window (for details, see [Color Selection dialog bar](#)).

The two boxes on the top of the Color Selection dialog bar represent the three basic paint colors:



The box on the left is the **Foreground color**.

The box on the center is the **Background color**.

Related items:

[Specifying the paint colors with the Color Selection dialog bar](#)

[Choosing the painting colors with the color dropper](#)

[Choosing a Color gradient as the painting color](#)

## Specifying the paint colors with the Color Selection dialog bar

You can specify the colors that will be loaded on the paint colors boxes using one of the two methods below:

### Selecting the paint colors from the Color Palette Area

- 1) Position the mouse over the color palette area
- 2) Use one of the following procedures to define the paint colors:  
To define the **Foreground color**: click the **primary** mouse button on the color  
To define the **Background color**: click the **secondary** mouse button on the color

### Selecting the paint colors using the color specification dialog

- 1) Click the primary mouse button on one of the two color boxes (Foreground or Background)
- 2) This will display a color specification dialog, where you can specify the color attributes for the color box you clicked or you can select one of the 48 basic colors. On this color specification dialog, you can also **define up to 16 custom colors**. LView Pro remembers these custom colors between sessions.

When the active image is palette-based, LView Pro automatically finds and uses the palette entry containing the color specification that is closer to the one you selected.

Related items:

[Choosing the painting colors with the Color Selection dialog bar](#)

[Choosing the painting colors with the color dropper](#)

[Choosing a Color gradient as the painting color](#)

## Choosing the painting colors with the color dropper



### Color dropper

The color dropper allows you to sample a color from the image. When you select the **Dropper** tool, the mouse pointer takes the shape of a dropper. Move the dropper over the active image, or current selection, and the color of the pixel exactly underneath the dropper is displayed on the Color Selection dialog bar (in RGB or HSL format). For palette-based images, the palette index of the color is also displayed. Keep in mind that in multi-layer images, the color information is retrieved from the active layer, and the visual information on the point being sampled may not match the color being displayed on the Color Select dialog because of the masks and the layer opacities.

When you locate the color you would like to paint with, define if it will be the new Foreground or Background color using a mouse click:

- **Foreground color:** click the primary mouse button
- **Background color:** click the secondary mouse button

You can select painting colors from the active image or selection while using other painting tools, **without having to switch to the Dropper tool**. When you press the **Ctrl** key, the mouse pointer temporarily switches into the shape of the Dropper, and allows you to select colors. This feature is available when you use most of the painting tools.

The color dropper also displays the coordinates of the pixel on the Status Bar.

Related items:

[Choosing the painting colors with the Color Selection dialog bar](#)

[Specifying the paint colors with the Color Selection dialog bar](#)

[Choosing a Color gradient as the painting color](#)

## Choosing a Color gradient as the painting color

LView Pro allows you to use the some of the paint tools with a **Global color gradient** as the paint color, instead of a solid color.

For more information, see :

[Using the brushes with a Color Gradient](#)

[Using the fill tool with a Color Gradient](#)


Related items:

[Choosing the painting colors with the Color Selection dialog bar](#)

[Specifying the paint colors with the Color Selection dialog bar](#)


[Choosing the painting colors with the color dropper](#)

## Using the brushes with a Color Gradient

To use a brush with a color gradient, click on the **Gradient brushes** button  on the *Brush palette*, to set its mode to *Gradient Mode*. The selected brush will use the **Global color gradient** as the source of the paint colors.

The gradient mode for the brushes can be used with the **Paintbrush**, **Airbrush**, or **Pencil** tool.

The gradient mode does not affect the use of the **Clone** brush.

To change the **Global color gradient**, press the **Shift** key while clicking on the **Gradient brushes** button  on the *Brush palette*. This will open the Gradient Editor. For details, see [Color Gradient Editor](#).

Related items:

[Using the fill tool with a Color Gradient](#)



## Using the fill tool with a Color Gradient

The **Fill** tool can also use a gradient color as the painting color. For details, see [Fill Style – Gradients](#).

Related items:

[Using the brushes with a Color Gradient](#)

## Using the paint colors

After you specify the paint colors, you can use them with any of the painting and editing tools. To use one of the two colors from the Color Selection dialog bar you can do one of the following:

- To use the **Foreground color**

Click the primary mouse button when using the command.

- To use the **Background color**

Click the secondary mouse button when using the command.

The paint tools that use transitions from foreground to background color (such as the **Fill** tool) will use the colors as follow:

### Using the command by clicking the primary button:

The command will be initiated with the foreground color and will be terminated with the background color.

### Using the command by clicking the secondary button:

The command will be initiated with the background color and will be terminated with the foreground.

When the selected paint tool is using a brush in gradient mode (and the selected tool can use the gradient mode with the brush, such as the **Paintbrush**, **Airbrush**, or **Pencil** tool) it does not matter which mouse button you click (the **Global color gradient** will be applied on the same way). For details, see [Color Gradient Editor](#).

## Choosing the paint tool

With the painting colors defined, you can now select the painting tool. Select one of the following tools on the Draw toolbar, by single clicking on the tool button with the mouse:



**Pencil** tool



**Paintbrush** tool



**Airbrush** tool



**Fill** tool



**Clone brush** tool

After the paint tool is selected, the Draw Options toolbar is displayed with the available options for the tool.

For more information, see :

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Airbrush tool](#)

[Draw Options toolbar for the Clone brush tool](#)

[Draw Options toolbar for the Fill tool](#)

## Draw Options toolbar for the Pencil tool

For details on how to use the Pencil Tool, see [Using the Pencil tool](#).

### Brush Palette



Click on this button to show / hide the [Brush Palette](#).

### Color Replacer



Activate the **Color Replacer** option.

Paint replacing the Foreground or Background colors for another color. Replace colors throughout the whole image or selection. See [Understanding the Color Replacer option for the Pencil tool](#).

### Dynamic Color Match



Change the base pixel of the color match to dynamically use the center of the brush as the base pixel for the match criteria. See [Understanding the Color Replacer option for the Pencil tool](#).

### Blending mode

Allow you to select how the paint is going to be applied to the image. For more details, see [Blending modes](#).

### Opacity

Define the intensity of ink that will be transferred to the image. See [Opacity](#).

### Match mode and Tolerance

Define how the **Color Replacer** option will operate. See [Understanding the Color Replacer option for the Pencil tool](#).

### Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting brush. See [Auto fade](#).

### Tablet options

Define the type of effect that you want associated with the pressure information that is provided by pressure-sensitive tablets. See [Using a pressure sensitive tablet](#).

### Paper texture

Paper textures alter the way the paint mixes with the paper (the image being painted). See [Paper texture](#).

Related items:

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Airbrush tool](#)

[Draw Options toolbar for the Clone brush tool](#)

[Draw Options toolbar for the Fill tool](#)

## Draw Options toolbar for the Paintbrush tool

For systematic instructions on how to use the **Paintbrush** tool, see [Using the Paintbrush tool](#).

### Brush Palette



Click on this button to show / hide the [Brush Palette](#).

### Blending mode

Allow you to select how the paint is going to be applied to the image. For more details, see [Blending modes](#).

### Opacity

Define the intensity of ink that will be transferred to the image. See [Opacity](#).

### Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting brush. See [Auto fade](#).

### Wet edges



Click on this button to turn on / off the Wet Edges option  
Allow the paint tool to accumulate ink along the edges of the brush. See [Wet Edges](#).

### Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, displaying the layer background. See the [Eraser](#) mode.

### Build Ink



Click on this button to simulates the ink build resulting from successive brush strokes. See [Build Ink](#).

### Tablet options

Define the type of effect that you want associated with the pressure information that is provided by pressure-sensitive tablets. See [Using a pressure sensitive tablet](#).

### Paper texture

Paper textures alter the way the paint mixes with the paper (the image being painted). See [Paper texture](#).

Related items:

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Airbrush tool](#)

[Draw Options toolbar for the Clone brush tool](#)

[Draw Options toolbar for the Fill tool](#)

## Draw Options toolbar for the Airbrush tool

For systematic instructions on how to use the **Airbrush** tool, see [Using the Airbrush tool](#).

### Brush Palette



Click on this button to show / hide the [Brush Palette](#).

### Blending mode

Allow you to select how the paint is going to be applied to the image. For more details, see [Blending modes](#).

### Opacity

Define the intensity of ink that will be transferred to the image. See [Opacity](#).

### Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting brush. See [Auto fade](#).

### Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the paint tool to accumulate ink along the edges of the brush. See [Wet Edges](#).

### Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, displaying the layer background. See the [Eraser](#) mode.

### Build Ink



Click on this button to simulates the ink build resulting from successive brush strokes. See [Build Ink](#).

### Tablet options

Define the type of effect that you want associated with the pressure information that is provided by pressure-sensitive tablets. See [Using a pressure sensitive tablet](#).

### Paper texture

Paper textures alter the way the paint mixes with the paper (the image being painted). See [Paper texture](#).

Related items:

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Clone brush tool](#)

[Draw Options toolbar for the Fill tool](#)

## Draw Options toolbar for the Clone brush tool

For systematic instructions on how to use the **Clone brush** tool, see [The Clone brush tool](#).

### Brush Palette



Click on this button to show / hide the [Brush Palette](#).

### Aligned and stationary mode

For details, see [The Clone brush tool](#).

### Blending mode

Allow you to select how the paint is going to be applied to the image. For more details, see [Blending modes](#).

### Opacity

Define the intensity of ink that will be transferred to the image. See [Opacity](#).

### Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting brush. See [Auto fade](#).

### Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the paint tool to accumulate ink along the edges of the brush. See [Wet Edges](#).

### Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, displaying the layer background. See the [Eraser](#) mode.

### Build Ink



Click on this button to simulates the ink build resulting from successive brush strokes. See [Build Ink](#).

### Tablet options

Define the type of effect that you want associated with the pressure information that is provided by pressure-sensitive tablets. See [Using a pressure sensitive tablet](#).

### Paper texture

Paper textures alter the way the paint mixes with the paper (the image being painted). See [Paper texture](#).

Related items:

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Airbrush tool](#)

[Draw Options toolbar for the Fill tool](#)

## Draw Options toolbar for the Fill tool

For systematic instructions on how to use the **Fill** tool, see [Using the Fill tool](#).

### Blending mode

Allow you to select how the paint is going to be applied to the image. For more details, see [Blending modes](#).

### Opacity

Define the intensity of ink that will be transferred to the image. See [Opacity](#).

### Feather

Determine the increment amount that is automatically applied to the selection being filled. Together with the **opacity** option, it allows the edges to advance outward, which may make the edges smoother. See [Feather](#).

### Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the paint tool to accumulate ink along the edges of the brush. See [Wet Edges](#).

### Anti-alias



Click on this button to turn on / off the Anti Alias option

See [Anti Aliasing](#).

### Unrestricted fill



Click on this button to fill non-adjacent areas. See [Using the Fill tool](#).

### Merged Color Matching



Click on this button to perform the matching mode (defining which pixels will be included on the fill operation) using the information from the merged layers and masks.

See [Using the Fill tool](#).

### Match mode and Tolerance

Define how the pixels will be selected to be included on the fill area. See [Using the Fill tool](#).

### Fill Style

Determine the style of the **Fill** tool. See [Fill style](#).

### Fill Style options



Open the fill style options dialog that allows you to edit the fill style. From this dialog, you can access the Gradient Editor to change the **Global color gradient**. See [Fill style](#).

### Paper texture

Paper textures alter the way the paint mixes with the paper (the image being painted). See [Paper texture](#).

Related items:

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Airbrush tool](#)



[Draw Options toolbar for the Clone brush tool](#)

## Brush Palette

The **Brush Palette** holds the different brushes (with different sizes, shapes, and properties) available for the tools where a brush can be used (*Pencil, Paintbrush, Airbrush, Path, and Clone brush*). LView Pro also allows you to create custom brush shapes based on an image. Each set of brushes can hold an unlimited number of brushes, and you can have unlimited sets by loading them from disk.

It is a floating palette, and it can be placed at any location on the screen. It is also an auto-hide palette.

It provides a quick access to all the brushes.

For more information, see :

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## To Show / Hide the Brush Palette

Use the menu command **View | Floating Palettes | Brush palette**.

Use the keyboard shortcut **Ctrl + Shift + B** to toggle the brush palette visibility (Show/Hide).

Related items:

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

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[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Defining the Brush palette visibility mode

See [Floating palettes visibility modes](#).

Related items:

[To Show / Hide the Brush Palette](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

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[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)













[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Understanding the Brush Palette components

The brushes are displayed in their actual size, when they fit on the slot. If the brush is too large to fit on the slot of the brush palette, it will be displayed as a smaller size with a number representing the brush wide diameter in pixels.

-  Keep Palette visible
-  N Set the brushes for use in normal mode
-  T Set the brushes for use in threshold mode
-  O Set the brushes for use in outline mode
-  Set the brushes for use in gradient mode
-  Display the brush settings
-  Create a new brush
-  Define a brush shape from an image selection
-  Define a Picture Brush from an image selection
-  Delete the selected brush
-  Select the type of mouse pointer to use
-  Open the Brush Palette menu

All these commands are also available from the **Brush Palette menu**.

The bottom caption of the Brush Palette displays the settings of the selected brush.

- # brush number
- h brush edge opacity (or hardness)
- a brush angle
- r brush roundness
- d brush density
- s brush spacing

The Brush Palette menu is composed by:

Normal, Threshold, or Outline mode selector, New brush, Delete Brush, Brush Settings, Define Brush, Restore Brushes, Load Brushes, Replace Brushes, Save Brushes, and Mouse Pointers


Related items:

- [To Show / Hide the Brush Palette](#)
- [Defining the Brush palette visibility mode](#)
- [Selecting a brush](#)
- [Defining the brush mode](#)
- [Defining the mouse pointer for the brushes](#)
- [Creating a brush](#)
- [Relocating a brush inside the brush palette](#)
- [Deleting a brush](#)
- [Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)  
[Understanding the Brush Settings options](#)  
[Load, save, and replacing brushes](#)  
[Using the Brush Palette menu](#)

## Selecting a brush

- 1) Click on the paint tool that you want to use, on the Draw toolbar
- 2) If the Brush Palette is not displayed (at least as caption visibility mode), display by using the keyboard shortcut **Ctrl + Shift + B**.

You can also click on the show/hide brush palette  on the Draw Options toolbar.

- 3) Click on the brush that you want to use.
- 4) Click on the brush mode (Normal, Threshold, Outline, or Gradient)

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Defining the brush mode

LView Pro allows you to use the brushes in one of the following modes:



### Normal

The brush is applied with the edge opacity and density settings as defined on the brush setting dialog.



### Threshold

The brush is applied with a 100% of edge opacity and a 100% of density. In other words, the edge opacity and density settings for the brush are not used. Keep in mind however that the opacity settings defined on the tool options will still used.



### Outline

The brush is applied using only the outline of the brush shape



### Gradient

The brush is applied using the gradient mode. On this mode, the paint color is based on the **Global color gradient**. To change the **Global color gradient**, open the Color Gradient editor, by pressing the **Shift** key and clicking on this icon. For details, see [Color Gradient Editor](#).

You can select any of these modes for any of the brushes for any of the painting tools. You select the mode by clicking on one of the mode buttons above on the **Brush Palette**. The gradient mode is not available for the **Clone Brush** tool.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)



[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)



## Defining the mouse pointer for the brushes

Click on the **Mouse Pointers** button  or click on the **Brush Palette menu** button  and select the menu topic *Mouse Pointers*.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Creating a brush

1) Do one of the following:

- Click on the **Create new brush** button , or
- Click on an empty area of the Brush Palette that has no brush defined, or
- Click on the **Brush Palette menu** button  and select the menu topic *New Brush*.

If there is a brush selected, the new brush will use the settings of the selected brush as the initial settings for the new brush. If there is no brush selected (or if the selected brush is a brush created from an image) the new brush will be created using the settings of the *default brush*. You cannot use this method to create another brush from an image or selection. To create a brush based on a selection, see the topic [Creating Brushes from a selection](#).

2) The New Brushes settings dialog will be displayed.

3) Click on the **OK** button. The new brush will be created at the end of the brush palette.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Relocating a brush inside the brush palette

You can move a brush inside the brush palette by doing the following steps:

- 1) Select the brush that you want to move, by single clicking on it.
- 2) Press the **Shift** key and click on a destination brush where you want to move to selected brush to.
- 3) The selected brush will be moved before of after the destination brush, depending from where the selected brush is being moved.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Deleting a brush

Do one of the following:

- Press and hold the **Ctrl** key and click on the brush
- Select the brush, click on the **Brushes Palette menu** button  and select the menu topic *Delete Brush*.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)



[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)


[Using the Brush Palette menu](#)

## Creating a brush shape based on an image

LView Pro allows you to create custom brushes shapes based on an image selection. The color information is replaced by gray scale information. The custom brush can also be used in the Normal, Threshold, and Outline modes. The maximum resulting brush size is 200 x 200 pixels.

- 1) Create a selection around the part of the image that you want to use as the custom brush.
- 2) If not displayed, open the Brush Palette (use the keyboard shortcut **Ctrl + Shift + B**)
- 3) Click on the **Define brush** button  or click on the **Brushes Palette menu** button  and select the menu topic *Define Brush*.

If none of these options is available, it means that there is no selection defined. The new brush will be created at the end of on the Brush Palette.

- 4) Double click on the new brush or select it and click on the **Brush Settings** button  to open the Brush Settings dialog.

The resulting brush will be created using the shape and transparency of the selection. When using this brush as a painting brush, the painting will be made with the current foreground or background color.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Creating a brush based on an image (shape and color)

LView Pro allows you to create custom brushes with shape and color based on an image selection. The new brush is a copy of the selection and can be used in the Normal, Threshold, and Outline modes. The maximum resulting brush size is 200 x 200 pixels.

The picture brush can be used in any tool where a brush can be used.

For details on how to use a Picture Brush, see the topic [Using the Picture Brushes](#).

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Understanding the Brush Settings options](#)



[Load, save, and replacing brushes](#)

[Using the Brush Palette menu](#)

## Understanding the Brush Settings options

LView Pro allows you to set the following options for the brushes on the brush palette: Wide Diameter, Density, Edge Opacity, Spacing, Angle, and Roundness (form factor). For the brushes defined from an image, the options are Density, Spacing, and Threshold (the Auto button sets an optimized value for the Threshold).

To open the *Brush Settings* dialog, use one of the following methods:

- Double click on a brush on the Brush Palette
- Select the brush and click on the **Brush Settings** button 
- Select the brush, click on the **Brush Palette Menu** button  and select the menu topic *Brush Settings*.

A preview of the brush is displayed. You can change the settings to better understand their actions and leave the dialog by clicking on the **Cancel** button.

### Wide Diameter

Define the dimension of the brush, in pixels.

### Edge Opacity

Define the opacity of the edge. An edge opacity value of 100% will maintain the same opacity along the brush, while any other value will result in a differential opacity between the edges and the center of the brush.

### Density (or hardness)

Define the density of the brush. A density of 100% results in a solid brush, while any other value generates a sparse brush (like a chalk or a crayon).

### Spacing

Define the distance (in terms of brush size- Wide Diameter) between the brush occurrences during a single stroke. The spacing can be up to 1000% the size of the brush. You can enable/disable this option by selecting/deselecting the *Spacing* check box.

### Angle

Define the angle of the horizontal axis of the circle (or ellipse) that envelops the brush. Can be entered as a number or you can select the horizontal axis anchor and drag it.

### Roundness

Define the relation between the horizontal and vertical axis of the ellipse that envelops the brush. A circle has a roundness of 100%. You can change the roundness by entering a numeric value or by dragging the points on the ellipse or circle.

For more information, see :  
[Changing the Brush Size](#)

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Load, save, and replacing brushes](#)


[Using the Brush Palette menu](#)



## Changing the Brush Size

To change the brush size, proceed as listed below:

1) Open the brush palette and then do one of the following:

- Double click on a brush on the *Brush Palette*
- Select the brush and click on the **Brush Settings** button
- Select the brush, click on the **Brush Palette Menu**  button and select the menu topic Brush Settings.

This will open the Brush Settings dialog.

2) Locate the **Wide Diameter** slider and set the new size of the brush, in pixels.

You can also change the brush size using the pressure tablet. For details, see [Using a pressure sensitive tablet with the painting tools](#).

## Load, save, and replacing brushes

The Brush Palette allows you to customize different palettes. You can have many different palettes, for instance, to be used with different kinds of images. Besides that, you can have as many brushes as you want into one brush palette.

This command is useful to load different sets of Picture Brushes. For details, see [Using the Picture Brushes](#).

The following **Brush Palette menu**  commands are available for brushes' disk operations:

### Restore Brushes

This option opens a dialog that has the following options:

**Yes:** To append the default brushes to the current brush palette

**No:** To replace the current brushes on the brush palette with the default brushes

### Load Brushes

This option opens a dialog that allows you to load a new brush palette. It will add the loaded brushes to the current brush palette.

### Replace Brushes

This option opens a dialog that allows you to replace the current brush palette with a new set of brushes from disk.

### Save Brushes

This option opens a dialog that allows you to save the current brush palette to the disk.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)


[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Using the Brush Palette menu](#)

## Using the Brush Palette menu

To open the Brush Palette menu, click on the **Brush Palette menu**  button of the **Brush Palette**. The brush palette menu has the menu version of the commands available on the **Brush Palette**.

Related items:

[To Show / Hide the Brush Palette](#)

[Defining the Brush palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Selecting a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the brush palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

## Color Gradient Editor

The Color gradient editor is composed by a graphical interface, where the process of creating new color gradients or modifying existing ones can be easily achieved by moving, deleting, or placing new markers on the **Color Definition bar**.

The Color gradient editor dialog is composed by:

- Gradients list
- Gradients list maintenance commands
- Color area
- Transparency area

For more information, see :

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)



[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

## Activating the Color Gradient Editor

The **Color gradient editor** can be activated using one of the following modes:

- Open the Brush palette and press the Shift key and the **Gradient brushes** button 
- Activate the **Fill** tool , click on the **Fill Style**  button on the Draw Options toolbar, and on the *Fill Options* dialog, click on the **Edit** button
- Use the menu command **Image | Effects | Buttonize**, and click on the **Edit** button of the Gradient area of the *Buttonize* dialog
- Use any of the commands that has an option for **Buttonize**, click on the ellipsis button,  close to the **Buttonize** check box to open the *Buttonize* dialog, and then click on the **Edit** button on the gradient area of this dialog (commands with Buttonize option: **Image | Effects | Photo Package, File | Multiple Open | Contact sheet**, and **File | Multiple Open | Web Gallery**)

Related items:

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

## Color gradient editor: the Gradients list

The *Gradients list* has all the current available gradients. Click on any name on the list or use the **up** and **down** arrow keys. The selected gradient becomes the **Global color gradient** and displays its properties on the **Color area** and on the **Transparency area**.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

## Color gradient editor: the Gradient list maintenance commands

The *Gradient list maintenance commands* is composed by:

### **New**

Click on this button to create a new color gradient. A dialog will be displayed prompting for the name of the new gradient. If the name is already in use, you will be prompted to enter another name or click on the **Cancel** button.

### **Clone**

Click on this button to clone an existing gradient. Select the source gradient and click on the **Clone** button. A dialog will prompt for the name of the new color gradient.

### **Rename**

Click on this button to rename the selected **Global color gradient**. A dialog will be displayed prompting for the new name of the gradient.

### **Delete**

Click on this button to delete the selected **Global color gradient**. There is no confirmation. You cannot delete the last gradient and at least one entry will always remain on the *Gradients list*.

### **Open**

Click on this button to load **one** previously saved gradient from disk. If the gradient name saved on the file is already being used on the existing list, you will be prompted to enter a new name or cancel.

### **Save**

Click on this button to save the current selected gradient to the disk.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Color Area](#)

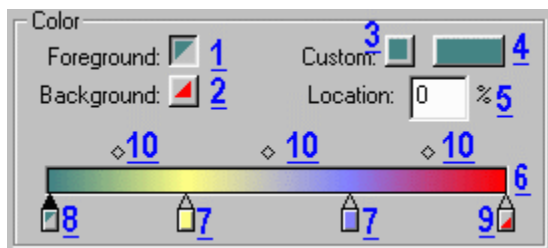
[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

## Color gradient editor: the Color Area

The *Color area* is composed by the following elements:

- 1 **Foreground color marker** button
- 2 **Background color marker** button
- 3 **Custom color marker** button
- 4 **Custom color marker color specification** button
- 5 Dialog box with location of the current selected color marker
- 6 Color definition bar
- 7 Custom color markers (solid color on the center)
- 8 Foreground color marker (color on upper left triangle)
- 9 Background color marker (color on lower right triangle)
- 10 Midpoint handles (lozenge shaped)



Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)



## Color gradient editor: the Transparency area

The *Transparency* area is composed by the following elements:

- Transparency definition bar
- Transparency markers
- Midpoints handles
- Transparency marker properties (Opacity and location)

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Creating a Color gradient](#)

## Creating a Color gradient

To create a color gradient, follow the steps below:

For details on the Color Area elements, see [Color gradient editor: the Color Area](#).

1) Open the Color gradient editor (see [Activating the Color Gradient Editor](#))


2) Click on the **New** button and enter the name for the new color gradient

The **Color Area** of the gradient editor will display a new *color definition bar*, with a *Foreground color marker* on the left side and a *Background color marker* on the right side.

4) Move the mouse right below the Color definition bar, and click it.

A new marker will be placed. Depending on which mark button was selected

before, it can be another *Foreground color marker* , a *Background color marker*

, or a *Custom color marker*



5) Click on the **Custom Marker** button then click on the **Custom color marker specification** button

This will open a Color specification dialog. Select the color you want on this dialog. Click on the **OK** button.

6) This will change new marker to this selected color.

Notice that Color definition bar will reflect the presence of the new color.

Repeat this process for as many markers as you want.

Use the same process to work on the **Transparency area** to define the transparency properties of the Color gradient. Clicking right below the *transparency definition bar* will create a new *transparency marker*. To change its value, select it and set its opacity value using the numeric input box.

When done, click on the **OK** button. The new color gradient will be automatically saved on the current list of color gradients.

### DESIGN HINTS:

- To **select a marker**, place the mouse over it and notice that the mouse pointer will become a four arrows cursor.

- To **move a marker**, drag it on the horizontal.
- To change the distribution of colors between two markers, drag the *midpoint handle* (the lozenge shaped handles above the color definition bar)
- To **change** the *custom marker color* based on a point on the *color definition bar*, position the mouse over the bar and notice when the mouse pointer becomes a dropper, then click it. This will set this sampled color as the current *custom marker color*.
- To **delete a marker**, select it and drag off the color area. At least two markers will always remain on the color definition bar.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

## Using a pressure sensitive tablet with the painting tools

LView Pro supports pressure sensitive tablets for the painting tools operations. For details on installation and setting of the pressure sensitive tablet, consult the tablet manufacturer documentation.



Whenever the tablet information can be used to create a more realistic effect, LView allows you to quickly interact with the tablet options through the above three buttons displayed on the **Draw Options toolbar** dialog for the paint tools (Paintbrush, Airbrush, Pencil, Clone brush). Using a single mouse or stylus click you can define the type(s) of effect(s) that you want associated with the pressure information that is provided by the pressure-sensitive device.

For more information, see :  
[Tablet Options](#)

## Tablet Options

You can associate the following effects with the pressure information:



Associates pressure with the brush size or diameter



Associates pressure with the brush opacity



Associates pressure with the color transition from foreground color to background color

LView Pro allows you to easily associate any combination of the effects with the pressure at any time. For instance, you can have the pressure defining the opacity and the brush size at the same time. Just click on both options on the Draw Options toolbar.

## Choosing the application choices

LView Pro enables you to select many different ways to apply the ink for the painting tools. The following options are available for the way you apply the painting tools:

- Blending modes
- Opacity
- Auto Fade
- Wet Edges
- Ink Build
- Paper texture
- Feather
- Anti-Aliasing
- Fill Style

All these options can be combined to produce many effects.

For more information, see :

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Blending modes

LView Pro painting tools have an option for you to define how the pixels of the image will be affected by the application of the painting tool. The intensity of the application is defined by the opacity of the brush being used and by the global opacity of the painting tool as defined on the Draw Options toolbar.

For more information, see :

[Retouching images by defining the blending mode](#)

[Blending modes description](#)

Related items:

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Retouching images by defining the blending mode

Blending modes can be interpreted as retouching tools for the image. While applying the painting tool, you are performing a retouch operation. Instead of painting with colors, it performs retouch effects on the active image or current selection. For instance, the *Sharpen* blending mode will sharpen the image using the properties of the painting tool (density, edge, etc).

Related items:

[Blending modes description](#)



## Blending modes description

There are three elements on the blending mode operation:

- The original pixel of the image
- The paint color being applied
- The resulting pixel of the image, after the application of the paint color using the blending mode

The paint color being applied is the current color being used with the paint tool. For details, see [Choosing the paint colors](#).

### Normal

This mode applies the paint color using the brush basic properties (opacity, etc), and the other application choices if any (paper texture, etc). For extreme cases, such as when using 100% opacity, the original pixel is replaced by the paint color

### Dissolve

Similar to the Normal blending mode, however not all original pixels are painted, resulting in a random application of the paint color

### Multiply

This mode multiplies the original pixel color information of the image by the paint color information of the brush, resulting into a dark color. Multiplication by black results in black, multiplication by white leaves resulting pixel unchanged

### Screen

It is similar to the Multiply mode, however using the inverse of the pixel color information. The result is a lighter color

### Overlay

The paint color is added to the original pixel in order to reflect the color component of the paint color, while preserving the tone information of the original pixel

### Soft Light

The Soft Light simulates the use of a soft and homogeneous light source with the color of the paint color. If the paint color is black, it will darken the image in a diffuse way. Using a pure white will lighten the image. All other gray scales will produce proportional results

### Hard Light

Analog to the Soft Light method, but using a light source that is less soft and homogenous

### Color Dodge

This mode *increases the brightness* of the image pixel based on its color information in order to accentuate the paint color being applied

## **Color Burn**

This mode *decreases the brightness* of the image pixel based on its color information in order to accentuate the paint color being applied

## **Darken**

This mode *decreases the brightness* of the image pixel by replacing the original pixel with the paint color if the brightness of the original pixel is greater than the brightness of the paint color

## **Lighten**

This mode *increases the brightness* of the image pixel by replacing the original pixel with the paint color if the brightness of the original pixel is less than the brightness of the paint color

## **RGB Darken**

This mode *decreases the brightness* of the image by subtracting a constant value from the brightness of the original pixel. It does not depend on the color being applied

## **RGB Lighten**

This mode *increases the brightness* of the image by adding a constant value to the brightness of the original pixel. It does not depend on the color being applied

## **Difference**

This mode calculates the positive difference between the brightness of the original pixel and the brightness of the paint color, and replaces brightness information of the original pixel with this difference

## **Exclusion**

Similar to the Difference mode, with a less intense effect

## **Hue**

This method replaces the *Hue* information of the original pixel with the *Hue* information of the paint color. It preserves the *Saturation* and *Color* information of the original pixel

## **Saturation**

This method replaces the *Saturation* information of the original pixel with the *Saturation* information of the paint color. It preserves the *Hue* and *Color* information of the original pixel

## **Color**

This method replaces the *Color* information of the original pixel with the *Color* information of the paint color. It preserves the *Hue* and *Saturation* information of the original pixel

## **Luminosity**

This method replaces the *Luminance* information of the original pixel with the Luminance information of the paint color. It preserves the *Hue* and *Saturation* information of the original pixel

## **Saturate**

This method increases the *Saturation* information of the original pixel. It does not consider the saturation information of the paint color

### **De-Saturate**

This method nullifies the *Saturation* information of the original pixel, resulting into a gray scale pixel. It does not consider any information of the paint color

### **Emboss**

This method simulates a *surface texture* based on the image edges. It does not consider any information of the paint color

### **Sharpen**

This method enhances the edges of the image. It does not consider any information of the paint color

### **Soften**

This method softens the edges of the image. It does not consider any information of the paint color

### **Blur**

This method simulates a blur effect by modifying the edges. It does not consider any information of the paint color

### **Smudge**

This method simulates the effect of sliding a finger while the paint is still wet. It does not consider any information of the paint color

Related items:

[Retouching images by defining the blending mode](#)

## Opacity

You can specify the opacity of the painting tool, in addition to the opacity of the brush being used (when a brush is in use). For a very thin layer of ink (or a smaller action of the painting tool), select a small percentage for the opacity. For a thicker layer (or a stronger action of painting tool), select a high percentage.

Related items:

[Blending modes](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Auto fade

You can specify how the paint tool will fade. This will bring a more realistic behavior to the brush being used, simulating the stroke of a real brush. You have the following options:

- **Don't Fade**  
No fading occurs.
- **Transparent**  
The paint color being applied will fade to the **no color**.
- **Background**  
The color being used will fade to the background color.

If you select Transparent or Background, the fading will occur based on the value of the *steps* option.

Related items:

[Blending modes](#)

[Opacity](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Build Ink



When this button is depressed, it simulates the ink build resulting from successive brush strokes.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Wet Edges



When this button is depressed, the ink builds up along the edges of the painting tool. Applying during the same stroke pushes the edge even further.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)

## Feather

This option determines the increment amount that is automatically applied to the area being created. For instance, for a fill area, the filled area will be increased by the number of pixels defined on this option (the opacity of the feather is variable).

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

[Eraser](#)



# Anti Aliasing



Minimize the effect of jagged lines on the filled area.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Fill style](#)


[Paper texture](#)

[Eraser](#)

## Fill style

The Fill style drop list box of the **Fill** tool allows you to specify how the paint should be applied to the image. In some cases, instead of paint colors, an image, a gradient, or a pattern is used.

Select the fill style from the drop list box.

You can set the properties for each of the fill styles available by using the *Fill Options* dialog. You can invoke this dialog by clicking on the fill style options button  on the Draw Options toolbar.

The only mode that works with palette-based images is **Solid**.

For details on the Fill style, see [Understanding the Fill styles for the Fill tool](#).

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Paper texture](#)

[Eraser](#)

## Paper texture

This option allows you to specify a texture for the paper. For instance, when you select triangles, it simulates the painting over a surface that is covered by triangles, reflecting the saliences of the texture being used.

For more information, see :  
[Creating New Paper Textures](#)

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Eraser](#)

## Creating New Paper Textures

You can add new textures for use with LView Pro painting operations.

Paper textures are stored in texture files, in the Textures folder, located in the folder where LView Pro was installed. Texture files are in Windows Bitmap format, using the extension "tex". LView Pro can read these files for viewing or editing, although it is not recommended that you change them directly or their original contents will be lost.

In addition to being stored in Windows Bitmap files, texture images must be in palette-based format. Their color palette must contain 256 grayscale entries ranging from Black - palette entry 0 with RGB (0, 0, 0) - to White - palette entry 255 with RGB (255, 255, 255). Pixels in Texture images vary in transparency according to their color. White pixels are completely opaque, and Black pixels are completely transparent.

To create a paper texture, follow the steps below:

### 1) Create the Texture image


You can use LView Pro to paint it from scratch, to read it from an existing image file, or to scan it (or otherwise obtain it from a TWAIN compatible device). Once the image is available, you must prepare it to be used as a Texture. Because of the way transparency in Textures is implemented, you may want to use the Negative pre-defined Color Adjustment operation, if your texture is defined using dark pixels. Then, use the Gray Palette Special Effect to transform the Texture image in palette based format with the color palette described above.

### 2) Store the Texture and instruct LView Pro to use it

Once the Texture image is ready, follow the same steps as you would to create a new Pattern (see [Creating New Patterns for the Fill tool](#)). The differences are:

- Textures are stored in the Textures folder (not in the Patterns folder)
- The text file to edit is named Textures.txt (not Patterns.txt).

## Eraser

The **Eraser** tool , available on the Draw Options toolbar for the **Paintbrush**, **Airbrush**, and **Clone brush** tools removes pixels from the image. Whenever you activate the **Eraser** tool, the Color Select dialog displays a gray scale palette. The color selected from that palette defines how much pixel information will be removed from the image. The black color (RGB=0,0,0) completely removes the pixels from the image where the tool with the eraser option is applied, while the white color does not change it. When you remove the pixels of the image, the resulting displayed image is the layer background combined with the remaining pixels of the image, if any. The color of the layer background is defined by the command **File | Preferences | Layer Background**. Keep in mind that the layer background is not the same as the background color. For details, see [Work area background \(Layer Background\)](#).

When the image is saved on a format that does not support the removed pixel information, such as BMP or JPG, the saved file will have the pixels where the **Eraser** tool was applied replaced by the color of the Layer Background, during the save procedure. Reloading and changing the Layer Background does not change the pixels on those locations. However, if you save it using the LView Pro format, when you load it again and change the layer background, it reflects the new color of the layer background. The LView Pro format (.LVP) respects the “absence” (partial or full) of pixels on that location painted with the **Eraser** tool.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Fill style](#)

[Paper texture](#)

## Examples of use of the paint tools:

For more information, see :

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)


[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Using the Paintbrush tool

- 1) Select the paint-color as explained in [Choosing the paint colors](#)
- 2) Click on the **Paintbrush** tool  on the Draw toolbar
- 3) Specify the [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), [Eraser](#), [Tablet Options](#), and [Paper texture](#)
- 4) Select the brush size, from the [Brush Palette](#)
- 5) Move the mouse to the image and drag it over the area that you want to paint.

### Shift key

If you click on a point, release the mouse button, move it, then press the **Shift** key and click on the new point, a straight line will be draw connecting both points.

Related items:

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)


[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Using the Airbrush tool

- 1) Select the paint-color as explained in [Choosing the paint colors](#)
- 2) Click on the **Airbrush** tool  on the Draw toolbar
- 3) Specify the [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), [Tablet Options](#), and [Paper texture](#)
- 4) Select the brush size, from the [Brush Palette](#)
- 5) Move the mouse to the image and drag it over the area that you want to paint

### Shift key

If you click on a point, release the mouse button, move it, then press the **Shift** key and click on the new point, a straight line will be draw connecting both points.

Related items:

[Using the Paintbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)



[Using another image as continuous source for the paint \(rubber stamp\)](#)



## Using the Fill tool





The **Fill** tool operates in two stages:

- (1) determines which pixels will be painted by the fill operation
- (2) paints these pixels according to options set in the Fill Options dialog

The first stage is achieved by defining a **Match Mode** (and **tolerance**), the use of the **Merged Color Matching** button , and the **Unrestricted Fill** button  (for details, see [Advanced Color Matching](#))

The second stage is achieved by the actual **paint color**, and the options specified in the [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), [Anti Aliasing](#), [Fill style](#), and [Paper texture](#)

### Generic procedure for using the Fill tool:

- 1) Select the paint-color. For details, see [Choosing the paint colors](#)
- 2) Click on the **Fill** tool  on the Draw toolbar
- 3) Define the **Match mode** (*RGB, Hue, Brightness, none*) and the **Tolerance**  
Increase the **Tolerance** in order to fill larger areas (be careful with this method, the resulting area can be much larger than the expected one). If you want to consider the information from the other layers and its corresponding masks, click on the **Merged Color Matching** button . For details, see [Advanced Color Matching](#).
- 4) Define the enclosure range of the fill operation
  - Select the **Unrestricted Fill** button  to fill areas with pixels that match the same criteria even if they are **not contiguous** to the area where you clicked the mouse
  - Deselect the **Unrestricted Fill** button  to fill only areas that have pixels that matches the criteria and are **contiguous** to the to the area where you clicked the mouse
- 5) Set the [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), [Anti Aliasing](#), [Fill style](#), and [Paper texture](#)

The default settings are: *Normal, 100%, 0 pixels, deselect Wet Edges button, deselect Anti Aliasing button, Fill style as solid, Paper texture as no texture.*

To understand the use of each of these settings, see [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), [Anti Aliasing](#), [Fill style](#), and [Paper texture](#)

6) **Position** the mouse pointer over a point on the active image or current selection and **click** the mouse

#### REMARKS:

(1) To completely fill an area with a solid color, set the **Match mode** as *none* (the settings for **Tolerance** will not matter) and the **Fill Style** as *Solid*. If no selection area is defined, using the **Match mode** as *none* will paint the whole image with the current foreground color (if you click the primary mouse button) or with the current background color (if you click the secondary mouse button). If a selection is defined, it will paint only the selected area.

(2) The **position where you click the mouse** will define the starting point where the fill process begins. The properties of this pixel (such as RGB, Hue, or Brightness) will be used on the Advanced Color Match algorithm)

The color (or brightness) of the pixel underneath the mouse pointer is compared to neighboring pixels, in a search for matches using the [Advanced Color Matching](#) algorithm. Every time a color match is successful, neighbor pixels of the newly matched pixel are added to the search. In other words, it is the color of the pixel under the mouse pointer, together with color matching options, that determines which pixels will be painted. For details, see [Advanced Color Matching](#).

(3) If the resulting filled area is not what you expected, use the undo command, position the mouse on a new location, and repeat the process. If it still is not what was expected, change the **Tolerance** setting.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Creating New Patterns for the Fill tool

One of the Fill styles available for the **Fill** tool is the Pattern fill style. All patterns are stored in pattern files in the Patterns folder, located in the folder where LView Pro software was installed. Pattern files are in Windows Bitmap format, using the file extension “pat”. LView Pro can read these files for viewing or editing, although it is not recommended that you change them directly or their original contents will be lost.

You can add new patterns for use with the **Fill** tool. Follow the steps below.

### 1) Create the file containing the new pattern

Must be a file containing an image in Windows Bitmap format. Use LView Pro to create the image, or to read it from an existing image file, or use the [Seamless pattern](#) effect. Then, use the menu command **File | Save As** to save the file into the Patterns folder.

### 2) Instruct LView Pro to use the new pattern

You must edit the file named PATTERNS.TXT, located in the Patterns folder. This file can be edited using the Windows Notepad application. This file contains two lines of text for each pattern:

- The name of the pattern (displayed in the list of available patterns)
- The filename where the pattern image is stored

Type a name for the new pattern, and the name of the file where you saved the pattern image (no path, just the filename and extension). Make sure to enter information in that order, and not to disturb existing information. The best way to enter the new information is by adding two new lines of text at the end of the file. The next time you execute LView Pro, the new pattern will be added to the list of available patterns.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)


[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Understanding the Fill styles for the Fill tool

Click on the fill style options button  on the Draw Options toolbar for the **Fill** tool.

The *Fill options* is displayed with the following options:

### Fill options drop list box:

These options are represented by a grayscale or color thumbnail (when applicable), where the lighter area is associated to the beginning of the gradient and the darker area is associated with the end of the gradient. For instance, if the gradient selected is *Foreground to Background*, the fill style will be painted with the current foreground color associated to the lighter areas, and with the current background color with the darker areas. The options are:

#### **Solid**

Fill the area with a solid area using the color selected. No image is displayed on the **Preview** area.

#### **Pattern**

Fill the area using one of the patterns available from the drop list box. A drop list with the available Patterns is also displayed, and the **Preview** area displays the selected pattern. The available patterns are on the *Patterns* folder of the LView Pro program folder. The colors used are the colors of the pattern. The selected gradient does not affect this option. For details with patterns, see [Creating New Patterns for the Fill tool](#).

#### **Image**

Fill the area using an image from the currently open images (a drop list with the current open images on the editor is displayed) and the **Preview** area displays the selected image. One of the special effects that can be created with a selection is the creation of a seamless pattern that can be used with this option. The resulting filled area will be based on this image and it will not show the seams when tiling the image. For details, see [Seamless pattern](#). The colors used are the colors of the pattern. The selected gradient does not affect this option.

#### **Linear gradient**

Apply the selected gradient colors using a linear intensity distribution. You can define the angle of the linear gradient in relation to the vertical. The Preview area can be used to edit the fill option properties and to see the effects of the **Repeat** numeric input field.

#### **Rectangular gradient**

Same as the linear gradient, except that the distribution is over a rectangular area

#### **Diamond gradient**

Same as the rectangular gradient, except that the distribution is over a

diamond area

### **Cross gradient**

Same as the diamond gradient, except that the distribution is over a crossed area

### **Oval gradient**

Same as the cross gradient, except that the distribution is over an oval area

### **Radial gradient**

Same as the oval gradient, except that the distribution is over a radial area.

### **Grayscale gradient**

This option uses the grayscale equivalent values of the image pixels to determine the color gradient distribution. No image is displayed on the **Preview** area.

### **Shape gradient**

This option uses the pixels' distances to the shape boundary to determine the color gradient distribution. No image is displayed on the **Preview** area.

## **Vertical and Horizontal (Angle) numeric input boxes**

Some fill styles allow the settings of its originating points or angle, expressed by the numeric fields **Vertical** and **Horizontal (Angle for the Linear Gradient)**, both calculated in relation to the image dimensions (or the selection dimensions, if the **Alt** key is pressed), as described in [Localizing the Fill style](#).

## **Preview area**

Display the fill option and show where the originating point is and how the Repeat field affects the final fill option. You can edit the fill option by clicking and dragging its thumbnail on the **Preview** area or entering the numeric values that are available for each of the gradients of the **Fill** tool fill style options.

## **Gradient drop list box**

Select the gradient effect to use with the fill option. Gradients can be edited using the Gradient Editor. For details, see [Color Gradient Editor](#).

## **Gradient effect preview box**

Display the results of the selected gradient

## **Repeat**

This numeric input box defines the number of repetitions for the fill option. Even when a preview of the effect is not available, the repeat number changes the way the selected fill option and selected gradient are applied.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Fill Style – Gradients

The Fill tool can use a **gradient Fill style** to define the intensity of the colors, and a gradient color, to define the colors to be used.

When applying the **Fill** tool with one of the gradient Fill styles, the selected area is painted using the selected gradient to determine the amount of color that will be used on each pixel. The gradient operates as an intensity mask, where whiter points of the gradient will result in more effect on the selected area, while darker points will result in less effect.

For instance, using the *Linear Gradient* fill option and the gradient *Foreground-Background*, the selected area will be filled with the foreground color associated to the lighter areas, and the background color associated to the darker areas of the gradient, with all the intermediate levels being applied using the intensity variation of the gradient.

The **Fill** tool uses the opacity information of the **Global color gradient**.

For details on how to specify the gradient colors, see [Color Gradient Editor](#).

For more information, see :

[Effects of the mouse buttons on the Fill style](#)  
[Localizing the Fill style with the Alt key](#)

Related items:

[Using the Paintbrush tool](#)  
[Using the Airbrush tool](#)  
[Using the Fill tool](#)  
[Creating New Patterns for the Fill tool](#)  
[Understanding the Fill styles for the Fill tool](#)  
[Using the Pencil tool](#)  
[The Clone brush tool](#)  
[Using the Clone brush tool to copy parts of another image](#)  
[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Effects of the mouse buttons on the Fill style

When applying the **Fill** tool, with a gradient **fill style**, the tool effects will change depending on which *mouse button* you click. This happens with color gradients that have the foreground and background colors as part of its definition, or with asymmetric color gradients without the foreground and background colors. The application of the color gradient will respect the fill style gradient intensity, and will revert depending on the *mouse button* clicked.

For instance, if the fill command is issued by clicking the primary mouse button, using a color gradient that has the foreground and background colors, the filled area will have the foreground color painted on the lighter area of the gradient, changing to the background color as the gradient darkens. If the secondary mouse button is used, the foreground color will be painted on the dark areas, changing to the background color as the gradient lightens.

Related items:

[Localizing the Fill style with the Alt key](#)



## Localizing the Fill style with the Alt key

When you apply the **Fill** tool with a gradient fill style, the gradient effect is localized considering the whole area of the image, regardless of existing a selection constraining the fill or not. The gradient style will be made effective only on the selected area, but the originating point for the gradient style will be positioned considering the whole image area.

However, if you want the originating point of the gradient style to be positioned in relation to the selected area, press the **Alt** key while using one of the gradient fill styles, and the location where you click the mouse becomes the originating point of the gradient.

### NOTE

A selection must be defined in order to change the central point using the **Alt** key with the **Fill** tool.

You can edit the gradient originating point location by clicking and dragging the gradient on the preview window of the *Fill Options* dialog or entering the numeric values that are available for each of the gradients of the **Fill** tool fill style options.

Related items:

[Effects of the mouse buttons on the Fill style](#)

## Using the Pencil tool

The **Pencil** tool is similar to the **Paintbrush** tool. The **Pencil** tool does not have Wet Edges and the Build Ink options.

However, the **Pencil** tool has a unique feature that is the **Color Replacer** option. 

For more information, see :

[Understanding the Color Replacer option for the Pencil tool](#)

[Using the Color Replacer option for the Pencil tool](#)

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Understanding the Color Replacer option for the Pencil tool

The **Color Replacer** option of the **Pencil** tool is very similar to the **Paintbrush** tool, except that it only paints over pixels whose color matches one specific criterion.

There are two colors involved in the color replacing process:

- The Paint Color
- The Replaced Color

The **Replaced Color**, together with the Match Mode, defines the criterion for which pixels will be painted with the **Paint Color**, respecting the brush settings and the draw options (opacity, blending mode, etc).

You have two choices to define the color that will be replaced (Replaced Color):



- Static definition
- Dynamic definition

With the static definition, the Replaced Color does not change after you select the color and start using the **Pencil** tool. You define the Replaced Color before applying the tool.

Using the dynamic definition, the Replaced Color is constantly changing. Instead of being pre-defined as in the static definition, the Replaced Color is the color of the pixel that is underneath the center of the brush being used while you apply the **Pencil** tool with the Color Replaced option set.

To select which color to paint with (Paint Color) and which color to replace (Replaced Color), use one among the possible combinations of keyboard and mouse buttons summarized below. The replaced Color column is only constant when the Dynamic Option is not selected otherwise it will be the color of the pixel underneath the center of the brush being used.

Mouse Button	Keyboard	Paint Color	Replaced Color
Primary	---	Foreground	Background
Secondary	---	Background	Foreground

The **Color Replacer** option uses the Advanced Color Matching algorithm to match image colors to the Replacing Color. See [Advanced Color Matching](#), for details.

Note that the “None” Color Matching mode cannot be used with the **Color Replacer** option. When this mode is selected, the **Color Replacer** automatically uses the *Red, Green, and Blue* mode instead.



Related items:


[Using the Color Replacer option for the Pencil tool](#)



## Using the Color Replacer option for the Pencil tool

To use the **Pencil** tool with the **Color Replacer** option:

- 1) Select the paint color as explained in [Choosing the paint colors](#)
- 2) Click on the **Pencil** tool  on the Draw toolbar
- 3) Click on the **Color Replacer** option button  to activate it
- 4) Specify the [Blending modes](#), [Opacity](#), [Auto fade](#), [Tablet Options](#), and [Paper texture](#).
- 5) Select the brush size, from the [Brush Palette](#).
- 6) Define if the replaced color will be static or dynamically changed.

De-select the **Dynamic Color Match** button  to keep the Replaced Color always the same color (foreground or background)

Select the **Dynamic Color Match** button  to change the Replaced Color as you move the brush.

7) Define the Match mode and Tolerance

6) Click a mouse button on the active image, or current selection and drag it to replace colors.

If the **Dynamic Color Match** is not selected:

- Clicking on the Primary mouse button:  
Replaces pixels that have color matching based on the background color with the foreground color
- Clicking on the secondary mouse button  
Replaces pixels that have color matching based on the foreground color with the background color

If the **Dynamic Color Match** is selected:

- Clicking on the Primary mouse button:  
Replaces pixels that have color matching based on the center of the brush with the foreground color
- Clicking on the secondary mouse button  
Replaces pixels that have color matching based on the center of the brush with the background color

**Shortcut:** To make the **Color Replacer** option act over the whole image or selection, painting with the Paint Color all pixels currently painted with colors that match the Replacing Color, **double click** the mouse button.

Related items:

[Understanding the Color Replacer option for the Pencil tool](#)

## The Clone brush tool

The **Clone brush** tool allows you to paint one image over another image, with variable opacity. The **Clone brush** tool operates over one Source Image (the image that is to be cloned), at least one Target Image (images over which the Source Image is painted), and a choice of Clone Mode.

It also allows you to use as source a constant area, with the size of the brush. The resulting effect is the same as if a rubber stamp was being used. A better way for perform this is using the Picture Brushes. For details, see [Using the Picture Brushes](#).

There are three Clone Modes:

- **Non-aligned:**

Every time you click a mouse button to start a cloning operation, the cloning anchor point of the source image is aligned with the point where the mouse is clicked on the target image. This is useful to clone the area around the anchor point on the source image over different areas on the target image.

- **Aligned:**

The first time you click a mouse button to start a cloning operation, the cloning anchor point of the source image is aligned with the point where the mouse is clicked on the target image. Subsequent mouse clicks do not change that alignment. This is useful to keep source and target images aligned while performing more than one cloning operation.

- **Stationary:**

The anchor point at the source image becomes a source limited to the size of the brush. All subsequent strokes will paint the same information, like a stamp. When you apply the stationary mode, the Aligned/Non-Aligned mode defaults to Non-Aligned.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

[Using the Clone brush tool to copy parts of another image](#)

[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Using the Clone brush tool to copy parts of another image

1) Open two images: source and target (remark: the clone brush can also be used on the same image).

2) Click on the **Clone brush** tool  on the Draw toolbar

3) Select the Source Image for the Clone brush

Press and hold the **Ctrl** key and click either mouse button on the source image. The selected image becomes the **source** for the Clone brush, and the point where the mouse was clicked establishes the cloning **anchor point**. You can change the Source Image at any time, by repeating this operation.

4) Select a brush from the brush palette.

5) Select the **Aligned / non-aligned mode** button.  (This will deselect the **stationary mode** button)



6) Click a mouse button on the **target** image (it will become the active image) or current selection and drag it to paint.

You can draw a straight line going from the last point you painted to the current mouse position if you press the **Shift** key before clicking the mouse button.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

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[Using another image as continuous source for the paint \(rubber stamp\)](#)

## Using another image as continuous source for the paint (rubber stamp)


The best way to perform this operation is using the Picture Brushes, when the source for the duplicated image is smaller than 200 x 200 pixels. For details, see [Using the Picture Brushes](#).

You can make a brush with the same shape of the image that you want as stamp. To do that, do the following.

1) Open two images: source and target (remark: the clone brush can also be used on the same image).

2) Select the area on the source image that you want to be the stamp.


You can use any of the methods for defining a selection (for details, see [Working with Selections](#))

3) Create a new brush with the brush palette command Define Brush. 

For details, see [Creating a brush shape based on an image](#). The resulting brush will be in the shape of the selection.


4) Click on **Clone brush** tool  on the Draw toolbar

5) Select the new brush as the clone brush.

You may want to set the threshold of this new brush (double click on it) to a low value (1%) and select the Threshold mode of the brush (by clicking on the **Threshold brushes** button  on the brush palette).

5) Define the anchor point on the source image at the approximated center of the same area where you made the selection.

Press and hold the **Ctrl** key and click either mouse button on the source image. The selected image becomes the **source** for the Clone Brush, and the point where the mouse was clicked establishes the cloning **anchor point**. You can change the Source Image at any time, by repeating this operation.

6) Select the **stationary mode** button . This will deselect the **Aligned / non-aligned mode** button.



7) Click a mouse button on the **target** image (it will become the active image) or current selection and drag it to paint.

You will notice that only the selected area and the contents of where you clicked the mouse on the source image will be transferred. If you drag the mouse, the stamp will be applied according to the spacing settings of the brush (and all other settings, like blending mode, auto-fade, etc).

You can draw a straight line going from the last point you painted to the current mouse position if you press the **Shift** key before clicking the mouse button.



Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Creating New Patterns for the Fill tool](#)

[Understanding the Fill styles for the Fill tool](#)

[Fill Style – Gradients](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

[Using the Clone brush tool to copy parts of another image](#)

## Using the Picture Brushes

A Picture Brush allows you to use an image (created from a selection) as a brush. Once the picture brush is created, it can be saved as any other brush on the brush palette and used in any image. All tools that use brushes can use a Picture Brush. For instance, you can strike a path using a ball, or the image of a car.

The maximum resulting brush size is 200 x 200 pixels.

The picture brush can be used in any tool where a brush can be used.

For more information, see :

[Creating a picture brush](#)

[Using the picture brush](#)



[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)


[Saving the picture brush](#)

[How to obtain different sets of picture brushes](#)

## Creating a picture brush

- 1) Create a selection around the part of the image that you want to use as the picture brush.
- 2) If not displayed, open the Brush Palette (use the keyboard shortcut **Ctrl + Shift + B**) and move the mouse pointer over the brush palette caption
- 3) Click on the **Picture Brush** button  or click on the **Brush Palette menu** button  and select the menu topic *Picture Brush*.

If none of these options is available, it means that there is no selection defined. The new brush will be created at the end of on the Brush Palette.

- 4) Double click on the new brush or select it and click on the **Brush Settings** button  to open the Brush Settings dialog.

The resulting brush will be created using the shape and transparency of the selection. When using this brush as a painting brush, the painting will be made using the exact colors of the original selection.

When the selection area is larger than 200 x 200, the brush is created with a maximum size of 200 pixels. It will also preserve the aspect ratio of the original selection and resize it automatically.

When defining the selection to be the source of the Picture Brush, it is a good idea to use the Anti-alias command, during the selection definition, and the feather option (Selection | Edit | Feather). These options generate smoother Picture Brushes.

Related items:

[Using the picture brush](#)

[Changing the size of a picture brush](#)


[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

[How to obtain different sets of picture brushes](#)

## Using the picture brush

After the picture brush is created, you can use it as any other brush. For example, using the **Paintbrush** tool:

- 1) Click on the **Paintbrush** tool  on the Draw toolbar
- 2) Specify the [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), [Eraser](#), [Tablet Options](#), and [Paper texture](#)
- 3) Select the picture brush, from the [Brush Palette](#)
- 4) Move the mouse to the image and drag it over the area that you want to paint

There is no need to select the paint color, because the color used will be the colors from the Picture Brush. If you are painting a true-color image, it will paint with the Picture Brush colors. If you are painting a palette-based image, it will paint using the Foreground or background color and will use only the shape of the Picture Brush. If it is a gray-scale image, it will paint using the gray-scale resulting from the Picture Brush colors.

Related items:

[Creating a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

[How to obtain different sets of picture brushes](#)

## Changing the size of a picture brush

To change the size of a picture brush:

- Display the Brush Palette
- Double click on the Picture Brush you want to change the size
- Change the input box **Scale** or use the slider to change its content
- Click on the **OK** button

The new painting operations will be performed using the new brush size.

If you are using a pressure sensitive tablet, you can change the size of the brush by assigning the brush size to the pressure pen. For details, see [Using a pressure sensitive tablet with the painting tools](#).

For details on the other settings of the Picture Brushes, see [Understanding the Brush Settings options](#).

Related items:

[Creating a picture brush](#)

[Using the picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

[How to obtain different sets of picture brushes](#)

## Changing the spacing of a picture brush

To change the spacing of a picture brush:

- Display the Brush Palette
- Double click on the Picture Brush you want to change the spacing
- Change the input box **Spacing** or use the slider to change its content
- Click on the **OK** button

Simple brushes created from circles filled with gradient and used with a small spacing can produce incredible 3D effects on the painting tools and on the text striking of paths.

Related items:

[Creating a picture brush](#)

[Using the picture brush](#)

[Changing the size of a picture brush](#)

[Saving the picture brush](#)

[How to obtain different sets of picture brushes](#)

## **Saving the picture brush**

Save the picture brush as any other brush belonging to the brush palette. For details, see [Load, save, and replacing brushes](#).

Related items:

[Creating a picture brush](#)

[Using the picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[How to obtain different sets of picture brushes](#)

## How to obtain different sets of picture brushes

Please visit our web page at <http://www.lview.com>

Search or locate a link to **Picture Brushes**.

Related items:

[Creating a picture brush](#)

[Using the picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)



## Using the drawing tools

For more information, see :

[Drawing with the Line tool](#)

[Drawing with the Shape tool](#)

[Drawing with paths](#)

## Drawing with the Line tool



To use the **Line** tool, click a mouse button on the starting point of the line you would like to draw. Without releasing the button, drag the mouse pointer to the ending point of the line, and only then, release the mouse button. To select which painting color should be used:

**Foreground color:** click the primary mouse button

**Background color:** click the secondary mouse button

Options for the **Line** tool are:

### **Line**

Select the desired line width

### **Connected**

Select this option to draw a line starting at the ending point of the previous line. This option is useful to draw a sequence of connected lines.

### **Anti-Aliasing**

Click on this button to draw a smoothed line, reducing the jagged effects.

If you click the mouse, move it, and then click it again while pressing the **Shift** key, a line will be drawn connecting the points.

## Drawing with the Shape tool



To use the **Shape** tool, click a mouse button on the active image and drag it to draw the currently selected shape. When the size of the shape is reached, release the mouse button. To select which painting color should be used:

**Foreground color:** click the primary mouse button

**Background color:** click the secondary mouse button

Options for the **Shape** tool are:

### Line

Select the desired line width for the shape borders

### Shape

Select the shape you would like to draw, among: Rectangle, Oval, Rounded Rectangle, Square, Circle, and Round Square

### Filled

Select this option to fill the shape with the same color used for the border. When this option is not selected, shapes are hollow.

### Connected

Select this option to draw another shape starting at the ending point of the previous shape.


### Anti-aliasing

Click on this button to reducing the jagged effects of the shape lines.

## Drawing with paths

You can use paths as a drawing tool. For details, see [Paths as a drawing tool](#).

## Working with text

Click on the **Text** tool , on the Draw toolbar then click the mouse on the active image, where you would like to add the text.

The Add Text dialog will be displayed to allow you to type the text you would like to add. Text is created using the options currently set for the **Text** tool. Use the keys **Ctrl + Enter** to insert a new line into the text.

Text can be added to the image in two ways:

### As a new floating selection

The floating selection has the shape of the letters on the text you typed, and is filled with one of the painting colors. As a floating selection, the text can be moved, resized, transformed, and deformed. However, when you commit the selection, the pixels of the image are painted with the pixels of the letters.

### As a path

The path can also be moved, resized, transformed, and deformed, however, it is stored as a set of points, instead of a bit-map (like the selection). The resulting text, when manipulated in terms of physical dimensions and forms, has a much better quality than the text as a selection.

The **Text** tool options are:

### Font

Set this option to the font name you would like to use

### Size

Set this option to the desired (average) size of text characters



### **Bold**

Click on this button to select bold characters



### **Italic**

Click on this button to select italic characters



### **Underline**

Click on this button to select underlined characters



### **Strikeout**

Click on this button to select strikeout characters



### **Left**

Click on this button to left-justify multiple lines of text



### **Center**

Click on this button to center multiple lines of text



### **Right**



Click on this button to right-justify multiple lines of text  
**Anti-aliasing**

This option is only effective when you add the text as a selection. Click on this button to reduce the jagged lines effect.

All these options can also be modified on Add Text dialog. Changing these options on the Add Text dialog produces real time results on the image.

For more information, see :

[Entering text as path](#)

[Transforming and deforming text](#)

[Painting text entered as path with the Fill tool](#)

[Paint text entered as path with the Fill tool / Fill all sub-paths option](#)


[Applying text entered as path by painting the path with the paintbrush](#)

[Entering text as selection](#)

## Entering text as path

If you are going to transform and deform the text, enter the text as a path. The resulting text will still be a path after the transformations and deformations

To enter text information as path, do the following:


- 1) Click on the **Text** tool  on the Draw toolbar.
- 2) Select the text properties:  
Font, font size, bold, italic, underlined, strike, justification (left, right, or center) and Anti-aliasing (only for text entered as a selection)
- 3) Move and click the mouse pointer to the location where you want the text to start.  
The Add Text dialog will be displayed.
- 4) Select the *Add Text As* option as *Path*.
- 5) Type the text.


Use the keys **Ctrl + Enter** to insert a new line into the text. If you previously used the **Text** tool, the previous text will be still available there. As you type the text, or as soon as you open the dialog with previously existing text, the text will be placed on the image. It will be displayed as solid, but when you add the text as path, only the outline of the letters is displayed.

The outline of the letters displayed is a set of many sub-paths. You can perform all editing options available for paths.

## Transforming and deforming text

You can transform and deform text entered as selection or as a path. However, when you apply these operations on a text entered as a selection, the results are not the same when you use the text as a path.

Use the **Free Transformation** tool  to transform the text on a plane (for instance, a perspective transformation).

Use the **Free Deformation** tool  to deform the text in all possible ways. It can be used, for instance, to deform the text along a wave.

If you entered the text as a path, the text will be displayed as the sub-paths that create the outline of the letters.

### To transform the text:

1) Click on the **Free Transformation** tool  on the Draw toolbar.

Notice that a rectangular area will surround all the letters.

2) Move the mouse to the text area

The mouse pointer will change depending on where you position it along the text.

For details, see [Using the Free Transformation tool](#)


3) Transform the text as you wish.

4) Press the **Enter** key to confirm the transformation (in case the confirm option is checked)

The transformed text will still be a path. You can now apply it to the image.

### To deform the text:

1) Click on the **Free Deformation** tool  on the Draw toolbar.

Notice that a rectangular area will surround all the letters. This rectangular area is surrounded by a path like line, composed by anchor points, segments, etc. You may select another shape (other than the rectangular) to surround the letters, using the Free Deformation options dialog .

2) Move the mouse to the text area.

The mouse pointer will change to one of the Path pens when you position it over path components on rectangular area. You can now edit and deform the surrounding line as in any other path. For details, see [Using the Free](#)

[Transformation tool](#).

3) Deform the text as you wish.




4) Press the **Enter** key to confirm the deformation (in case the confirm option is checked)



The deformed text will still be a path. You can now apply it to the image.

## Painting text entered as path with the Fill tool






When you want to apply a text entered as a path to the image, use the same procedure for painting, filling and striking the path. For example, to lay the text by filling the letters with the **Fill** tool:

- 1) Click on the **Fill** tool  on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, fill style, application options, etc.) For details, see [Using the Fill tool](#). As you can see, you can create incredible effects in the letters, for instance, by using a gradient fill style.
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Make sure that the whole path is selected. (You can also fill only some letters using this method, and then paint others using another tool, such as the **Paintbrush** tool) For details, see [Selecting the path](#).
- 5) Click on the **Fill Path** button  on the Draw Options toolbar.

The path will be filled according to the options defined on the **Fill** tool.




## Paint text entered as path with the Fill tool / Fill all sub-paths option

When you want to apply a text entered as a path to the image, use the same procedure for painting, filling and striking the path. For example, to lay the text by filling the letters with the **Fill** tool, however, filling each sub-path (letter) with the Fill all sub-paths option:

- 1) Click on the **Fill** tool  on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, fill style, application options, etc.) For details, see [Using the Fill tool](#). As you can see, you can create incredible effects in the letters, for instance, by using a gradient fill style. Select a gradient **Fill style** and a **Global color gradient**.
- 3) Click on the **Selection Fill** tool  on the Draw toolbar. These step is important to avoid filling the internal sub-paths, such as the internal area of a letter O. The settings for the **Selection Fill** tool can also be set to produce extra effects.
- 4) Click on the **Path** tool  on the Draw toolbar
- 5) Click on the **Fill the path with the selection fill** tool  button (part of the details of the step 3)
- 6) Click on the **Fill Sub-Path** button  on the Draw Options toolbar.

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Sub-Path** button. The path will be filled using the reverse gradient being applied (if any) or the background color (if the settings of the Fill tool use the *solid Fill style*)


## Applying text entered as path by painting the path with the paintbrush



- 1) Click on the **Paintbrush** tool  on the Draw toolbar.
- 2) Define the settings for the **Paintbrush** tool (such as brush to be used, from the Brush palette, and application modes, from the Draw Options toolbar.) For details, see [Using the Paintbrush tool](#). You can define feather, wet edges, and many other application choices that will produce different text representation. You can use a custom brush to paint the letter outline with a special figure.
- 3) Click on the **Path** tool  on the Draw toolbar.
- 4) Make sure that the whole path is selected. (You can also paint only some letters using this method, and then fill others using another tool, such as the **Fill** tool) For details, see [Selecting the path](#).
- 5) Click on the **Paint Path** button  on the Draw Options toolbar.



The letters outline will be painted with the options defined.

## Entering text as selection

To enter text information as a selection, do the following:

- 1) Click on the **Text** tool  on the Draw toolbar.
- 2) Select the text properties: font, font size, bold, italic, underlined, strike, justification (left, right, or center) and Anti-aliasing (only for text entered as a selection)
- 3) Move the mouse pointer to the location where you want the text to start and click the mouse at that location.
- 4) The Add Text dialog will be displayed. Check the *Add Text As* option to *Selection*.
- 5) Type the text. Use the keys **Ctrl + Enter** to insert a new line into the text. If you previously used the **Text** tool, the previous text will be still available there. As you type the text, or as soon as you open the dialog with previously existing text, the text will be placed on the image. The letters will be painted in a solid color using the foreground color.

The resulting text is a floating selection. You can move it by clicking on the any of the selection tools (the **Shape Selection** tool  or the **Free Selection** tool ) and moving the text to any location you want.

You can also use the **Free Transformation** tool  or the **Free Deformation** tool  to change the text appearance. However, the best results are achieved when using text entered as path.

When you reach the correct location, you must apply the text to the image, using the menu command **Selection | Paste to image** (or its keyboard shortcut **Shift + V**). The text will be painted on the image. After that, use the menu command **Selection | None** (or its keyboard shortcut **Shift + N**).

## Layers and Masks

For more information, see :

[Layer palette](#)

[LView Pro file format](#)

[Masks](#)

## Layer palette

The Layer palette manages all the layers in the image. A simple image has only one layer. Each open document on LView Pro has its own layer palette.

It is a floating palette, and it can be placed at any location on the screen. It is also an auto-hide palette.

For more information, see :

[Understanding the Layer palette components](#)

# Understanding the Layer palette components

The Layer palette is composed by:

- Layer command buttons and menu
- Layer tab with the current layers of the image
- Layer sub-tabs (General, Blend Curves, Adjustments)

For more information, see :

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

[Relocating a layer inside the Layer palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining which layers will be visible](#)

[Merging layers](#)









[Copying all layers to the clipboard](#)

[Layer Background](#)

[Grouping layers](#)



## Layer command buttons and menu

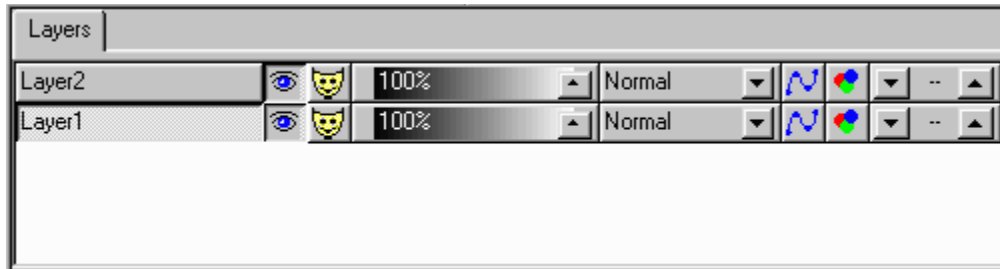
-  Keep Palette visible
-  New Layer: create a new layer
-  Insert layer from a file
-  Insert copy of current layer (clone layer)
-  Insert a layer from a floating selection
-  Delete layer
-  Open the layer background settings dialog
-  Open the layer menu

All these commands are also available from the Layer Palette menu.






Related items:

- [Layer tab with the current layers of the image](#)
- [Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)
- [To Show/Hide the Layer palette](#)
- [Defining the Layer palette visibility mode](#)
- [Viewing the layer contents inside the layer palette](#)
- [Relocating a layer inside the Layer palette](#)
- [Deleting a Layer](#)
- [Creating a Layer from a disk file](#)
- [Creating a new layer](#)
- [Copying an existing layer](#)
- [Creating a layer from a selection](#)
- [Using the Layer Mover](#)
- [Changing the size of the layer](#)
- [Changing the dimensions of the layer](#)
- [Defining which layers will be visible](#)
- [Merging layers](#)
- [Copying all layers to the clipboard](#)
- [Layer Background](#)
- [Grouping layers](#)

## Layer tab with the current layers of the image



The layer that is “close” to the eye is the top layer. In the list above, it would be Layer2. If the opacity of Layer2 is set to 100% and it has no mask, Layer1 would not be visible. The layer main tab is composed by one or more lines, corresponding to each layer, each line composed by:

- Layer name
- Layer visibility toggle (  )
- Layer mask toggle (  ) for details, see [Masks](#)
- Layer Global Opacity slider control
- Layer Blending mode drop list
- Blend curves toggle (  )
- Image / adjustment layer toggle (  /  )
- Layer grouping buttons, for details see [Grouping layers](#)

The available Blending modes for the layer are:

Normal, Dissolve, Screen, Overlay, Soft Light, Hard Light, Color Dodge, Color Burn, Darken, Lighten, Difference, and Exclusion. For details on each of these blending modes, see [Blending modes](#).

When you move the mouse pointer over the layer name area, a thumbnail of the layer is displayed besides the mouse pointer.

Related items:

[Layer command buttons and menu](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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[Grouping layers](#)

## Layer sub-tabs (General, Blend Curves, Adjustments)



Each layer has the following sub-tabs:

- General
- Blend Curves
- Adjustments

For more information, see :

[General tab of the Layer palette](#)

[Blend Curves tab of the Layer palette](#)

[Adjustments tab of the Layer palette](#)

[Controlling the global effect of the adjustment layer](#)

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

[Relocating a layer inside the Layer palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining which layers will be visible](#)

[Merging layers](#)

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## General tab of the Layer palette

The **General** tab of the layer palette is composed by:

- Layer title box
- Preserve transparency check box
- Layer animation parameters (Undraw method and display time)

Related items:

[Blend Curves tab of the Layer palette](#)



[Adjustments tab of the Layer palette](#)

[Controlling the global effect of the adjustment layer](#)

## Blend Curves tab of the Layer palette

The **Blend Curves** tab on the Layer palette defines how the layer will blend on the merged image and how the underlying layers will affect the blending.

The **Blend Curves** tab is composed by:

- A graphical interface for the blending curve of the current layer
- A graphical interface for the blending curve of the underlying layers
- **Convert to curve** button 
- **Free-hand curve** button 
- Input position on the curve (the horizontal axis), read only
- Output position on the curve (the vertical axis), read only

The left most part of the curve corresponds to the darker pixels and the right part of the curve corresponds to the lighter pixels. By default, both sides have total output, meaning that they will be blended with the image.

Reducing or modifying the curve will change the way the layer blends. For instance, lowering the left side of the curve will blend only the lighter pixels of the layer.

Related items:

[General tab of the Layer palette](#)

[Adjustments tab of the Layer palette](#)

[Controlling the global effect of the adjustment layer](#)

## Adjustments tab of the Layer palette

The Adjustments layer on the layer palette allows you to create a layer only with image adjustments, such as brightness, contrast, etc. This way the original image can be totally preserved and you can have different adjustment layers, for instance, to produce different outputs to be used on distinct devices.

The intensity of the adjustment is defined by graphical interfaces, with option for numeric input.

Among the many properties of an adjustment layer, you can change it to an image layer, then paint on it, and then return it to an adjustment layer. The painted layer becomes the mask of the adjustment layer. You can also create the mask directly, using the mask button.

The adjustment layer not only defines the global intensity of the adjustment, it also allows you to define areas that will be affected differently for more or less of the adjustment being implemented.

The **Adjustments** tab is composed by:

- List of buttons with the available adjustments:
  - Brightness
  - Contrast
  - Curves
  - Invert
  - Levels
  - Posterize
  - Threshold
- Settings on the right pane for each of the adjustments

The Adjustments buttons also have a built-in check box that allows you to implement the adjustment or not, without need to depress the button to apply or remove the adjustment on the settings of the adjustment.

All adjustment controls have a reset option.

You can also lock the sliders to change the three color-channels (R, G, and B).

Related items:

[General tab of the Layer palette](#)

[Blend Curves tab of the Layer palette](#)

[Controlling the global effect of the adjustment layer](#)

## Controlling the global effect of the adjustment layer

The adjustment layer also has a control of global opacity, as any other layer. A slider on the 0% position will result in no adjustment, while a slider on 100% will result in full implementation. Besides the global adjustment, you can also adjust each effect on the tab Adjustments of the layer palette.

Related items:

[General tab of the Layer palette](#)

[Blend Curves tab of the Layer palette](#)

[Adjustments tab of the Layer palette](#)



## To Show/Hide the Layer palette

The Layer Palette is a floating palette, with the auto-hide option

To hide/display the Brush Palette, use one of the following options:

- Use the menu command **View | Floating Palettes | Layer palette**.
- Use the keyboard shortcut **Ctrl + Shift + L** to toggle the Layer palette visibility (Show/Hide).

If the auto-hide option is set, only the caption of the Layer Palette will be displayed. When you move the mouse over the caption, the whole palette is displayed.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining which layers will be visible](#)

[Merging layers](#)

[Copying all layers to the clipboard](#)

[Layer Background](#)

[Grouping layers](#)

## Defining the Layer palette visibility mode

See [Floating palettes visibility modes](#).

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

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## Viewing the layer contents inside the layer palette

When you move the mouse pointer over the name of the layer on the layer palette, a thumbnail image of the layer is displayed besides the mouse pointer. With this resource, you can easily identify the layer contents.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Relocating a layer inside the Layer palette](#)

[Deleting a Layer](#)

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[Changing the dimensions of the layer](#)

[Defining which layers will be visible](#)

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[Layer Background](#)

[Grouping layers](#)

## Relocating a layer inside the Layer palette

You can change the layer position (the topmost layer on the list of the layer is the layer that is “close” to eye).

- 1) Select the layer that you want to by single clicking on it, not releasing the mouse
- 2) It will change to a dimmed color, denoting that is the selected layer
- 3) Drag the mouse, moving a solid line that represents the layer being moved, to a new position between the other layers.
- 4) After reaching the layer destination, release the mouse

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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[Copying all layers to the clipboard](#)

[Layer Background](#)

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## Deleting a Layer

Do one of the following:

- Use the Layer palette, select the layer and click on the **delete layer** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Delete Layer* and press the **Enter** key or click the mouse
- Use the menu command **Layer | Delete**. Make sure that you are editing the layer you want to delete

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

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## Creating a Layer from a disk file

Do one of the following:

- \* Use the Layer palette, select any layer and click on the **Insert Layer(s)** button 
- \* Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Insert Layer(s)* and press the **Enter** key or click the mouse
- \* Use the menu command **Layer | New | Insert Layer(s)**



Select the file you want to be the new layer. If the image is larger than the working area, it will be placed aligned with the upper left side of the area. The new layer will be inserted above (close to the eye) the current layer.

Related items:

[Layer command buttons and menu](#)  
[Layer tab with the current layers of the image](#)  
[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)  
[To Show/Hide the Layer palette](#)  
[Defining the Layer palette visibility mode](#)  
[Viewing the layer contents inside the layer palette](#)  
[Relocating a layer inside the Layer palette](#)  
[Deleting a Layer](#)  
[Creating a new layer](#)  
[Copying an existing layer](#)  
[Creating a layer from a selection](#)  
[Using the Layer Mover](#)  
[Changing the size of the layer](#)  
[Changing the dimensions of the layer](#)  
[Defining which layers will be visible](#)  
[Merging layers](#)  
[Copying all layers to the clipboard](#)  
[Layer Background](#)  
[Grouping layers](#)

## Creating a new layer

Do one of the following:

- \* Use the Layer palette, select any layer and click on the **New Layer** button 
- \* Use the Layer palette, click on the **Layer menu** button , choose the menu topic *New Layer* and press the **Enter** key or click the mouse
- \* Use the menu command **Layer | New | New Layer**

Define the name of the layer (name on the layer palette) and what will be the layer background (transparent, the current foreground color, the current background color, or any of the other pre-defined colors available from the drop list).

The new layer will be created above (close to the eye) the current layer.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

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## Copying an existing layer

Do one of the following:

- \* Use the Layer palette, select the source layer and click on the **Clone Layer** button 
- \* Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Clone Layer* and press the **Enter** key or click the mouse
- \* Use the menu command **Layer | New | Clone Layer**

The copied layer will be created below the source layer and will have the same name. You can use the tab “General” on the copied layer to change its name by editing the contents of the Title area.

Related items:



[Layer command buttons and menu](#)  
[Layer tab with the current layers of the image](#)  
[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)  
[To Show/Hide the Layer palette](#)  
[Defining the Layer palette visibility mode](#)  
[Viewing the layer contents inside the layer palette](#)  
[Relocating a layer inside the Layer palette](#)  
[Deleting a Layer](#)  
[Creating a Layer from a disk file](#)  
[Creating a new layer](#)  
[Creating a layer from a selection](#)  
[Using the Layer Mover](#)  
[Changing the size of the layer](#)  
[Changing the dimensions of the layer](#)  
[Defining which layers will be visible](#)  
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## Creating a layer from a selection

**IMPORTANT:** To create a layer from a selection, the selection must be floating (surrounded by a blue and gold marquee), otherwise this command will be dimmed (not available).

Do one of the following:


- \* Use the Layer palette, select the source layer and click on the **Layer from Selection** button 
- \* Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Layer from Selection* and press the **Enter** key or click the mouse
- \* Use the menu command **Layer | New | Layer from Selection**

When you have a detached selection (the selection that is surrounded by a blue and gold marquee), you can create a new layer based on this selection.

Related items:

- [Layer command buttons and menu](#)
- [Layer tab with the current layers of the image](#)
- [Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)
- [To Show/Hide the Layer palette](#)
- [Defining the Layer palette visibility mode](#)
- [Viewing the layer contents inside the layer palette](#)
- [Relocating a layer inside the Layer palette](#)
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- [Changing the size of the layer](#)
- [Changing the dimensions of the layer](#)
- [Defining which layers will be visible](#)
- [Merging layers](#)
- [Copying all layers to the clipboard](#)
- [Layer Background](#)
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## Using the Layer Mover


Click on the **Layer Mover** tool  on the Draw toolbar.

The **Layer Mover** tool allows you to move the layer over the working area.

Position the mouse over the image and drag it, to move the current layer.

If you press the **Shift** key while clicking the mouse, it will try to identify the layer that is closest to the hit point and move it. Without the **Shift** key depressed, it will move the active layer.

When you move the layer and there are no more layers below it, what you see is the background of the image.

You can also move the layer using the **Hand Scroller** tool  and pressing the **Shift** key while dragging the **Hand Scroller** tool. Notice that the mouse pointed will change to the four arrows cursor of the **Layer Mover** tool.

To move a layer in terms of its position to another layer, please see the topic [Relocating a layer inside the Layer palette](#).

If a selection is present and floating (surrounded by the blue and gold marquee), the layer mover will move the selection, instead of the layer.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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## Changing the size of the layer

You can re-size all layers or only one layer. The resize command (**Image | Resize**) has the option to change all layers, if you check the box "**Resize All Layers**". For details, see "[Changing the image](#)".

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

[Relocating a layer inside the Layer palette](#)

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## Changing the dimensions of the layer

The layer does not have the concept of dimension, only the work area. When you change the dimensions of the work area, using the menu command **Image | Redimension**, the “displayable” area of the image changes, but all layers remain with its original size. You can easily notice that by using the Redimension command to reduce the working area and then use the Layer Mover to move one of the layers. You will notice that the layer moves and parts of the layer that was not being displayed can now be displayed on the work area.

To actually remove the layer areas that are not being visible on the work area, you must use the Crop command. The crop will reduce the image and will set all layers to the same size of the working area. For details, see [Cropping the work area](#).

Related items:

- [Layer command buttons and menu](#)
- [Layer tab with the current layers of the image](#)
- [Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)
- [To Show/Hide the Layer palette](#)
- [Defining the Layer palette visibility mode](#)
- [Viewing the layer contents inside the layer palette](#)
- [Relocating a layer inside the Layer palette](#)
- [Deleting a Layer](#)
- [Creating a Layer from a disk file](#)
- [Creating a new layer](#)
- [Copying an existing layer](#)
- [Creating a layer from a selection](#)
- [Using the Layer Mover](#)
- [Changing the size of the layer](#)
- [Defining which layers will be visible](#)
- [Merging layers](#)
- [Copying all layers to the clipboard](#)
- [Layer Background](#)
- [Grouping layers](#)

## Defining which layers will be visible

You can define which layer or layers will be visible by clicking on the Layer Visibility toggle on each layer of the layer palette. When the button is depressed, the layer is visible. You can make all layers visible using the menu command **Layer | View All**. To display only the current layer, use the menu command **Layer | View Current**.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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## Merging layers

To merge layers into a single layer, use the menu command **Layer | Merge All Visible**. It will only merge the layers that are visible. To merge all layers, first use the menu command **Layer | View All**, then the command **Layer | Merge All Visible**.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

[Relocating a layer inside the Layer palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

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## Copying all layers to the clipboard

You can merge all layers and move it to the clipboard to be used as source for any **Edit | Paste** command. To copy all layers and merge then at the same time, use the menu command **Edit | Copy Merged**.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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[Merging layers](#)

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## Layer Background

To change the Layer Background, do one of the following:

- \* Open the Layer palette, select the source layer and click on the **Layer Background** button 
- \* Open the Layer palette, click on the **Layer menu** button , choose the menu topic *Layer Background* and press the **Enter** key or click the mouse
- \* Use the menu command **Layer | Layer Background**

The layer background allows you to define the color of the background of the layer. You can imagine it as the color of the paper where you are applying all the different acetates. The Layer Background is the surface that is further deep in the stack of layers. For layers that have parts without image information (transparent), that will be the information visible on these areas.

The options for the layer background dialog are:

### Select Background Color

Select the color for the Background color of the layer (do not confuse it with the Background color of the Color Selection dialog bar). You can select any of the available colors on the drop list of select “Custom” and use the custom color box to define it.

### Click to define Custom Color

Define the color of the custom color select as option for the Layer Background Color on the previous option.

### Apply these setting to all open documents check box

Use the current settings to all open documents. It is only available if there is more than one open document.

### Make these the default settings for new documents check box

Use the current settings the default settings for all new opened documents.

For more details on the layer background, see [The Work area](#).

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the layer contents inside the layer palette](#)

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[Deleting a Layer](#)

[Creating a Layer from a disk file](#)



[Creating a new layer](#)

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## Grouping layers

Layers can be grouped in 255 different groups. When layers are grouped, move operations are performed on all the layers of the group.

Layer can grouped as follow:

- Non grouped (default state)



- Grouped from one



to 255



To change the layer grouping, click on the up or down arrows until the number reaches the layer you want. The number selected will be the layer group number.

Related items:

[Layer command buttons and menu](#)

[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments\)](#)

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

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[Changing the size of the layer](#)

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## LView Pro file format

LView Pro is a loss less proprietary file format for multi layer images.

The LVP file format has the following properties:

- Saves all editing elements: layers, masks, adjustment settings, path, etc.
- Includes JPG compressed copy of merged image, for quick previewing and multiple open operation

When an image is saved using the LVP format, all the layers, masks, etc, are preserved. When you load it again, these elements are available for immediate use, on a single file. It allows non-destructive image edition and manipulation. Support for palette-based layers mixed with true-color layers is also available.

Saving in any other format will not preserve the multi-layer, except in images that support multi-frames, such as GIF. However, the layers will be cropped to the viewing area. Besides that, all other image properties, such as masks, paths, etc, are lost if not saved in LVP format.

The compressed JPG copy of merged image can be saved with different compression quality using the menu command **File | Preferences | Graphics File Formats**, tab LView Pro.

## Masks

A mask works exactly as the name implies: it masks parts of the image (or layer) when you apply the painting tools, the color changes, or any other effect that can be applied on an image. The mask protects parts of the image (or layer). The mask is semi-transparent, meaning that it not only defines the areas that will be preserved, it also defines how intense the effect will be on the areas that are not completely masked.

For more information, see :

[Working with Masks](#)

## Working with Masks

A layer mask is only effective if that layer is visible. A thumbnail of the mask is displayed on the Layer Palette when you move the mouse over the mask button of the layer. If no mask exists, it will open a pop-up menu that permits you to create a mask for that layer.

For more information, see :

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Types of masks

LView Pro can create the following masks:

- **Transparent (Show All)**

A transparent mask on a layer, when active, allows all the pixels to be displayed. The pixels that can be displayed are displayed as the actual pixels of the layer. Any red area displayed on a layer with a transparent mask is because there was no image information on that area.

- **Opaque (Hide All)**

An opaque mask on a layer, when active, blocks all pixels from that layer of being displayed. The blocking areas of the mask are displayed as red acetate.

- **Gray Values**

A gray scale mask is a mask created based on the layer contents, for instance. The resulting mask will have different intensities of red, denoting areas with different transparency. Lighter areas on the image will produce areas on the mask that have more transparency than darker areas.

- **From Selection**

A mask that is completely transparent where the selection is white and completely opaque where the selection is black, ranging between these two extremes with different levels of transparency proportional to the selection transparency.

Related items:

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)


[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Creating a mask

To create a mask for a layer, do one of the following:

- Use the menu command **Mask | New** and select the option
  - Transparent (Show All)
  - Opaque (Hide All)
  - Gray Values
  - From Selection
- Click on the **Toggle Mask** button  on any layer of the layer palette. If no mask exists for that layer, it will offer you the options below. If the mask already exists, this action will turn the mask on/off, not displaying the option below.
  - New Transparent Mask (Show All)
  - New Opaque Mask (Hide All)
  - New Grays Value Mask
  - New Mask From Selection

If you do not want to create a mask using one of these options, just move the mouse and click on the caption of the Layer Palette.

Related items:

[Types of masks](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Replacing the mask

To replace the mask for a layer, do the following:

Use the menu command **Mask | New** and select one of the options below:

- Transparent (Show All)
- Opaque (Hide All)
- Gray Values
- From Selection

Related items:

[Types of masks](#)

[Creating a mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

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[Removing the mask](#)



## Activating / deactivating the mask

To activate / deactivate a mask, do one of the following:

- Use the menu command **Mask | Active** and check/uncheck it
- Using the Layer Palette, press/de-press the **mask** button  of the layer you want by clicking on it. A pressed button indicates that the mask is active (and that a check mark will be displayed on the Mask | Active menu entry), while a depressed button indicates that the mask is not active.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

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[Applying the mask to the layer](#)

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## Linking the mask position and size to the image/layer

When the mask is linked to the layer, the mask position and size are modified when you change the layer position or size. To link/unlink the mask to the layer, do the following:

- Use the menu command **Mask | Linked** and check/uncheck it

For instance, if you move the layer and this option is checked, the mask is also moved with the layer. Otherwise, only the layer is moved.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Protecting the layer/image using the transparent areas of the mask

When you check the option “protecting” on the mask menu (**Mask | Protecting**), the transparent areas of the mask work as a semi-transparent selection, allowing you to apply the paintbrushes and image effects proportional to the transparency of the mask. Opaque areas of the mask will not let any of the effects to be applied on the layer.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)


[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Preserve mask transparency when changing the image layer

When you check the option “preserve” on the mask menu (**Mask | Preserve**), the mask transparency is not modified by the new operations performed on the layer. If this option is not checked, and the mask is Active, any painting operation on the layer will change the mask transparency (you can see the changed mask using the Layer Palette and positioning the mouse pointer over the **mask toggle** button , to display the mask thumbnail).

In other words, the painting operations are performed only over pixels that already have image information.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Displaying the mask together with the image

To display the mask with the image, the layer must be visible and you check the menu option **Mask | Visible**. This is not the same as the active button. The mask may be active and not visible.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

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[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Inverting the mask transparency

To invert the mask transparency, use the menu command **Mask | Invert**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

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## Painting directly on the mask

The mask can be painted as a gray scale image using the option **Mask | Paint On**. With this option selected, the title bar or caption of LView Pro display "{MASK}" besides the layer name, denoting that the next operations (painting, etc) will be performed on the mask. The **Color Select dialog bar** changes to a gray scale palette, because masks are 8 bit palette images.

Painting with white makes the mask transparent, while painting with black makes it opaque. Any intermediate values will produce semi-transparent areas on the mask. When you paint it transparent, you expose the layer image.

If the **Paint On** option is on, all paint tools actions will be performed on the mask, instead of being performed on the image.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

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[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Creating a selection from a mask

You can transform the current mask into a selection, preserving all the semi-transparency properties of the mask and transferring it to the selection. Use the menu command **Mask | To Selection**. You can the resulting selection delimited by the marquee that is displayed around the selection, and you can copy it to the editor, using the keyboard shortcut **Shift + E**, or **Selection | Copy to editor**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

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## Saving a mask to disk

You can save a mask to the disk by first converting it to a selection (using the command **Mask | To Selection**) and then the menu command **Selection | Save As**.

When you save the image with format LVP, the masks of all layers are saved automatically.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

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[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

## Retrieving a mask from the disk

You can retrieve a mask saved as a selection by using the menu command **Selection | Open** and then the menu command **Mask | New | From Selection**.

This is not necessary if you are using the format LVP.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

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[Applying the mask to the layer](#)

[Removing the mask](#)

## Applying the mask to the layer

When you no longer want to use the mask and want to commit the changes, use the menu command **Mask | Apply and remove**. This command will remove the mask also.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

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[Removing the mask](#)

## Removing the mask

When you no longer want to use the mask and do not want to apply it, use the menu command **Mask | Remove**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating / deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

## Image Frames and Animation

LView Pro offers complete support for the creation, editing and previewing of multi-frame images, for the purpose of animation. Multi-frame images are popular on Web graphics publishing, and use the GIF89a graphics file format. At the moment of writing, GIF89a is the only multi-frame image format (aside from movie type formats, like AVI) used for image frame animation. The multi-frames images in LView Pro are now implemented using layers. On this topic, references to layer and frame are made indistinctively.

Animated images are often used on Internet Web pages. LView Pro can create animated images from existing image files (each image file is used to define one frame of the animation) or from scratch.

The menu command **Image | Animation** is only enabled when you have an image with more than one frame (or layer).

For more information, see :

[Creating animated images](#)

## Creating animated images

The basic procedure for creating animated images is:

- Create the different layers using the layer palette
- Set the global animation options with the menu command **Image | Animation**.
- Save the file using a file type that supports multi-frames and animation

The only graphics file format used for Web animation (aside from movie formats, such as AVI) is CompuServe's GIF, using its GIF89a format version. When the image frames are created, make sure to save the image using this format with the menu command **File | Save As**.

For more information, see :

[Using the Layer Palette to create the image frames](#)

[Animating the frames](#)

[Defining global animation options](#)

[Navigating among frames](#)

## Using the Layer Palette to create the image frames

The Layer Palette provides all resources for managing and creating the different frames, allowing you to add, clone, and delete frames from the active image. A number of other operations related with image frames are also available.

For more information, see :

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Changing the dimensions of the frame](#)

[Defining which frames will be visible](#)

[Merging frames](#)

[Multi framed image Background](#)

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## To Show/Hide the Layer palette

The Layer Palette is a floating palette, with the auto-hide option

To hide/display the Brush Palette, use one of the following options:

- Use the menu command **View | Floating Palettes | Layer palette**.
- Use the keyboard shortcut **Ctrl + Shift + L** to toggle the Layer palette visibility (Show/Hide).

If the auto-hide option is set, only the caption of the Layer Palette will be displayed. When you move the mouse over the caption, the whole palette is displayed.

Related items:

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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## Defining the Layer palette visibility mode

The Layer Palette can be visible in two modes:

- Full visibility
- Caption visibility

You select the full visibility mode by clicking on the **Keep Windows Visible** button. 

When the palette is in **full visibility** mode, as another window becomes active, the palette remains displayed in full, with its caption, the buttons, and the brush area. It changes its contents to reflect the layer structure of the new image, but it does not hide.

When the palette is in **caption visibility** mode, as another window becomes active, the palette is reduced to its caption only and the caption is reduced in width. Based on its location in reference to the center of the work area, the caption is reduced to the left or to the right of the palette. You can display its full information by just moving the mouse over any part of the caption, and after you perform the actions, as soon as another window becomes visible, the palette returns to the caption visibility mode.

Related items:

[To Show/Hide the Layer palette](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

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[Moving the frame in relation to the viewing area](#)

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## Viewing the frame contents inside the layer palette

When you move the mouse pointer over the name of the frame on the layer palette, a thumbnail image of the frame is displayed besides the mouse pointer. With this resource, you can easily identify the frame contents.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

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## Changing the frames order inside the Layer palette

You can change the frame order (the topmost layer on the list is the layer that is displayed by last, the bottommost is the first frame to be displayed).

- 1) Select the frame that you want to by single clicking on it, not releasing the mouse
- 2) It will change to a dimmed color, denoting that is the selected frame
- 3) Drag the mouse, moving a solid line that represents the frame being moved, to a new position between the other frames.
- 4) After reaching the layer destination, release the mouse. The selected frame will be placed between the two frames.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

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## Deleting a Frame

Do one of the following:

- Use the Layer palette, select the layer and click on the **delete layer** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Delete Layer* and press the **Enter** key or click the mouse
- Use the menu command **Layer | Delete**. Make sure that you are editing the layer you want to delete

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame display time](#)

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## Creating a Frame from a disk file

Do one of the following:

- Use the Layer palette, select any layer and click on the **Insert Layer(s)** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Insert Layer(s)* and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Insert Layer(s)**

Select the file you want to be the new frame. If the image is larger than the working area, it will be placed aligned with the upper left side of the area. The new frame will be inserted above the current frame (later in exhibition).

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a new frame](#)

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## Creating a new frame

Do one of the following:

- Use the Layer palette, select any layer and click on the **New Layer** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *New Layer* and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | New Layer**

Define the name of the frame (name on the layer palette) and what will be the layer background (transparent, the current foreground color, the current background color, or any of the other pre-defined colors available from the drop list).

The new layer will be created above the current layer (later in exhibition).

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Copying an existing frame](#)

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## Copying an existing frame

Do one of the following:

- Use the Layer palette, select the source layer and click on the **Clone Layer** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Clone Layer* and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Clone Layer**

The copied layer will be created below the source layer (prior in exhibition) and will have the same name. You can use the tab “General” on the copied layer to change its name by editing the contents of the Title area.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

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## Creating a frame from a selection

### NOTE

To create a layer from a selection, the selection must be floating (surrounded by a blue and gold marquee), otherwise this command will be dimmed (not available).

Do one of the following:

- Use the Layer palette, select the source layer and click on the **Layer from Selection** button 
- Use the Layer palette, click on the **Layer menu** button , choose the menu topic *Layer from Selection* and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Layer from Selection**

When you have a detached selection (the selection that is surrounded by a blue and gold marquee), you can create a new layer based on this selection. The new frame will be created above the current frame (later in exhibition)

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

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## Moving the frame in relation to the viewing area


Click on the **Layer Mover** tool  tool on the Draw toolbar.

The **Layer Mover** tool allows you to move the frame over the working area.

Position the mouse over the image frame and drag it, to move the current frame.

If you press the **Shift** key while clicking the mouse, it will try to identify the layer that is closest to the hit point and move it. Without the **Shift** key, it will move the active frame.

When you move the frame and there are no more frames below it, what you see is the background of the image.

You can also move the frame using the **Hand Scroller** tool  and pressing the **Shift** key while dragging the **Hand Scroller** tool. Notice that the mouse pointed will change to the four arrows cursor of the **Layer Mover** tool.

To move a frame in terms of its position to another frame, please see the topic [Changing the frames order inside the Layer palette](#)

If a selection is present and floating (surrounded by the blue and gold marquee), the layer mover will move the selection, instead of the frame.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

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## Defining the frame undraw method

- Use the Layer Palette, click on the layer you want and select the General tab
- Click on the drop list box “Undraw” to specify the undraw method to select the action that should be taken when the current frame’s duration expires, and the animation advances to the next frame. Available undraw methods are:

### Undefined

This method leaves the undraw decision to the software performing the animation. That software decides what to do when advancing to the next frame. LView Pro uses the **Leave** method when the **Undraw Method** is set to for **Undefined**

### Leave

The image is not changed.

### Restore Background

The area painted with the current frame is filled with nothing, displaying the Layer Color Background.

### Restore Previous

The area painted with the current frame is restored to its previous contents (the image that was displayed before the current frame was painted)

Check the box “Preserve Transparency” to activate transparent color processing for the current frame. When this option is selected, transparent pixels in the current frame (pixels that are painted with the currently selected transparent color) are not displayed during the animation. This option is useful for frames that contain non-rectangular images.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

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## Defining the frame display time

- Use the Layer Palette, click on the layer you want and select the General tab
- Enter the duration in 1/100 of second. For a one second duration, enter 100.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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## Changing the size of the frame

You can re-size all frames or only one frame. The resize command (**Image | Resize**) has the option to change all frames, if you check the box “**Resize All Layers**”. For details, see “[Changing the image](#)”.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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## Changing the dimensions of the frame

The frame does not have the concept of dimension, only the work area. When you change the dimensions of the work area, using the menu command **Image | Redimension**, the “displayable” area of the image changes, but all frames remain with its original size. You can easily notice that by using the Redimension command to reduce the working area and then use the Layer Mover to move one of the frames. You will notice that the frame moves and parts of the frame that was not being displayed can now be displayed on the work area.

To actually remove the frame areas that are not being visible on the work area, you must use the Crop command. The crop will reduce the image and will set all layers to the same size of the working area. For details, see [The Work area](#).

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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## Defining which frames will be visible

You can define which frame or frames will be visible by clicking on the Layer Visibility  toggle on each layer of the layer palette. When the button is depressed, the frame is visible. You can make all layers visible using the menu command **Layer | View All**. To display only the current frame, use the menu command **Layer | View Current**.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

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## Merging frames

To merge frames into a single frame, use the menu command **Layer | Merge All Visible**. It will only merge the layers that are visible. To merge all frames, first use the menu command **Layer | View All**, then the command **Layer | Merge All Visible**.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

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## Multi framed image Background

To change the Frame Background, do one of the following:

- Open the Layer palette, select the source layer and click on the **Layer Background** button 
- Open the Layer palette, click on the **Layer menu** button , choose the menu topic *Layer Background* and press the **Enter** key or click the mouse
- Use the menu command **Layer | Layer Background**

The layer background allows you to define the color of the background of the frames. You can imagine it as the color of the paper where you are applying all the different acetates. The Layer Background is the surface that is further deep in the stack of layers. For frames that have parts without image information (transparent), that will be the information visible on these areas.

The options for the layer background dialog are:

- **Select Background Color**  
Select the color for the Background color of the layer (do not confuse it with the Background color of the Color Selection dialog bar). You can select any of the available colors on the drop list of select “Custom” and use the custom color box to define it.
- **Click to define Custom Color**  
Define the color of the custom color select as option for the Layer Background Color on the previous option.
- **Apply these setting to all open documents** check box  
Use the current settings to all open documents. It is only available if there is more than one open document.  
**Make these the default settings for new documents** check box Use the current settings the default settings for all new opened documents.

Related items:



[To Show/Hide the Layer palette](#)  
[Defining the Layer palette visibility mode](#)  
[Viewing the frame contents inside the layer palette](#)  
[Changing the frames order inside the Layer palette](#)  
[Deleting a Frame](#)  
[Creating a Frame from a disk file](#)  
[Creating a new frame](#)  
[Copying an existing frame](#)  
[Creating a frame from a selection](#)  
[Moving the frame in relation to the viewing area](#)  
[Defining the frame undraw method](#)  
[Defining the frame display time](#)  
[Changing the size of the frame](#)

[Changing the dimensions of the frame](#)  
[Defining which frames will be visible](#)  
[Merging frames](#)  
[Grouping frames](#)

## Grouping frames

Frames can be grouped in 255 different groups. When layers are grouped, move operations are performed on all the frames of the group. This is a very useful tool when you need to relocate a complete set of frames that are related, in relation to the viewing area.

Frames can be grouped as follow:

- Non grouped (default state) 
- Grouped from one  to 255



To change the layer grouping, click on the up or down arrows until the number reaches the layer you want. The number selected will be the layer group number.

Related items:

[To Show/Hide the Layer palette](#)

[Defining the Layer palette visibility mode](#)

[Viewing the frame contents inside the layer palette](#)

[Changing the frames order inside the Layer palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Changing the dimensions of the frame](#)

[Defining which frames will be visible](#)

[Merging frames](#)

[Multi framed image Background](#)

## **Animating the frames**

Use the menu command **Image | Animate**, or its keyboard shortcut, the **keyboard spacebar**

Use this command to start/stop animating the active image.

This command is available when the active editor is the image editor and when the active image has more than one frame.

## Defining global animation options

Use the menu command **Image | Animation**.

The following options can be set using this dialog:

### **Count**

Select the number of times the animation should loop. Select **0** to avoid looping: animation will be executed only once from the first to last frame.

### **Forever**

Check this option to loop forever. When this option is not checked, the image will loop **Count** times.

## **Navigating among frames**

Use the Layer Palette and click on the frame you want, or use the following keyboard shortcuts:

This command is available when the active editor is the Image Editor and when the active image has more than one frame.

### **Keyboard shortcuts:**

**Alt + Page Up:** Goto previous frame

**Alt + Page Down:** Goto next frame

**Alt + Home:** Goto first frame

**Alt + End:** Goto last frame

# Saving Images

For more information, see :

[Saving an image file](#)

[Closing an image file](#)

[File Save Dialog Options](#)

[Deleting an image file](#)

[Saving an image in a different file format](#)

## Saving an image file

Use the menu command **File | Save** or its keyboard shortcut **Alt + F + S**.

Use this command to save the active image to its current name and directory. When you save an image for the first time, LView Pro displays the Save As dialog box so you can name your image. If you want to change the name and directory of an existing image before you save it, choose the menu command **File | Save As**. You can also specify the file type, or the file format. For details, see [File Save Dialog Options](#).

If the image file has already been saved, the next **Save** command will not prompt for a name and will overwrite the file on disk.

If you want to save the image with a different name, use the menu command **File | Save As**.

To save an image file with a different file type, see [Saving an image in a different file format](#).

To save files when using OLE2, see [Saving an image when using OLE2](#).


If you are saving an image that has multi-layers, paths, and you use the LVP file format (see [LView Pro file format](#)) all these elements are preserved. However, when you save the image using any other format, the program will prompt you if you want to save the image flattening all the layers and applying all the masks as a single layer image.



## Closing an image file

Use the menu command **File | Close** to close all windows containing the active document, image or catalog. You can also use the keyboard shortcut **Ctrl + F4**.

LView Pro suggests that you save changes to your image before you close it. If you close an image without saving, you lose all changes made since the last time you saved it.

You can also use the control menu topic *Close* by clicking on icon  of the caption bar (or title bar) and selecting *close* from the list.

## File Save Dialog Options

LView Pro provides the following options and commands when saving a file:

### Save In

Enter the File folder where you want to save the image.

### File Name

Enter the file name (with or without extension). LView Pro will use the file extension specified in the *Save as Type* option

### Save as Type

Select the file type extension from the drop list box. For a list of available types, see [File Formats](#).

### Files list

Display a list of the files on that folder, using the *Save As Type* option to identify which files to display, combined with the file name, when using wildcards (\* and ?).

### Save button

Click on this button to save the file to the disk.

### Cancel button

Click on this button to leave the dialog without saving the file.

### Preview Window

Displays a snapshot of the file that you are saving

### Preview images options

Defines how you want to preview the image. Options are *In Color*, *In Grayscale*, and *No Preview*.

### Next time default to the same Directory check box

Check this box if you want LView to open the save dialog using the same folder defined on the last save operation.

### Next time default to the same File Type check box

Check this box if you want LView to open the save dialog using the same file extension on the *Save as Type option* as defined on the last save operation.

### File Type Options button

Click on this button to define options for the file type. For details, see [File Formats](#).

### Color Conversion

Open the color conversion on save dialog. For details, see [File | Preferences | Color Reductions](#)

### Windows options

**Up one level**

Move the current directory up one level.

**Show desktop**

Display the machine desktop.

**Create new folder**

Creates a new folder and allows you to enter the new folder name. Click on the newly created folder to move the current directory to that folder. All subsequent operations will be performed on the current directory that will be the new folder.

**Show file names as list**

Display the file names as a list. More files can be displayed using this format without the need for scrolling.

**Show file names with details**

Display the file name as a detailed list, including Size, Type, Date, and Attributes. You can sort the list by the caption description by clicking on any of the captions. The displayed list will be sorted using that information. Click again to revert the sort order.

## Deleting an image file

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

This command is available when editing an existing image or catalog. Use it to delete the file corresponding to the image or catalog. This command works with the file delete options set for the Windows' recycling bin.

## **Saving an image in a different file format**

When you use the *Save* command for the first time or you use the *Save As* command, LView Pro allows you to define the file type. After the file type is defined, LView Pro performs all the necessary adjustments for saving the file with the new format. You can set the file properties for one specific file clicking on the **File Type Options** button. For details, see [File Save Dialog Options](#).

## Working with multiple image files

While each of LView Pro's Image Editor windows work with a single image, the other LView Pro editors work with groups of images. The Image File Browser functions like a Windows Explorer for image files, featuring a quick image preview area. The Multiple Open documents (see below) manage and manipulate groups of images for presentation or specialized processing. Lastly, the Image Catalog provides an efficient way to manage an image database.

The main goal of LView Pro's Multiple Open documents is to automate lengthy and time consuming tasks, by processing groups of images based on carefully selected factory default settings and/or user customized options.

For instance, the Web Gallery Builder is a turnkey professional web publisher for image related sites. While extremely easy to use, it has the flexibility to produce pages customized to individual user needs. Image Web site creation through alternative methods, such as using traditional Web publishing tools, would require individual image and web page creation, a much slower and error prone approach.

This version of LView Pro offers the following multiple image file manipulation editors:

LView Pro has the following multiple image files manipulation resources:

- [Image File Browser](#)
- Multiple open documents
  - [Multiple Open – Common components](#)
  - [Slide Show Viewer](#)
  - [Contact Sheet Builder](#)
  - [Web Gallery Builder](#)
- [Catalog Editor](#)

The **Image File Browser** and all Multiple Open Documents support drag & drop operations, for quick selection of the files and folders required for each operation, and offer Full Screen image preview capabilities (for details, see [Preview Full Screen](#)).

For more information, see :

[Image File Browser](#)

[Preview Full Screen](#)

[Multiple Open – Common components](#)

[Contact Sheet Builder](#)

[Slide Show Viewer](#)

[Web Gallery Builder](#)

[Catalog Editor](#)

## Image File Browser

LView Pro **Image File Browser** uses a Windows Explorer like interface to browse image files while displaying the images preview.

To activate the **Image File Browser** use the following options:

- The menu command **File | Browse**
- The keyboard shortcut **Ctrl + B**

The **Image File Browser** interface is composed by:

- The **Folder Name**, where the complete path of the folder being browsed is edited and displayed
- The **Folders frame**, where a tree like structure reflecting the folders structure is displayed
- The **Image Files frame**, where a list of the available image files is displayed
- The **Image File Preview frame**, that displays a preview of the selected image file

One of the most important features of the **Image File Browser** is to locate the image by previewing it with a Windows Explorer like structure and then opening the **Image Editor** using that image. It can also be used to select a list of images and create Multiple Open Documents (Contact Sheet, Slide Show, and Web Gallery). It also can be used to preview images in Full Screen mode.

For more information, see :

[Opening image files using the Image File Browser](#)

[Creating a Multiple Open Document from the Image File Browser](#)

[Previewing images in Full Screen mode](#)

[Defining how to display the folder contents file area of the Image File Browser](#)

[Organizing image files with the Image File Browser](#)

[Drag and drop operations](#)

[File and folder operations](#)

## Opening image files using the Image File Browser

You can invoke the **Image Editor** from the **Image File Browser** to edit the selected image file.

For more information, see :

[Sending a single image file to the Image Editor](#)

[Sending multiple image files to the image editor](#)



## **Sending a single image file to the Image Editor**

To open the Image Editor, select the image file name with the mouse or the cursor keys and do one of the following:

- Press the **Enter** key, or
- Double click on the file name with the mouse, or
- Right click (secondary mouse button) on the file name and select the option **Send to Image Editor** from the pop-up menu, or
- Use the menu command **Edit | Send to Image Editor**, or
- Select and drag the file to the Main Window.

Any of these options will open the Image Editor with the image file just selected.

Related items:

[Sending multiple image files to the image editor](#)

## Sending multiple image files to the image editor

- Select a list of image files (see [Selecting a list of image files](#))
- Drag and drop the list into the *Editor window* or any other area of Main Window other than the Image File Browser
- A pop-up menu will open, choose the option **New Documents**

This will open each document on the list in its own Image Editor window.

Related items:

[Sending a single image file to the Image Editor](#)

## Creating a Multiple Open Document from the Image File Browser

The **Image File Browser** can be used to create a Multiple Open document.

After you select a group of images from the area of the Files List Display of the **Image File Browser**, you may use this selection of multiple files to create one of the following Multiple Open Documents:

- Contact Sheet
- Slide Show
- Web Gallery

For details on each of these documents, see [Multiple Open – Common components](#) and [Contact Sheet Builder](#), [Slide Show Viewer](#), and [Web Gallery Builder](#).

For more information, see :

[Creating a Multiple Open Document from a list of files](#)

[Selecting a list of image files](#)

[Saving a list of image files from the Image File Browser for further use](#)

## Creating a Multiple Open Document from a list of files

After you have the files selected (see [Selecting a list of image files](#)) on the Image File Browser, you can create a multiple open document using one of the following options:

- Use the menu command **Edit | New Contact Sheet**, **Edit | New Slide Show**, or **Edit | New Web Gallery**, or
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **New Contact Sheet**, **New Slide Show**, or **New Web Gallery** from the pop-up menu, or
- **Drag and drop** the list on the *Editor window* or any area of the Main Window other than Image File Browser. A pop-up menu will be displayed. Choose **New Contact Sheet**, **New Slide Show**, or **New Web Gallery** from the pop-up menu. If one of the Multiple Open Documents is already open, you can drop the list on the Image Files area of the document.

A new window will be open with the associated Multiple Open document (For details see [Multiple Open – Common components](#)).

Related items:

[Selecting a list of image files](#)

[Saving a list of image files from the Image File Browser for further use](#)

## Selecting a list of image files

Open the Image File Browser (or use the **Add button** for Multiple Open documents) and navigate to the folder that contains the files that you want to select as a list. You can select one file or multiple files.

For more information, see :

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two files](#)

[To deselect one file from the list](#)

Related items:

[Creating a Multiple Open Document from a list of files](#)

[Saving a list of image files from the Image File Browser for further use](#)

## To select multiple files

- Click the left mouse button (primary mouse button) on the first file you want to select
- Release the mouse button
- Press the **Ctrl** key, and WITHOUT releasing it, click with the left mouse button (primary mouse button) on each other file you want to add to the selection. Each file you click on should become highlighted to indicate that was added to the selection. All the previously selected files should remain highlighted as subsequent files are added to the selection,
- After you have clicked on the last file, release the **Ctrl** key.

The list is now selected, and it is composed by the highlighted files.

Related items:

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two files](#)

[To deselect one file from the list](#)

## To select all files on the folder

Use the menu command **Edit | Select All** or its keyboard shortcut **Ctrl + A**.

Related items:

[To select multiple files](#)

[To invert the list of selected files](#)

[To select all files between two files](#)

[To deselect one file from the list](#)

## To invert the list of selected files

Sometimes when you want to select many files and the ones that you do not want selected belong to a small group, it is easier to select only the files that you do not want and then INVERT the selection.

Use the menu command **Edit | Invert Selection** or its keyboard shortcut **Ctrl + I**.

Related items:

[To select multiple files](#)

[To select all files on the folder](#)

[To select all files between two files](#)

[To deselect one file from the list](#)



## To select all files between two files

- Click the left mouse button (primary mouse button) on the first file and release the mouse button,
- Move to the last file,
- Press the **Shift** key, and WITHOUT releasing it, click with the left mouse button (primary mouse button) on the last file. All files between the first and last file will be selected.

Related items:

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To deselect one file from the list](#)

## To deselect one file from the list

- Position the mouse pointer over the file name that you want to deselect,
- Press the **Ctrl** key and WITHOUT releasing it, click with the left mouse button (primary mouse button) on the file. It will be deselected, while all other previously selected files remain highlighted, denoting that they are still selected.

Related items:

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two files](#)

## Saving a list of image files from the Image File Browser for further use

After you have the list of selected files (see [Selecting a list of image files](#)), you can save the list of files for further use by one of the multiple open documents, using one of the following options:

- Use the menu command **Edit | Save File List**, or
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **Save File List** from the pop-up menu.

Related items:

[Creating a Multiple Open Document from a list of files](#)

[Selecting a list of image files](#)

## Previewing images in Full Screen mode

LView Pro allows you to preview the image or images selected on the Image File Browser in a special mode called Full Screen.

- Use the menu command **Edit | Preview Full Screen**, or
- Click the right mouse button (secondary button) on the list and select from the pop-up menu the option **Preview Full Screen**.

For details, see [Preview Full Screen](#).

## Defining how to display the folder contents file area of the Image File Browser

Like Windows Explorer, LView Pro allows you to display the folder contents in different ways. You have the following options:

- **Large Icons:** the image files are displayed as large icons, with its name.
- **Small Icons:** the image files are displayed as small icons, with its name and arranged side by side.
- **List:** the image files are displayed as small icons, with its names arranged as a list.
- **Details:** the image files are displayed as small icons, as list of names, followed by the image file details (Size, File Type, and Date when modified).

LView Pro remembers the option that you selected. The next time that you open the Image File Browser, it will display the folder contents using this option.

## Organizing image files with the Image File Browser

Like Windows Explorer, LView Pro allows you to organize the file names (or icons, depending on the way you selected to display the folder contents).

You can organize (or sort) the folder contents using the menu command **View | Arrange Icons**.

After you select the **Arrange Icons** option, you can arrange the folder contents by one of the following criteria:

- **By Name**
- **By Type**
- **By Size**
- **By Date**

In any of the cases above, you must also select if you want it sorted in **Ascending Order** or **Descending Order**. These options can also be selected from the menu command **View | Arrange Icons**.

When using the **Details** view (see [Defining how to display the folder contents file area of the Image File Browser](#)), there is a quicker way to organize the folder contents:


Click with the left mouse button (primary mouse button) on one of the bars (Name, Size, Type, Date) of the File area.

The selected criteria will be identified by a **plus (+)** or **minus (-)** signal besides the bar name. A plus indicates **Ascending Order** and a minus indicates **Descending Order**.

## Drag and drop operations

When you have a file selected or a group of files selected you can drag and drop the files on any part of the LView Pro area (other than the area where the list was generated). LView Pro will open a pop-up menu offering options on how to open the documents.

To drag and drop a selected file list or a single file, to the following:

- Click with the right or left button of the mouse on the list,
- WITHOUT releasing the mouse, drag the mouse pointer over any part of Main Window (again, other than the area where the list was generated),
- While the list cannot be processed, the mouse pointer will display a “not allowed” symbol  denoting that the selected file (or files) cannot be dropped at that location. Drag the mouse (always without releasing the mouse) until the mouse pointer changes to an arrow point with a plus signal,
- Release the mouse button.

If it is a single file, the Image Editor will be opened with the selected file.

If it contains multiple files, a pop-up window will be displayed and it will offer the following options:

- New Contact Sheet
- New Slide Show
- New Web Gallery
- New Documents

## File and folder operations

The Image File Browser also allows you to perform multiple file and folder operations. The available options are:

- **Refresh:** to update the Folder area and the File Area
- **Rename:** to change the name of the folder or the image file
- **Delete:** to delete the folder or image file (you can also delete a list of selected files)
- **Parent Folder:** to move up one folder
- **New Folder:** to create a new folder

You can access these options using the menu command **Edit**.



## Preview Full Screen

LView Pro allows you to preview the image (or images, if a list of image files is available, not necessarily selected) in full screen. You can browse through the image files in full screen, without leaving the full screen mode. The full screen mode displays only the image area, hiding all other Windows components. You can change the image zoom and the sequence of the images.

One of the most powerful commands is the enhance command. You can define an area to be displayed in detail, and enhance it. **The results are incredible!** For details see [Enlarging and enhancing parts of the image in the Preview Full Screen](#).

With a single file or a list of multiple files do one of the following options:

- Use the menu command **Edit | Preview Full Screen**, or
- Click the right mouse button (secondary mouse button) on the selected file(s) and select **Preview Full Screen** from the pop-up menu.

Once in the Preview Full Screen mode, you can activate a pop-up menu with all the options for the full screen by clicking the right mouse button (primary mouse button) on any area of the image.

For more information, see :

[Navigating through image files during Preview Full Screen](#)

[Adjusting the image display when in Preview Full Screen mode](#)

[Enlarging and enhancing parts of the image in the Preview Full Screen](#)

[Displaying file names and paths during Preview Full Screen](#)

[Defining the order of the images on the Preview Full Screen](#)

[Opening the Image Editor from the Preview Full Screen](#)

[Exiting the Preview Full Screen mode](#)

[Keyboard shortcuts for the Preview Full Screen](#)

## Navigating through image files during Preview Full Screen

During the Preview Full Screen mode, you can navigate among the image files using the following commands:

- **Next image:** press the keyboard **Space Bar** or the **Page Down** key
- **Previous image:** press the **Page Up** key
- **Last image:** press the **End** key
- **First image:** press the **Home** key

The order that defines the image sequence is based on the **Order** option, from the Preview Full Screen pop-up menu.

## Adjusting the image display when in Preview Full Screen mode

The images being displayed in the full screen mode can be adjusted in terms of size using the following options, accessible by its associated keyboard shortcuts:

- **Zoom In:** Press the + (**plus**) key to **zoom in** the image (it will enlarge the displayed image)
- **Zoom Out:** Press the – (**minus**) key to **zoom out** the image (it will reduce the displayed image)
- **No Zoom:** Press the / (**slash**) key to **cancel any zoom** effect (the image will be displayed in its real size)
- **Fit to screen:** Press the \* (**asterisk**) key to **fit the image** to the screen size
- **Auto-Resize** options:
  - **When Larger than Screen:** Press the **R** key to **resize** the image **when it is larger** than the screen (it will reduce the image displayed to fit the screen area)
  - **Always:** press the keys **Shift + R** to **always resize** the image (larger images will be reduced, smaller image will be enlarged)
  - **Never:** press the keys **Ctrl + R** to **disable** any type of **image resizing**

A very useful command when displaying larger images is the **Enhance** command (activated by the key **H**). For details, see [Enhancing an enlarged image area](#).

For more information, see :  
[The Scroller mouse pointer](#)

## The Scroller mouse pointer



Sometimes, the image being displayed requires a display area that is larger than the screen area (for instance, when it is a large image or when it is zoomed in). When this happens, the mouse pointer changes to the scroller mouse pointer, denoting that the image is beyond the screen area. You can click the left mouse button (primary mouse button) and scroll through the image

## Enlarging and enhancing parts of the image in the Preview Full Screen

LView Pro Preview Full Screen mode allows you to enlarged an area of the image, using the zoom command or the **Define Detail Area**. However, once the area is enlarged, the information displayed is not always very clear. To solve this problem, resulting in a clear view of the enlarged area, LView Pro provides the **Enhance** command (also activated by the key **H**).

For more information, see :

[Defining a detail area of the image](#)

[Enhancing an enlarged image area](#)

[Copying the enhanced detail to the Image Editor](#)

## Defining a detail area of the image

When the Preview Full Screen mode is being used and the image is totally contained in the display area, you can define an area to be detailed and enlarged using the mouse. You can be sure if the image is totally contained in the screen area by observing the mouse pointer:

### Normal mouse pointer



When the Normal Mouse pointer is displayed, it means that the image is totally contained in the screen area.

### Scroller mouse pointer



When the Scroller Mouse pointer is displayed, it means that the screen is displaying only part of the image.

In the case of the image being totally contained in the image area (Normal Mouse pointer), you can define an area to be enlarged using the following steps:

- Click the left button of the mouse (the primary mouse button) on the approximated center of the area you want to enlarge.
- Drag the mouse and notice that a rectangular area will be defined, centered at the point where you clicked the mouse. The aspect ratio of this rectangular area is the same of the screen aspect ratio.
- Release the mouse when you have enclosed the area that you want to define and enlarge.

The enlarged area will be displayed in Full Screen mode. Notice that the mouse pointer will change to the Scroller Mouse pointer, denoting that only part of the original image is being displayed.

You can define a more detailed area using the **zoom in (+)** command to enlarge even more the detailed area, centered on where you placed the mouse.

You can now use the **Enhance** command (H) to improve the enlarged area visibility.

Related items:

[Enhancing an enlarged image area](#)

[Copying the enhanced detail to the Image Editor](#)

## Enhancing an enlarged image area

When you use the zoom command or define a detail area to be enlarged, the resulting enlarged area being displayed can be enhanced. This enhancement generates a clear image, where the visual information contained on the enlarged area can be better used and identified.

You can enhance the display area when the mouse pointer is the **Scroller mouse**

**pointer** .

You activate the **Enhance** command by pressing the key **H** or by clicking the right mouse button (the secondary mouse button) and choosing the **Enhance** option.

When you scroll the image again, the enhanced detail is lost and you must press the **H** key again.

Related items:

[Defining a detail area of the image](#)

[Copying the enhanced detail to the Image Editor](#)

## Copying the enhanced detail to the Image Editor

After you enhance the area, you can transfer the enhanced area to the Image Editor. Follow the steps below:

- Press the **Print Screen** key to paste the enhance area on the Clipboard.
- Use the keys **Alt + Tab** to switch to LView Pro.
- Use the keyboard shortcut **Ctrl + V**, to paste the enlarged area as a new image.

For more details, see [Capturing images from the video screen](#).

Related items:

[Defining a detail area of the image](#)

[Enhancing an enlarged image area](#)



## Displaying file names and paths during Preview Full Screen

During the Preview Full Screen mode, you can also display the file name and path of the image being displayed. You have the following options:

- **Don't Show:** press the **F key**, to hide the file name information.
- **File Name.Ext:** press the keys **Shift + F** to display the file name and its extension.
- **Path\Name.Ext:** press the keys **Ctrl + F** to display the complete path and the file name.

You can also select these options by clicking the right mouse button (secondary mouse button) while in the Full Screen Mode to open the Full Screen pop-up menu.

## Defining the order of the images on the Preview Full Screen

When the Preview Full Screen is invoked, the images on the list from where it was activated can be displayed using different ordering sequences. The available options are:

- **Normal:** press the **O** key to navigate through the images using the same sequence of the list
- **Inverse:** press the keys **Shift + O** to navigate through the images using the inverse sequence of the list
- **Random:** press the keys **Ctrl + O** to navigate through the images using a random order

You can also select these options by clicking the right mouse button (secondary mouse button) while in the Full Screen Mode to open the Full Screen pop-up menu.

## Opening the Image Editor from the Preview Full Screen

You can activate the Image Editor by pressing the **Enter** key while in Preview Full Screen.

You can also activate the Image Editor clicking the right mouse button (secondary mouse button) on any part of the image and choosing the **Edit** option from the pop-up menu.

## **Exiting the Preview Full Screen mode**

Press the **Esc** key to leave the Preview Full Screen mode.

## Keyboard shortcuts for the Preview Full Screen

The list below contains all the keyboard shortcuts for the Preview Full Screen mode:

<b>Enter</b>	Open the image editor with the current image
<b>Esc</b>	Exit the full screen mode
<b>Space</b>	Advance to the next image
<b>Page Down</b>	Advance to the next image
<b>Page Up</b>	Returns to the previous image
<b>End</b>	Moves to the last image
<b>Home</b>	Moves to the first image
<b>+ (Plus)</b>	Zoom In
<b>- (Minus)</b>	Zoom Out
<b>/ (Slash)</b>	Cancel any zoom effect
<b>* (Asterisk)</b>	Fit image to screen
<b>R</b>	Resize images only when larger than screen
<b>Shift + R</b>	Resize images, always
<b>Ctrl + R</b>	Cancel any type of Resize
<b>F</b>	File Name, do not show
<b>Shift + F</b>	File Name, show name and extension
<b>Ctrl + F</b>	File Name, show path, name, and extension
<b>O</b>	Display order, normal (same as the list)
<b>Shift + O</b>	Display order, inverse (based on the list)
<b>Ctrl + O</b>	Display order, random
<b>H</b>	Enhance detailed area

## **Multiple Open – Common components**

LView Pro has the following multiple open documents:

- Contact Sheet Builder
- Slide Show Viewer
- Web Gallery Builder

For more information, see :

[The file list](#)

[Opening a Multiple Open Document](#)

## The file list

The basic component of a Multiple Open document is the file list. The file list can be shared among all multiple open documents and between the Image File Browser. The list can be saved, read, merged and edited.

You can open all the available options for a file list by clicking the right mouse button (secondary mouse button) on the file list and selecting the options from the pop-up menu.

For more information, see :

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

## Creating a file list

### Using the Add button from the Multiple Open documents dialog

When this method is used, you select a folder and you can optionally select also sub-folders. This method includes all image files on the folder (and in the sub-folder if is the case) as components of the list. For details on how to include or not the sub-folders, see [File | Preferences | Multiple Open](#).

### Using the Image File Browser

The Image File Browser allows you to navigate to a folder that contains image files. You can graphically select and create a list of image files and use this list to open one of the Multiple Open Documents. For details, see [Creating a Multiple Open Document from the Image File Browser](#).

Related items:

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)



## Saving the file list to disk

You can save the file list to the disk using the following options:

- Use the menu command **Edit | Save File List**, or
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **Save File List** from the pop-up menu.

The Save button is not to be used to save only the file list.

The Save command not only saves the file list, it also saves the specifications of the multiple open document being used (Contact Sheet, Slide Show, or Web Gallery). It creates a multiple open document, not a file list. A multiple open document created by one editor can only be read by the same editor. To extract the file list from a saved multiple open document, open the document on the proper editor and then use the Save File List command as described above.

Related items:

[Creating a file list](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

## Reading a previously saved file list from the disk

To read a previously saved list, you can use the following options:

- Use the menu command **Edit | Open File List**, or
- Click with the right button of the mouse (secondary mouse button) on the Image Files area of the Multiple Open document and choose **Open File List** from the pop-up menu

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

## Merging the current file list with another list

You can include more files to the current opened file list using one of the following methods:

### Dragging and dropping a file list from the Image File Browser

Open the Image File Browser (keyboard shortcut **Ctrl + B**) and after reaching a folder that contains the files you want to add, create the list and drag it over the Image Files (also know as drag & drop target). The new list will be merged with the existing list.

### Merging a previously saved file list from the disk

- Use the menu command **Edit | Merge File List**, or
- Click the right mouse button (secondary mouse button) on the current file list on one of the Multiple Open Documents and choose the option **Merge File List** from the pop-up menu

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)


[Previewing the image files on the list in Full Screen mode](#)

## Deleting files from the list

Click the right mouse button (secondary mouse button) on the Image Files area of the Multiple Open document and choose one of the options below from the pop-up menu:

- **Remove Selected**
- **Remove All**

You can also select the files that you want to delete and click on the **Clear Selection** button.

Keep in mind that the list will not be updated on the disk, only in memory. If you want to update the list, you must use one of the methods to save the list to the disk or save the contact sheet specification file (that includes the updated file list) using the **Save to disk** button. 

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

## Updating the file list

Sometimes it is necessary to update the Image Files area because some of the files were moved or deleted. In such cases, it is a good idea to use the Refresh command. You can refresh a list using one of the following options:

- Using the keyboard shortcut **F5**, or
- Using the menu command **Edit | Refresh**, or
- Clicking the right mouse button (secondary mouse button) and choosing the **Refresh** option from the pop-up menu

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

## Sending the selected file to the Image Editor

To open the image editor, select the image file name with the mouse or the cursor keys and do one of the following:

- Double click on the file name with the mouse, or
- Right click (secondary mouse button) on the file name and select the option **Send to Image Editor** from the pop-up menu, or
- Use the menu command **Edit | Send to Image Editor**.

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Previewing the image files on the list in Full Screen mode](#)

## Previewing the image files on the list in Full Screen mode

LView Pro allows you to preview the images listed on the Image Files area of the multiple open editors (Contact Sheet Builder, Slide Show Viewer, or Web Gallery Builder) in a special mode called Full Screen.

- Use the menu command **Edit | Preview Full Screen**, or
- Click the right mouse button (secondary button) on the list and select from the pop-up menu the option **Preview Full Screen**.

For details, see [Preview Full Screen](#).

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

## Opening a Multiple Open Document

To open a Multiple Open document, use one of the following options

- Use the menu command:
  - **File | Multiple Open | Contact Sheet**
  - **File | Multiple Open | Slide Show**
  - **File | Multiple Open | Web Gallery**
- Drag and drop a list of files from the Image File Browser (for details, see [Creating a Multiple Open Document from a list of files](#)) and select one of the multiple open documents.
- Click the right button of the mouse (secondary mouse button) on a list of files on the **Image File Browser**, and select one of the multiple open documents (**New Contact Sheet**, **New Slide Show**, or **New Web Gallery**). The newly created document will be **composed only by the selected file list**.
- Click the right button of the mouse (secondary mouse button) on any file of the Image File area of one of the **Multiple Open Documents**, and select one of the new multiple open document. The newly created document will be composed by the complete file list (it will be a copy of the file list).

For more information, see :

[Using the Image File Browse to manage the creation of the Multiple Open Document](#)



## Using the Image File Browse to manage the creation of the Multiple Open Document

Based on the preferences set on **File | Preferences | Multiple Open**, the Image File Browser will be invoked to manage the creation of the image list. This is a very helpful way to compose the list because you will be able to preview the images on an Explorer like interface. For details on how to set this option, see [File | Preferences | Multiple Open](#).

## Contact Sheet Builder

A Contact Sheet is an image composed of several smaller images. The smaller images are called “thumbnails”. Contact Sheets are an efficient way of displaying image collections for review, selection, and retrieval. The LView **Contact Sheet Builder** automates the process of creating any number of contact sheets from a group of image files.

The **Contact Sheet Builder** offers various options for contact sheet creation, ranging from layout to cosmetic features. Each contact sheet is saved on a JPEG file. After creating contact sheets, the **Contact Sheet Builder** starts a **Slide Show Viewer** to facilitate user inspection of the results.

For basic components of the Contact Sheet Builder, see [Multiple Open – Common components](#).

For more information, see :  
[Contact sheet elements](#)

## Contact sheet elements


The Contact Sheet Builder is controlled by a single dialog interface.

This dialog is composed by the following areas:

**Image File** list (drag & drop target), with:


- The **Image Files** window, displaying all the files being used to build the contact sheet
- The **Preview** window that displays the selected image, if the **Preview** check box is checked
- The **Add** Button that allows you to open other folders (and sub-folders) and add the image files on these folders to the list
- The **Clear** Button, that removes all the files from the Image Files list
- The **Clear Selection** Button that allows you to remove only selected records from the list
- The display box indicating the number of images on the Image Files window or, if some of the files are selected, the number of selected files and the total number of files

**Destination Folder for Contact Sheets** (drag & drop target):

Specifies the location of the folder that contains the resulting contact sheet(s): you can browse for a folder by clicking on the **Browse Folder** button  or by dragging and dropping a folder from the Image File Browse or from the Windows Explorer. The program remembers the last folder used.

**Thumbnail specification area:**

- **Number of thumbnails on the horizontal by the number of thumbnails on the vertical:** these two input boxes allow you to specify the number of thumbnails on each page. When you change these values, the contact sheet preview area displays the modified contact sheet layout.
- **Enlarge** check box: by checking this option, the thumbnail will be enlarged to fit the whole area assigned for the thumbnail. This is useful to keep all thumbnails with the same size.
- **Crop** check box: by checking this option, the thumbnail that does not fit on the assigned thumbnail area will be created by cropping parts of the source image.
- **Rotate** check box: by checking this option, the image that generates the thumbnail can be rotated to better fit on the assigned thumbnail area.
- **Square** check box: by checking this option, the thumbnail will be constrained to a square area inside the assigned thumbnail area.
- **Buttonize** check box: by checking this option, the thumbnail will be created with a button effect, creating a nice molding effect.

- **Buttonize settings** button:  click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).
- **Filename** check box: by checking this option, the file name of the image associated to the thumbnail will also be included on the contact sheet.
- **Font drop list**: specifies what character font will be used for the filename (if checked) on the contact sheet.
- **Text Height**: specifies the height of the file name (if checked) on the contact sheet, in terms of thumbnail percentage.
- **Thumb spacing**: specifies the percentage of the thumbnail assigned area that will be used as spacing between the thumbnails. A 0% value will result in adjacent thumbnails, without any spacing between them, up to a maximum of 25% of the thumbnail area of spacing.

#### **Thumbnail tiling method (Order):**

Specifies how the thumbnails will be tiled (laid out) on the contact sheet. You can select among **Left to Right** and **Top to bottom**.

#### **JPEG compression:**

Specifies the JPEG compression Quality and if Progressive JPEG must be used.

#### **Paper size and orientation:**

The paper size can be selected from a list of commonly used paper dimensions. You can also enter a custom paper size, by selecting the paper size input box and typing the first dimension, the letter “X” and the second dimension. The resulting paper will be identified as CUSTOM. The maximum dimension of the custom paper size for both dimensions is 20 inches.

The paper orientation (Landscape check box) is not the actual paper orientation on the printer. Its basic function is to allow you to use an 8.5x11 paper size, for instance, as an 11 x 8.5 layout area (when the Landscape option is used).

#### **NOTE:**

When the actual printing is performed, you must properly set the paper orientation using the **Page Setup** command. The orientation of the paper on the Contact Sheet builder does not interfere with the orientation of the paper during the print.

#### **Resolution:**

Use this drop down input box to select the resolution that will be used for the creation of the contact sheet. You must select this value based on the output device that will be used for the contact sheet (a laser printer, or an ink jet printer, or even the screen, via a web page). Using the proper resolution (not too high) allow you to create a much smaller contact sheet file, while still producing a good quality printing.

#### **Contact sheet processing buttons:**

**Build** button

Start the building of the contact sheet. When you click on this button, the Image Files window displays a progress bar representing the process evolution. Also, the **Stop!** button is displayed, allowing you to interrupt the process. If at least one contact sheet is created, the Contact Sheet Builder will activate the **Slide Show Viewer** to display the contact sheet.

If no destination folder is defined, the **Build** button will be dimmed.

#### **Log** button

Click on this button to display the log file with the information related to the last created contact sheet. For details, see [Log file](#).

#### **Options** button

Open the Multiple Open Preferences dialog. For details, see [File | Preferences | Multiple Open](#).

#### **Defaults** button

Click on this button to restore the defaults for the contact sheet, except the file list and the Destination folder.



#### **Save contact sheet document**

Save the contact sheet elements, with its current settings, including the file list for posterior use.



#### **Read contact sheet document**

Read a previously saved contact sheet document from the disk.

## Slide Show Viewer

The Slide Show Viewer displays a group of images (slides) on screen. Slide advancement occurs automatically upon expiration of a user selectable time interval. Slides may be advanced before time expiration by using either mouse or keyboard commands. Slides are displayed in either sequential or random order.

In a Slide Show, images are displayed in a similar fashion to Full Screen image preview, a feature available on all Multiple Open documents and in the Image File Browser. In the Slide Show, the image advancement command is automated. The Slide Show is useful for automated presentations. When navigation is desired, such as retroceding to the previous image, etc., use of Full Screen image preview is indicated. For details, see [Preview Full Screen](#).

For basic components of the Slide Show Viewer, see [Multiple Open – Common components](#).

LView Pro Catalogs also offer slide show capabilities.

For more information, see :

[Slide Show Viewer elements](#)

[How to interrupt a slide show](#)

[How to advance to the next slide before the time interval is completed](#)

## Slide Show Viewer elements

The Slide Show Viewer is controlled by a single dialog interface.

This dialog is composed by the following areas:

**Image File** list (drag & drop target), with:

- The **Image Files** window, displaying all the files being used to build the slideshow
- The **Preview** window that displays the selected image, if the **Preview** check box is checked
- The **Add** button that allows you to open other folders (and sub-folders) and add the image files on these folders to the list
- The **Clear** Button that removes all the files from the Image Files list
- The **Clear Selection** Button that allows you to remove only selected records from the list
- The display box indicating the number of images on the Image Files window or, if some of the files are selected, the number of selected files and the total number of files

### Slide Show Settings:

- **Slide Order**

Specifies the sequence that will be used to order the slides

0 The options are:

- **Normal**: the images are displayed following the list order
- **Inverse**: the images are displayed in the inverse order of the list
- **Random**: the images are displayed in a random order

- **Advance Slide** time (in seconds)

Specifies the time interval between slides

0 A zero value will produce the fastest slide show, and any noticeable time between images will be only the time between image load and decompression. During the slide show presentation, you can advance to the next image before completing the time interval by pressing the keys **Enter**, **space bar**, or **Page Down**, or by clicking any of the mouse buttons.

1 **Auto repeat Slide Show after displaying last slide** check box When checked, will re-start the slide show when the last image is displayed.

- **Auto Resize Slides**

Specifies how the images will be resized during the display. The available options are:

- **Larger than Screen**: The images will be resized when they are larger than

- the screen area (it will reduce the image displayed to fit the screen area)
- **Always:** The images will be always resized (larger images will be reduced and smaller image will be enlarged).
  - **Never:** The images will never be resized. Small images will be displayed into their normal size, larger images will be displayed centered, displaying as much area available on the screen.
  - **File Names** visibility  
Defines if the image file name will be displayed or not during the slide show. The image file name is displayed at the bottom of the screen. The available options are:
    - **Don't Show:** the image file name will not be displayed
    - **File Name.Ext:** the image file name will be displayed as name and its extension (no path)
    - **Path\Name.Ext:** the image file name will be displayed with its complete path, name, and extension

### Slide Show processing buttons:

#### Start button

Starts the Slide Show presentation. You can interrupt the slide show by pressing the **Esc** key. The slide show will be cancelled and the current file on the Image Files window will be the one that was being displayed before the interruption.

#### Options button

Open the Multiple Open Preferences dialog. For details, see [File | Preferences | Multiple Open](#).

#### Defaults button

Press this button to restore the defaults for the slide show, except the file list.



#### **Save Slide Show document**

Save all the Slide Show elements, with its current settings, for posterior use. The saved document also includes the file list.



#### **Read Slide Show document**

Read a previously saved Slide Show document from the disk.



## How to interrupt a slide show

Press the **Esc** key. The slide show will be cancelled and the current file on the Image Files window will be the one that was being displayed before the interruption.

## How to advance to the next slide before the time interval is completed

Press one of the keys **Enter**, **space bar**, or **Page Down** keys, or click any of the mouse buttons to advance to the next image before completing the time interval.

### NOTE

You cannot navigate (such as return to a slide) through images during the slide show. If navigation is needed, use the Preview Full Screen mode. The Slide Show Viewer is for timely controlled unmanned displays. For details, see [Preview Full Screen](#).

## Web Gallery Builder

The Web Gallery Builder is the fastest, easiest, most configurable way to automate the process of exhibiting pictures on the Web.

With the Web Gallery Builder, you can automatically create the complete site, with an index page, and individual photo pages. All that needs to be done is select the image files and destination folder. The factory default settings produce a high quality web gallery.

A Web Gallery is composed by two types of pages:

### Index Page

The Index Page contains smaller versions of the images on the web gallery (called thumbnails). Each of the thumbnails is a link to an image page.

### Image Pages

Image Pages contain the larger versions of their corresponding Index Page thumbnails. Each image page may contain individualized image information.

All generated output is configurable, allowing customized page identity to be achieved. Several HTML and image related settings are available.

In addition to tuning HTML and image settings, Web Gallery pages may also include textual descriptions in both Index Page and Image Pages. Textual descriptions are embedded “as is” in the HTML pages, allowing the inclusion of HTML tags. For Image Pages, textual description may be global (same text for all Image Pages), localized (individual text for each page), or both (global and individualized textual information, when provided by the user).

Customization of output is achieved by pointing and clicking on a target Web output area, in the Web Gallery Builder editor.

For basic components of the Web Gallery Builder, see [Multiple Open – Common components](#).

For more information, see :

[Web Gallery Elements](#)

[Index and Image Pages - HTML components settings](#)

[Log file](#)

## Web Gallery Elements

The Web Gallery Builder is controlled by a single dialog interface.

This dialog is composed by the following areas:

**Image File** list (drag & drop target), with:

- The **Image Files** window, displaying all the files being used to create the web gallery
- The **Preview** window that displays the selected image, if the **Preview** check box is checked
- The **Add** Button, that allows you to open other folders (and sub-folders) and add the image files on these folders to the list
- The **Clear** Button, that removes all the files from the Image Files list
- The **Clear Selection** Button that allows you to remove only selected records from the list.
- The **Edit Text** Button, that allows you to create and edit a text to be associated with the image (and to be displayed on the Page Text Area). If the file does not exist, LView Pro creates and opens a file with some HTML comments and some hints for text creation
- The display box indicating the number of images on the Image Files window or, if some of the files are selected, the number of selected files over the total number of files

**Destination Web Folder** (drag & drop target):

Specifies the location of the folder that contains the resulting web pages; you can browse for a folder by clicking on the Browse Folder button (... ) or by dragging and dropping a folder from the Image File Browse or from the Windows Explorer. The program remembers the last folder used.

**Index Page Specification Area:**

This graphical interface provides a clear way to identify and understand the HTML components involved in the index page creation. Move the mouse over the shaded areas of the Index Page Specification Area to notice that the mouse pointer will indicate what area is that. To set the HTML properties of that area, click the left button of the mouse (primary mouse button). Also, over any area of the Index Page Specification Area, click the right button of the mouse (secondary mouse button) to open a pop-up menu.

The configurable HTML elements for the Index Page Specification Area are:

- Index Page **Heading**
- Index Page **Heading Table**
- Index Page **Text**

- Index Page **Thumbnails**
- Index Page **Thumbnails Table**
- Index Page **Background**

For details, see [Index and Image Pages - HTML components settings](#).

### **Image Pages Specification Area:**

This graphical interface provides a clear way to identify and understand the HTML components involved in the image pages creation. Move the mouse over the shaded areas of the Image Pages Specification Area and notice that the mouse pointer will indicate what area is that. To set the HTML properties of that area, click the left button of the mouse (primary mouse button). Also, over any area of the Image Pages Specification Area, click the right button of the mouse (secondary mouse button) to open a pop-up menu.

The configurable HTML elements for the Index Page Specification Area are:

- Image Pages **Heading**
- Image Pages **Heading Table**
- Image Pages **Text**
- Image Pages **Images**
- Image Pages **Image Table**
- Image Pages **Background**

For details, see [Index and Image Pages - HTML components settings](#).

### **Web Gallery Building options (Build)**

The Web Gallery Builder allows you to re-build only portions of the complete web outputs. This is useful when you are sure that the modification you made can be implemented by re-building only part of the web components.

#### **Open INDEX.HTM button**

This push button allows you to open the file **index.htm** by invoking the web browser you have on your system.

### **Web Gallery processing buttons:**

#### **Build button**

Start the building of the web gallery. When you click on this button, the Image Files window displays a progress bar representing the process evolution. Also, the **Stop!** Button is displayed, allowing you to interrupt the process in any part. If you press the **Stop!** Button, you will be able the detailed tasks executed by checking the log file clicking on the **Log** button.

If no destination folder is defined, the Build button will be dimmed.

#### **Log button**

Click on this button to display the log file with the information related to the last

built web gallery. For details, see [Log file](#).

### **Options** button

Open the Multiple Open Preferences dialog. For details, see [File | Preferences | Multiple Open](#).

### **Defaults** button

Click on this button to restore the defaults for the Web Gallery Builder, except the file list and the Destination folder.



### **Save Web Gallery document**

Save all the Web Gallery elements, with its current settings, for posterior use. This saved file also contains the list of image files.



### **Read contact sheet document**

Read a previously saved Web Gallery document from the disk.

## Index and Image Pages - HTML components settings

For more information, see :

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)

## Index and Image Pages Heading

This dialog allows you to enter the following three lines of information:

- **Title**
- **Photographer**
- **Date**

These lines can actually contain any kind of text, including HTML text. For instance, you can include the text below as part of the Photographer field:

```
"<a href="mailto:yourname@yourdomain.com">"
```


On the **Date** field, you can click on the **Now** button to retrieve the current system time and paste it on the **Date** field.

The options for the Heading text are:

- **Center Text check box**

Check this box to center the text on the fields.

- **Text Color Text box**

Click on the  button to open the Color Specification dialog and select a color for the text. You can also enter the color information using the color value translated to HTML color information. When selecting a color using the Color Specification dialog, the translation will be done automatically.

To reset to the starting conditions, click on the **Defaults** button.

On the *Image Pages Heading* dialog click on the **Copy From Index Page** button to use the same settings from the Index Page.

Related items:

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)




## Index and Image Pages Tables (Headings, Thumbnail, and Full Image)

These are the table specifications for the tables that surround the following components:

- The Index Page heading text information
- The Image Pages heading text information
- The Index Page thumbnails
- The full image on each image page

The following settings can be entered using this dialog:

- **Cell Spacing**
- **Cell Padding**
- **Border**
- **Background color**

Check the box Background color to use a color for the table background color. You can enter the color value on the input box or click on the  button to open the Color dialog box and select a color for the background.

- **Number of columns**

**This option only exists on the Index Page Thumbnail table**

This input box defines the number of columns of the thumbnail table. To achieve a proper table dimension, consider this information and the thumbnail dimensions, specified on the [Index Page Thumbnails](#).

To reset to the starting conditions, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)

## Index Page Text

Use this dialog to enter the optional text that will be displayed as the Index Page text. This text is created using the text information on the file “INDEX.TXT”, on the destination folder, that can be created and edited from this same dialog. The text content can be any HTML tag. For instance, to center the text, precede it “<CENTER>” and terminate it with </CENTER>.

You can choose to include or not the text from the “INDEX.TXT” file by checking the box **“Include text from file INDEX.TXT (located on destination folder)”**.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Thumbnails](#)

[Index Page Background](#)


[Image Pages Text](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)

## Index Page Thumbnails

This dialog defines the thumbnails properties for the index page. The available options are:

- **Maximum thumbnail dimensions** drop list: use this drop list to select the maximum thumbnail dimensions in pixels. For images that are smaller than the thumbnail area, see the next option.
- **Enlarge if image is smaller than max. Thumbnail dims.** check box: when the image is smaller than the available area for the thumbnail, checking this option will allow the software to enlarge the image to fit the area.
- **Use Buttonize effect** check box: check this option to produce a nice molding effect on each thumbnail.
- **Buttonize settings** button:  Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).
- **Use the File Name captions** check box: check this option to include the file name as part of the index page, below each image. The displayed name will also be a hyperlink to the image page.
- **JPEG compression:**
  - Quality:** use this input box to enter the JPEG compression factor.
  - Progressive** check box: check this box to create the thumbnails using progressive JPEG

To reset to the default factory settings, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)


[Image Pages Background](#)

## Index Page Background

See also [Image Pages Background](#).

Use this dialog to define the index page background properties. The available options are:

- **Background color**
- **Hyperlink color**
- **Visited Hyperlink Color**

Use these three input boxes (and two associated check boxes) to define the colors above. Use the check boxes to include or not the Hyperlink and Visited Hyperlink distinctive color. Click on the  button to invoke the color dialog interface. The selected color will be translated to the HTML color.

- **Background image**

**Create from INDEX.JPG (located on the destination folder)** check box

Use the image defined by INDEX.JPG on the destination folder as the background image.

**Resize image to make it at most n-by-n pixels** check box.

Checking this box will resize the image (if larger than the selected dimensions n by n) to an n x n image. If not checked, it will not resize the INDEX.JPG image on the destination folder.

**Buttonize effect** check box

Check this option to produce a nice molding effect around the background image (INDEX.JPG on the destination folder).

**Buttonize settings** button 

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

**Seamless Pattern effect** check box

Check this option to produce a seamless effect with the background image (INDEX.JPG on the destination folder).

**Opacity**

Use this input box to specify the opacity of the background image (INDEX.JPG on the destination folder). A value of 100% will produce a copy of the image. All other values will produce less opaque images for the background, reaching a total transparency (no image) when using 0%.

**JPEG quality**

Use this input box to define the JPG quality of the created background image based on the INDEX.JPG image on the destination folder.

To reset to the starting conditions, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)

## Image Pages Text

Use this dialog to enter the optional text that will be displayed for each image. This text is created using text information available on a text file (file extension: txt). The source and discrimination between the text files is defined by the following options:

- **Include text from file IMAGE.TXT (located on destination folder)**

Use this option to include the text from a file name IMAGE.TXT located on the destination folder. This text information will be displayed in all images.

- **Include corresponding TXT file (same folder as image file)**

Use this option to include the text from a file associated to each image, with name derived from the image name. These text files must be on the same folder as the image files. For instance, to include a specific text for image "Pict1.jpg", create a file named "Pict1.txt" on the same folder.

- **Include both IMAGE.TXT file and corresponding "TXT" file**

Use this option to include the text from the IMAGE.TXT file (on the destination folder) and the associated text to the image file, on the same folder as the image.

- **Don't include text**

Use this option to not include any text.

The text content can be any HTML tag. For instance, to center the text, precede it "<CENTER>" and terminate it with </CENTER>.

You can open and edit the IMAGE.TXT file by clicking on the button "**Click here to Create/Edit the file IMAGE.TXT**".

To reset to the starting conditions, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)


[Index Page Background](#)

[Image Pages Full Images settings](#)

[Image Pages Background](#)

## Image Pages Full Images settings

This dialog allows you to specify how the full images will be created on the Image web pages. The available options are:

- **Dimensions**
  - **Same as source (no resize):** no change on the image dimensions.
  - **Not Greater than** a specific size: select a maximum size and images with dimensions above that value will be resized to that specific size.
  - **Reduce dimensions to** a percentage: images will be reduced by a percentage of its original size.
- **Use Buttonize effect** check box  
Check this option to produce a nice molding effect around the image.
- **Buttonize settings** button   
Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).
- **Use File Name captions** check box  
Check this option to include the file name as part of the image page, below each image, included in the Image Table area.
- **JPEG compression**
  - **Quality:** use this input box to enter the JPEG compression factor.
  - **Progressive** check box: check this box to create the thumbnails using progressive JPEG

To reset to the factory settings, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)


[Image Pages Text](#)

[Image Pages Background](#)

## Image Pages Background

Use this dialog to define the image page background properties. The available options are:

- **Background color**
- **Hyperlink color**
- **Visited Hyperlink Color**

Use these three input boxes (and two associated check boxes) to define the colors. Use the check boxes to include or not the Hyperlink and Visited Hyperlink distinctive color. Click on the  button to invoke the color dialog interface. The selected color will be translated to the HTML color.

- **Background image**

### Background image source

You can choose one of the following options for the source of background image:

- **Create from IMAGE.JPG (located on destination folder)**

Select this option to use the same image (IMAGE.JPG) as the background of all image pages.

**Create an individual background from each image** Select this option to use the same image on the image page as the background image.

- **Don't use background images on Image pages**

Select this option if you do not want any background image on the image page.

### Resize Image to make it at most n-by-n pixels check box.

Checking this box will resize the image (if larger than the selected dimensions n by n) to an n-by-n image. If not checked, it will not resize the INDEX.JPG image on the destination folder.

### Buttonize effect check box

Check this option to produce a nice molding effect around the background image (IMAGE.JPG or each individual image based on the full image).

### Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

### Seamless Pattern effect check box

Check this option to produce a seamless effect with the background image.

### Opacity

Use this input box to specify the opacity of the background image (IMAGE.JPG or each individual image based on the full image). A value of 100% will produce a copy of the image. All other values will produce less opaque images for the



background, reaching a total transparency (no image) when using 0%.

### **JPEG quality**

Use this input box to define the JPG quality of the created background image based on the IMAGE.JPG or each individual image based on the full image.

To reset to the starting conditions, click on the **Defaults** button.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Full Images settings](#)

## **Log file**

The Web Gallery Builder and the Contact Sheet Builder log all the operations performed on a log file that can be viewed by clicking the **Log** button.

By examining the Log file, you can review all the operations performed on the creation of the specific document.

The presence of errors on the Log File does not necessarily compromises the result, however it is a good idea to review it to see the errors and how much they affected the resulting web.

The Log window is composed by:

### **Log details window**

Display all the operations performed. The number preceding all task description represents the elapsed seconds from the starting time, recorded on the beginning of the log file.

### **Close**

Close the Log Window.

### **Clear**

Clear the Log contents.

### **->Disk File**

Save the current log file being displayed to a disk file.

### **->Clipboard**

Copies the contents of the current log file being displayed to the clipboard.

## Catalog Editor

LView Pro Catalogs are useful for organizing groups of image files, performing common file operations, executing slideshow, or format conversion operations. The catalog allows you to enter description information for each record, creating a powerful image base management tool.

For more information, see :

[Creating a Catalog](#)

[Opening Catalog files](#)

[Saving Catalog files](#)

[Defining catalog properties](#)

[Selecting catalog records](#)

[Defining catalog records properties](#)

[Defining how to display catalog records](#)

[Catalog Navigation Commands](#)

[Updating a Catalog](#)

[Scan Folder](#)

[Sorting catalog records](#)

[Finding catalog records](#)

[Browsing a Catalog](#)

[Performing Slide shows](#)

[Converting File Formats](#)

[Removing catalog records](#)

[Performing File Operations](#)

## Creating a Catalog

Use the **File | New** command to create a new Catalog. Select LView Pro Catalog for the type of document to be created, and then select the filename where the new Catalog will be stored.

Then, fill out the *Catalog Properties* with options for the new Catalog. If you are creating a Catalog to perform a Slideshow or Format Conversion operation, you may not need to store Thumbnails. Preventing Thumbnail storage speeds up the creation process, and this option can always be changed in the future. You can add new folders to the list of folders that are automatically searched for files when the Catalog is updated.

## Opening Catalog files

To open an existing catalog file use the menu command **File | Catalog**. It will open the existing catalog file in a new Catalog Editor window. Multiple images and catalogs can be edited, each in its own window. Use the menu command **Window | 1,2,3 ...** to switch among the multiple opened documents.

Recently used catalog files may still be in the recently used document list, where they can be directly selected using the Recently used documents list.

## **Saving Catalog files**

Catalog files do not need saving, they are automatically updated.

## Defining catalog properties

Use this dialog to view/change the global properties associated with the active catalog. The following options can be set for the catalog:

### Filename

File name where the catalog is stored. For information only, cannot be changed.

### Auto Record Removal

Select optional update removal policies for catalog records:

#### When Image File is Deleted during catalog operation

Check to delete records when you use the Delete Files command

#### When Image File is not Found or unreadable during update

Check to delete records without image when you use the Update command

### Thumbnail Storage

Select options for thumbnail (small copies of the original image file) storage on catalog records:

#### Do not store (this can be changed later)

Check to avoid thumbnail storage. This option makes the catalog file smaller, and speeds up update operations. This may be useful if you are creating a catalog for performing slideshows or format conversion operations. You can change this option after the catalog is created.

#### Store with maximum pixel Width and Height of ...

Select the maximum dimensions of a catalog thumbnail. Smaller dimensions result in smaller catalog files.

### During Updates, scan these Folders for new/changed Image Files

Select a list of folders to be automatically scanned for new or changed image files, when you use the Update command.

### Add

Click this button to add a folder to the list.

### Remove

Click this button to remove the current folder from the list.

### Cycle back to first slide after last slide is shown

Check this box to make slideshow operations restart from the beginning after the last slide is exhibited. When this box is unchecked, slideshow operations end at the last slide.

## Selecting catalog records

### Selecting all records on the catalog

Use the menu command **Catalog | Select All**. It will set all catalog records in selected state.

### Selecting individual records on the catalog

Click with the mouse on the record.

### Selecting groups of records

Click on the initial record, move to the final record and then press the **Shift** key and click on the record. It will select all the records in between the initial and final record.

### To add a single record to a group of records

Press the **Ctrl** key and click on the record. This will include this record on the group of selected records.

See [Browsing a Catalog](#).



## Defining catalog records properties

Use this dialog to view or change properties for the selected records in the active catalog.

Most options in this dialog are for information only, and cannot be edited. When more than one record is selected when this dialog is activated, only the slideshow advancement options can be edited. This way, you can change slideshow advancement options for a group, or for all the records with a single operation.

Dialog box options:

### **Title**

The original file name associated with the catalog record

### **Folder**

The folder where the original file is stored

### **Size (KB)**

Size of the original file, in Kilobytes

### **Type**

The graphics file format of the original file

### **Dimensions**

The original image dimensions

### **Description**

Type a description of the original image file. Catalog records can be sorted by description

### **Slideshow Advancement**

#### **Interactive (after mouse click, spacebar)**

Select this option to make a slideshow operation stop after displaying the original image associated with catalog record. The slideshow will resume after the mouse button is clicked or after pressing the spacebar.

#### **Timed, after delay (seconds) of**

Select this option to make the slideshow operation display the original image associated with the catalog record and then advance to the next record after the time delay expires. Keep in mind that there are additional delays, due to the time consumed to read an image file from the disk. When timed delay is selected, the slideshow **will still advance** if you click a mouse button or key in the spacebar.

## **Defining how to display catalog records**

Use this command to change the way LView Pro displays catalog records. Options are:

- Both Thumbnail and Title (available for catalogs that store thumbnails)
- Thumbnail only (available for catalogs that store thumbnails)
- Title only
- Original image

Note that you can display the same catalog in more than one window, using different options in each window. To open a catalog in more than one window, use the New Window command

## **Catalog Navigation Commands**

You can navigate through the catalog records using the following commands:

### **During normal edition:**

- Arrow keys
- Page up and Page down keys
- Home and End keys

### **During Slideshow Operations:**

- Right arrow, spacebar and one mouse click advance to the next slide
- **Esc** key, and mouse double-clicks interrupt the slideshow

## Updating a Catalog

Select the Update command. Data stored in each catalog record is compared to the current status of the image file the record represents. If the catalog stores Thumbnails, these are updated to reflect changes made to the original image files. Folders listed in the Catalog Properties dialog are searched for new or changed image files. You can stop the Catalog update operation by selecting **Stop Update** from the Catalog menu.

## **Scan Folder**

Use this command to scan a folder for image files. New catalog records will be created to newly found files, and existing catalog records will be updated if they correspond to any files in the folder being scanned. This command is useful to introduce records for image files stored in folders that are not listed in the Catalog Properties dialog.

Several catalog operations become unavailable during the scan folder operation. While the operation is performed, the Update command in the catalog menu is renamed to Stop Update. You can the scan folder operation at anytime, by selecting Stop Update.

## Sorting catalog records

Use this dialog to sort all records in the active catalog. Note that the sort order you select does not become an attribute of the catalog. In other words, the catalog may become unsorted as new records are introduced, or as changes are made to the original image attributes used as sort keys.

Dialog box options:

### **First, Second, and Third Keys**

Select the sort keys from these lists. The second and third keys are used to break ties, and may be set to None when not needed. Available sort keys are File Title, File Pathname, Record Description, File Size, File Date, File Type, Image Area (width multiplied by height), Image Width, and Image Height.

### **Ascending**

Check this option (there is one associated with each key) to instruct LView Pro to sort the associated sort key in ascending order. When this option is unchecked, LView Pro sorts the key in descending order.

## Finding catalog records

Use this dialog box to find a record among all records in the active catalog. Records may be searched by the original filename or by their descriptive text.

Dialog box options:

### **Enter full or partial text**

Type, in full or in part, the file name or descriptive text you are trying to locate.

### **Find by Title**

Check this option to search for a file name (Title).

### **Find by Description**

Check this option to search for a record description.

### **Find**

Click this button to start the search.

You can repeat the find operation by using the menu command **Catalog | Repeat Find**.

It will repeat the find operation from the current record in the catalog, using the same options as in the last Find Record command.

## Browsing a Catalog

Use the **arrow keys** to move from one record to the other. Use the **Page Up** and **Page Down** keys, to advance or return one page at a time. The keys **Home** and **End** take you to the first and last records.

### Selecting Records

Press the **Shift** key while browsing with the keyboard to select records visited. When the **Shift** key is pressed, you can also select groups of records by clicking the mouse button on a last record of the group. Records are selected from the current one to the one you click. Press and hold the **Ctrl** key and click the mouse button on a record, to toggle its selected state.

### Moving Records

Records may be moved within the catalog to change the order of processing for slideshows or browsing operations. Click the mouse button on selected records and drag it to the position where you would like to move them. Records are moved to the position preceding the record where the mouse button is released.



## Performing Slide shows

The current version of LView has a new enhanced mode to perform slide shows, using the **Slide Show Viewer**. For details, see [Slide Show Viewer](#).

LView Pro performs Slide shows on the original image files associated with Catalog records. The quickest way to perform a slideshow, or to browse images in Full Screen mode, is to create a catalog without Thumbnails. Catalogs that are not required to store Thumbnails create and update quicker than those that do store them. Once the Catalog is created, use the Start Slideshow command.

Select the *Start Slideshow* command to start a slideshow. The original image associated with each catalog record is exhibited in Full Screen. Exit the slideshow with the **Esc** key or by double-clicking a mouse button. The order of records in a slideshow is the same as their order in the Catalog. Each catalog record determines how the slideshow should proceed after displaying its associated image. You can change record slideshow properties with the *Record Properties* command, for a single record or for multiple records. Use the *Catalog Properties* command to select if slideshow operations should cycle back to the first slide after the last one is displayed.

You can customize slide advancement using the Record Properties command for an individual record or a group of catalog records. To change the order of slides, remove slides, etc., and for a list of navigation commands, see the topics about the Catalog Editor.

## Converting File Formats

Use this command from the Catalog menu to convert the format of files in the Catalog. You must define the target graphic file format.

Dialog box options:

### Select Target File Format

Select the target image file format from the list. The image files associated with the selected catalog records will be converted to that format.

### Options

Click to configure options for the target file format.

### Overwrite Original Image Files

Select this option to overwrite the original image files with the converted files.

### Store Converted Files on Folder

Select this option to store converted files on a specified folder. Original files may still be overwritten, if they reside on that folder.

### Browse...

Click on this button to select the folder where converted files should be stored.

### Stop on errors

Check this option to make LView Pro stop the format conversion operation if an error occurs. If this option is not checked, LView Pro will proceed to convert the next file after an error occurs.

### Conversion Log

A log of the conversion operations is displayed in this window.

### Save Log

This option is available after the conversion operation is completed, and allows saving the Conversion Log into a text file.

### Start

Click on this button to start the conversion operation. During conversion, this button is renamed to Stop. Click on Stop anytime during the conversion operation and LView Pro will interrupt the conversion after finishing the conversion of the current file.

## Removing catalog records

Use the menu command **Catalog | Remove records**.

This command will remove the currently selected records from the catalog.

**ATTENTION.** Once a record is deleted, it cannot be recovered using any of the undo methods. Only the record is deleted, the original image, if present, is preserved.

## Performing File Operations

File **Rename**, **Move**, **Copy**, and **Delete** operations can be performed to the original image files associated with selected catalog Records. All File Operations are performed using the Windows shell functions, which allows them to be undone with the Windows Recycle Bin.

Select the records you would like to perform operations with (Rename operations can be performed to a single record at a time), and then use one of the following menu commands:

For more information, see :

[Rename File](#)

[Delete File\(s\)](#)

[Moving Files](#)

[Copying files](#)

## **Rename File**

Use this command to rename the original file associated with the selected record.

This command is available when a single record is selected in the active catalog.

Dialog box options:

### **Current name**

Display the current file name of the image.

### **New name**

Type the new file name for the original image.

Related items:

[Delete File\(s\)](#)

[Moving Files](#)

[Copying files](#)

## Delete File(s)

Use this command to delete the original files associated with the selected catalog records. Optionally, the records are also removed from the catalog, depending on the current settings of the Catalog Properties dialog.

This command works with the file delete options set for the Windows' recycling bin.

Do not confuse with the command Remove Records, that remove the records from the catalog, but not the files that are associated with the catalog records.

Related items:

[Rename File](#)

[Moving Files](#)

[Copying files](#)

## Moving Files

Use this command to move the original files corresponding to the selected catalog records into a destination folder. The catalog records are updated to reflect the change of folder.

Related items:

[Rename File](#)

[Delete File\(s\)](#)

[Copying files](#)

## Copying files

Use this command to copy the original files corresponding to the selected catalog records into a destination folder.

Related items:

[Rename File](#)

[Delete File\(s\)](#)

[Moving Files](#)



# Printing

For more information, see :

[Printing an image or catalog](#)

[Previewing the document before printing](#)

[Page Setup](#)

[Printing a Photo Package](#)

[Printing an image with a pre-defined dimension](#)

## Printing an image or catalog

Use the menu command **File | Print** to print the active image or catalog. Printing is performed according to the currently selected Page Setup options. You can preview how images and catalogs will be printed using the Print Preview command.

## Previewing the document before printing

Use the menu command **File | Print Preview** to preview how the active image or catalog would be printed using the currently selected Page Setup options.

## Page Setup

Use the menu command **File | Page Setup** to select options for printing the active image or catalog.

## Printing a Photo Package

The Photo Package is created using the menu command **Image | Effects | Photo Package**. After the creation of the photo package, print it as any other document. For details on the Photo Package generation, see [The Photo Package](#).


## Printing an image with a pre-defined dimension

When you want to print an image with a specific measurement, you need to change the image resolution to achieve the desired image size on the print out. It does not change the image, just the information that you have assigned to the image dimensions.

Because images are defined in terms of pixels, the resulting print size can be achieved by changing the image resolution, or the number of pixels per unit of measurement (inch or centimeter).

LView Pro provides a quick way to calculate the new resolution of the image in order to print it with the desired dimensions.

For instance, let's consider an image that is 294 x 188 pixels, with 72 dpi (do not worry about the number of pixels or dpi information), the steps for producing a print out with pre-defined dimensions are:

- Open the image into LView
- Click on the **Grid** tool  on the Draw toolbar and set the unit to inches and check the “**b/w rulers**” checkbox to display the rulers, both on the Grid options dialog.
- Use the menu command **Image | Resolution**. The dialog will display the DPI of the image, in our example 72 dpi . Click on the button “**Calculate for physical dimensions**”. A new dialog will be displayed (Calculate Image Resolution), with the dimensions, in inches of the image, using the current resolution. Notice that these dimensions are the same of the rulers. In our case, it will display 4.083 x 2.611 inches.
- Type the target dimensions of the print, for instance 8 inches on the **Width** field. Because the aspect ratio is preserved, there is no need to enter the **Height** information, it will change accordingly. Notice that a new resolution will be displayed for the image, in our example 36.745 dpi. Click on the **OK** button to close the Calculate Image Resolution dialog and then click on the **OK** button again to close the Image Resolution dialog, accepting the new image resolution.
- The image is now ready to be printed using the new resolution producing a print out with the exact dimensions you defined. Use the menu command **File | Page Setup** and select the proper orientation of the paper (in our example, landscape). You can click on Center to center the image on the paper. **DO NOT CLICK ON THE FULL SIZE BUTTON**. This will change the resolution of the print out.
- Use the menu command **File | Print** to print the image

In this example, the image has 294 by 188 pixels and the resolution a file is 72 dpi (dots per inch or pixels / inch). The rulers are displayed using these data and you will notice that the rulers for this image will have the dimensions 4.1 x 2.6 inches, and it is because the image has 294 pixels / 72 pixels / inch = 4.083 inch and 188 / 72 = 2.611 inch. If you print this image as it is, without making any changes on the Page Setup dialog, the

resulting image will be printed on the paper with 4.083 x 2.611 inches.

The image resolution information is saved in some files, such as BMP and JPEG.

## Palette operations

### Notes about palette based images

- Palette based images are limited to 256 colors (the max. number of palette entries).
- Because of this limitation, on the number of colors, several editing operations cannot be applied to palette-based images. If you wish to perform an operation that is restricted to True Color images, use the Color Depth dialog to transform the image into True Color format. Your display mode must be a True Color mode.
- More than one palette entry can contain the same RGB color specification
- Two pixels that are painted with the same RGB combination may refer to different palette entries
- The memory, in bytes, required to store an uncompressed palette based image is roughly equal to the product of the image's dimensions (width x height) in pixels

For more information, see :

[Color Palette](#)

[Working with Palettes](#)



## **Color Palette**

A color palette is a table of RGB color descriptions. Normally, color palettes are limited to 256 entries, indexed from 0 to 255. On a palette-based image, each pixel contains a palette entry, a number from 0 to 255, which can be stored in a single computer byte

## Working with Palettes

LView Pro provides many commands to manipulate the color palette. You can save and load palettes, create a global palette for all layers, create a gray palette, sort and swap palette entries.

All palette commands are only available when the image or layer is palette based.

For more information, see :

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

## **Changing the color specification of a palette entry**

Double click either mouse button on the palette entry you wish to modify. Select the new color on the Color Specification dialog that is displayed.

## Save a palette to disk

Use the menu command **Color | Palette Operations | Save**. The current palette will be saved to a disk file, for future use.

## Read a palette from disk

Use the menu command **Color | Palette Operations | Open**. The current palette will be replaced by a previously saved color palette specification from a disk file.

## Sort palette entries

Use the menu command **Color | Palette Operations | Sort**.

Dialog box options:

### Sort Key

#### Utilization

Sorts entries based on the number of pixels that utilize each entry.

#### Brightness

Sorts entries based on the brightness of the color at each entry.

#### RGB, GRB, BRG, RBG, GBR, and BGR

Sorts entries based on their Red, Green, and Blue component values, in the order of the component initials, e.g. RGB means Red first, Green second, Blue third.

#### User defined expression on Variables

Sorts entries based on a user defined expression on the variables described on the dialog box. For instance, to sort entries by the sum of their Red, Green, and Blue components multiples by their utilization, you would enter:  $(R+G+B)*U$ .

### Range

#### First palette entry to sort

Set this option to the index of the first entry to be included in the sort operation. For instance, to exclude the first eight palette entries from the sort operation, set this option to 8 (palette indices start at 0).

#### Last palette entry to sort

Set this option to the index of the last entry to be included in the sort operation. For instance, to exclude the last eight palette entries in a 256-color palette from the sort operation, set this option to 247 (palette indices start at 0, the 256th entry is numbered 255).

### Order

Select between Ascending and Descending order.

## Swap palette entries

Use the menu command **Color | Palette Operations | Sort** to swap the color specification between palette entries associated with the Foreground and Background colors.

## Delete Palette Entries

Use the menu command **Color | Palette Operations | Delete**.

Use this command to delete entries from the color palette associated with the active image or layer. Pixels that are painted using deleted entries are re-mapped to remaining entries by a nearest color-matching algorithm. This command is useful for reducing the number of colors in an image, when the image does not use (or does not need to use) a large number of palette entries. Palette based images with fewer palette entries may result in smaller files depending on the format they are saved.

Dialog box options:

### Select Entries to Delete

#### Unused Entries

Check this option to delete entries that are not used by any pixels in the image.

#### Foreground Entry

Check this option to delete the entry associated with the foreground color.

#### Background Entry

Check this option to delete the entry associated with the background color.

#### Entries used by less than ... pixels

Check this option to delete entries that are used by less than a total number of pixels you select. Using this option with a zero value is equivalent to selecting Unused Entries.



## Gray palette

Use the menu command **Color | Palette Operations | Gray Palette** to create a grayscale palette for the active image or layer.

Use this effect to transform the active image or layer into gray palette format. The image will be transformed into palette based grayscale format, with an associated color palette with entries ranging from pure black to pure white.

## Creating Optimized Palettes for Groups of Images

LView Pro can create a single color palette optimized for the colors found on a group of images. The primary purpose of this operation is to find a color palette suitable to display the various frames on an animated image. This feature is also useful if you are creating a group of images to be displayed on the same Web page, or to be used by the same application, e.g. a computer game.

To create the optimized color palette:

- 1) Use the **File | Open** command to bring the multi layer or multi frame images into LView Pro. For details, see [Layer palette](#).
- 2) Use the menu command **Color | Palette Operations | Global Palette** to create the optimized color palette. A dialog box will open to allow you to set options for the palette creation.

The palette creation dialog has the following options:

### Palette creation

#### **Create a palette with exactly ... colors**

Create the palette based on the colors of the image being converted. Enter the maximum number of colors on the color palette (a number greater than 1 and smaller or equal to 256). Optionally, you may request that the default Windows colors be added to the palette. This is useful if the converted image will be displayed in Windows environments. Palettes containing the default Windows colors must have at least 16 entries.

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

Read a palette specification from a disk file.

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

### Matching of frames' original colors to the color palette

#### **Use an Error Diffusion method**

#### **Use a Nearest Color method**

When converting a True Color image into palette-based format, it is virtually impossible to find matches for the (potentially) thousands or millions of colors in the original image among the (at most) 256 colors in the new palette. The **Error**

**Diffusion** method tries to correct errors made when matching colors by propagating these errors into subsequent matching operations. This method is best applied when converting photographic quality images of people, sceneries, wildlife, etc. The **Nearest Color** method simply picks the best color in the new palette to match each color in the image. This method works best with line drawings, cartoons, etc.

After creating the optimized color palette, LView Pro will convert each image frame to use the newly created palette.

If you wish, you can save the optimized color palette to a palette disk file, by using the menu command **Color | Palette Operations | Save**.

For more information, see :

[Converting other images to use an optimized global palette](#)

## **Converting other images to use an optimized global palette**

1. Save the optimized palette to a disk file, as described using the menu command **Color | Palette Operations | Save**
2. Use the **File | Open** command to load the image you wish to convert into LView Pro
3. Use the **Color | Color Depth** command to convert the image, and select the option to read a pre-defined palette from the palette file you saved.

# Appendix

For more information, see :

[Computer Image Representation](#)

[Color Models](#)

[Creating Transparent Images](#)

[Understanding Expressions](#)

[Settings for LView Pro \(Preferences\)](#)

[OLE2](#)

[Acknowledgments](#)

[Send command](#)

# Computer Image Representation

For more information, see :

[Bitmap images](#)

[Computer colors](#)

[Image Colors](#)

[Understanding Image size and resolution](#)

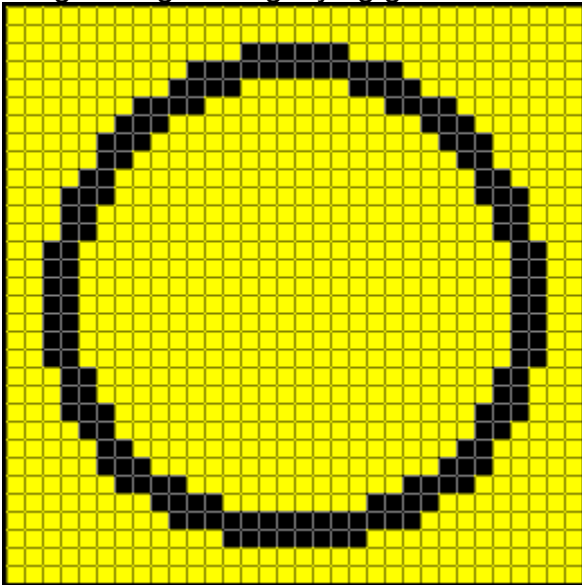
[Understanding Display Modes](#)

## Bitmap images

LView Pro works with **bitmap images**. Bitmap images use a grid of picture elements; also known as **pixels** to represent images. You can imagine each pixel as a small square placed close to each other. Each pixel has a color and a location. The image below is composed of 32x32 pixels. The figure that it intends to represent is a black circle over a yellow square.



To better understand the concept of pixels, its locations and colors, see below the same image using a “magnifying glass”:



Each square of the magnified image represents one pixel of the normal size image. Some of them are painted in yellow and others in black, and they are positioned in a way that the resulting image is the intended circle. By changing the colors of each pixel and increasing the number of pixels, you can reproduce any photographic image on the computer monitor. The quality of the reproduction will depend on the number of colors, the number of pixels, your computer video card and computer drivers (display mode), the calibration of your monitor and many other factors. Similar concepts also apply for the printed image.

## Computer colors

Computer display colors are described in terms of basic color components: Red, Green, and Blue (**RGB** for short). In general, each color component can assume values between 0 and 255, for two reasons: values limited to this range can be in a single computer byte, and 256 values seem to provide a sufficient variety of shades. The value 0 is normally associated with the absence of color, and the value 255 with the full color. Examples:

- RGB = **(255, 0, 0)** represents the brightest pure **Red** color.
- RGB = **(0, 255, 0)** represents the brightest pure **Green** color.
- RGB = **(0, 0, 255)** represents the brightest pure **Blue** color.
- RGB = **(0, 0, 0)** is pure **Black**.
- RGB = **(255, 255, 255)** is pure **White**.
- RGB = **(255, 255, 0)** is pure bright **Yellow** (Red combined with Green)

A **shade of gray** is obtained when all color components have the same value, varying from black to white. A light gray color can be described with RGB = (192, 192, 192), dark gray with (128, 128, 128).

When and each of R, G, and B are encoded with a single byte, RGB color descriptions require three bytes of storage, and are called **24-bit colors**, because each byte has 8 bits. Images described with 24-bit colors are also called **True Color images**. Images composed only of shades of gray are called **Grayscale** images.

This representation of the image pixel is called the RGB color model. LView Pro also supports the HSL and YUV color models. For details, see [Color Models](#).



## Image Colors

Computer images can be thought of as a finite collection of pixels (dots) disposed in rows and columns, as mentioned on [Bitmap images](#). Pixels contain the RGB (red, green, and blue) description of the image color at the pixel's position. Colors identified by the human eye can be composed by different amounts of red, green, and blue. In one image, pixels describe colors in two different ways:

- Each pixel contains its RGB color description: the image is in **True Color** format.
- Each pixel contains one index to the image's color table (**color palette**): the image is in **palette-based** format.

### Color Palette

A color palette is a table of RGB color descriptions. Normally, color palettes are limited to 256 entries, indexed from 0 to 255. On a palette-based image, each pixel contains a palette entry, a number from 0 to 255, which can be stored in a single computer byte.

#### Notes about palette based images

- Palette based images are limited to 256 colors (the max. number of palette entries).
- Because of the limitation on the number of colors, several editing operations cannot be applied to palette-based images. If you wish to perform an operation that is restricted to True Color images, use the menu command **Color | Color Depth** to transform the image into True Color format. Your display mode must be a True Color mode.
- More than one palette entry can contain the same RGB color specification
- Two pixels that are painted with the same RGB combination may refer to different palette entries
- The memory, in bytes, required to store an uncompressed palette based image is roughly equal to the product of the image's dimensions (width x height) in pixels

#### Notes about True Color images

- True Color images are limited to slightly less than 17 million colors (the number of RGB color descriptions that can be made with 1 byte for each R, G, and B).
- The actual number of colors in a given image is limited to the total number of pixels it contains. For instance, a 1,000 x 1,000 (width x height) image can contain at most one million colors (if each of its pixels contains a different RGB combination).
- The memory, in bytes, required to store an uncompressed true color image is roughly equal to 3 times the product of the image's dimensions (width x height) in pixels



# Understanding Image size and resolution

For more information, see :

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

## Image Size

The image size is represented by the number of pixels on the horizontal multiplied by the number of pixels on the vertical (e.g. 734 x 578). The size of the image when displayed on the monitor depends on the dimensions of the image (horizontal x vertical) and the settings of your display.

For instance, if your computer's graphics mode is set to 640 x 480 and your monitor screen size is 15" an image of 734 x 578 will not fit on the monitor screen using a zoom of 1:1. If you change the graphics mode to 1024 x 768, the image now will be totally displayed on the monitor, but the image pixels displayed will be smaller.

Related items:

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

## Image file size

The image file size will depend on the graphic file format that you are using to save the image. For instance, a bitmap image, true color, with dimensions 1000 x 500, saved as a Windows Bitmap file (e.g. Imagename.bmp), will result in a file size of 1,500,000 bytes. (1000 x 500 x 3, where 3 is the number of bytes required for each pixel, one for Red, one for Green, and one for Blue – see [The RGB model](#)).

Related items:

[Image Size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

## Monitor resolution

Monitor resolution depends on the size of the monitor and the size of the monitor pixel. The typical resolution of a PC monitor is about 96 dpi (based on a .28 mm dot pitch monitor). Monitor resolution is not the size of the screen area (part of the settings of your desktop). You cannot change the monitor resolution. When you try to fit a desktop that is 1280 x 1024 on a 14 " monitor, the resulting image will not be clear. You then reduce the desktop size to a smaller configuration, like 800 x 600 and then the resulting image will be properly displayed. However, you have not modified the monitor resolution.

Related items:

[Image Size](#)

[Image file size](#)

[Printer resolution](#)

[Image resolution](#)

## Printer resolution

The printer resolution depends on the specifications of the printer. A common resolution for laser jet printers is 600 dpi (dots per inch). For best results, use an image resolution that is a fraction of the printer resolution. When scanning an image, you have to keep in mind what would be the final output of the image. If you are going to use an ink jet printer of 300 dpi, you only need to scan the image using a resolution from 75 dpi to 150 dpi.

Related items:

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Image resolution](#)

## Image resolution

The image resolution depends on how the image is specified. For instance, if you have an image that has 1000 x 500 pixels, and the horizontal dimension is 10 inches, this image has 1000 pixels / 10 inches equal 100 pixels per inch, or 100 dpi (dots per inch). The image resolution is relevant only when you are printing the image on a printer or plotter. LView Pro provides a command to set the image resolution for one desired output size. For details, see [Printing an image with a pre-defined dimension](#).

Related items:

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)



## Understanding Display Modes

Your computer is equipped with a display card (hardware) and a display driver (software). The card and driver combination is what enables the computer to display images using the computer monitor or display or screen. While you can't easily change the display card (unless you purchase a new one to replace the old one inside your computer), you can change the way the display driver works.

Display drivers are capable of working in different (display) modes. In some modes, only 16 simultaneous colors can be rendered. In other modes, it may be possible to display 256 simultaneous colors, out of a color palette (a table of color descriptions). These are called Palette Based display modes.

Display modes capable of rendering 24-bit colors are called True Color display modes.

Some display modes can display 24-bit colors, but need to truncate color components. For instance, a display mode may be able to display only 6 bits of Red, 5 bits of Green, and 5 bits of Blue (a total of 16 bits, or 2 bytes). True color images can be viewed and edited in these display modes, although they will not display as accurately as they would in a true color mode. Display modes that render 24-bit colors after truncation are called High Color modes.

It is recommended that you use the program using a High or True color mode. LView Pro can view and even edit True Color images under palette based display modes, but color detail is lost in the process. You can use *Control Panel's Display* settings to check and change the display mode you are using (click on the *Start* button on the Windows task bar, then select *Settings*, and click on the *Display* icon. To properly set the display mode, click on the *Settings* tab of the *Display Properties* dialog and define the Color and Screen Area size. For details, consult the documentation of your computer).

## Color Models

For a detailed description of color models, refer to technical documents about color representation. Our description is restricted to common color models used in computer graphics in LView Pro.

Color models are used to describe colors, breaking it down to color components. Given a set of color components and a color model, one can re-construct a color.

For more information, see :

[The RGB model](#)

[The HSL and HSV models](#)

[The YCbCr and YUV models](#)

## The RGB model

The RGB model is used to specify colors in display devices. Windows bitmaps are encoded using this model and so are several other graphics file formats.

The RGB model breaks colors into three components: Red, Green, and Blue (RGB). Virtually every computer software, and so does LView Pro, encodes RGB using one byte for each component, which yields 256 values per component and nearly 17 million ( $256 * 256 * 256$ ) possible color combinations.

LView Pro uses the RGB model in most occasions. The Red Green, and Blue pre-defined Color Adjustment operation, for instance, works directly with the RGB components of each pixel in the image, allowing you to add or subtract a constant value from each component. For an example of RGB encoded colors, see [Computer Image Representation](#)

## The HSL and HSV models

HSL stands for Hue, Saturation, and Luminosity. HSV stands for Hue, Saturation, and Value. HSL and HSV are different but we will focus on what they have in common.

Unlike the RGB model, HSV and HSL aim to describe colors in a way that is suitable for humans to describe it. For instance, if an image looks dark, we can lighten it up by increasing the Luminosity of all pixels in the image. If an image looks too colorful, we can reduce the Saturation component. If skin looks too yellow or too green, we can adjust the Hue.

Roughly speaking, the Hue component describes the hue of the color (as expected), the Saturation component describes the amount of color, and the Luminosity and Value components describe the brightness of the color. Maximum Luminosity always produces white, and minimum luminosity produces black, no matter what the Hue or Saturation components are. Absence of Saturation produces grayscale images.

LView Pro uses HSL and HSV in a number of occasions:

- The Color Selection dialog bar can display colors using HSL (or RGB) components.
- The Colorize Selection Dialog accepts color descriptions using the HSL model, in addition to YUV (see below).
- The Hue, Saturation and Value Pre-defined Color Adjustments allow you to manipulate image or selection pixels in terms of HSV components.
- The Advanced Color Matching algorithm can compare colors by their Hue components.

## The YCbCr and YUV models

YCbCr and YUV are different models, but again we will focus on their commonalities. The Y component represents brightness, much like the Luminosity in HSL. The Cb (U) and Cr (V) components represent color. YUV and YCbCr (or similar models) are used in a variety of occasions, including television broadcast, JPEG compression, Kodak Photo CD format, MPEG encoding, etc. YUV offers greater resolution than HSL, in the sense that changes in YUV component values are more perceptually uniform.

LView Pro uses YUV and YCbCr in the following occasions:

- The Colorize Selection Dialog accepts color descriptions using the YUV model, in addition to HSL. Using YUV in this dialog may allow you to find colors that are more precise for the image you are trying to colorize.
- LView Pro can split an image into YUV color channels, and combine YUV channels to produce an image.
- The YCbCr Pre-defined Color Adjustments allows you to manipulate image or selection pixels in terms of YCbCr components.
- The Advanced Color Matching algorithm can compare colors by their Brightness (Y) components. This is more precise than using the L component of the HSL method.

## Creating Transparent Images

Images with transparent background are often used on Internet Web pages. LView Pro can save images with transparent color information in CompuServe's GIF graphics file format, using its GIF89 format version. The LView Pro file format also supports transparency information (LVP) for palette-based layers.

For more information, see :

[Transparent Color](#)

[Creating an image with Transparent Pixels](#)

## Transparent Color

Images saved into GIF file format must be in **palette-based format**. The transparent color is, in fact, one of the image's palette entries. Software that exhibits images using transparency attributes, do not display pixels that would be painted using the color specification in that palette entry. That's how the transparency effect is achieved. In LView Pro, the pixels that have the transparent palette entry are displayed using the Layer Background color.

## Creating an image with Transparent Pixels

Follow these steps to produce an image with transparent pixels:

### 1) Make sure the image is in palette based format

Use the menu command **Color | Color Depth** to check if the image is palette based, and to change it into that format, if needed. This step must be performed before all others.

### 2) Select the palette entry corresponding to the transparent color

Use the menu command **Color | Palette Operations | Transparency**. Move the mouse pointer over the palette area of the Color Select dialog and click on the entry that is going to be set as the transparent color. Also, check the “**Layer Uses Palette Transparency**” check box.

Notice that as you click on the palette entry you are setting as transparent, **the image changes: the pixels painted with that selected palette entry are being displayed using the Layer Background color**. For an easier identification of these pixels, use the menu command **Layer | Layer Background** to set a contrasting Layer Background color.

If the pixels you would like to make transparent are painted using more than one palette entry, you will have to paint them all using the same entry (there can only be one transparent color - palette entry). The **Color Replacer** option is very useful for this task. For details, see the [Understanding the Color Replacer option for the Pencil tool](#) and [Using the Color Replacer option for the Pencil tool](#).

Another useful resource is the **Fill Tool**, for details see [Using the Fill tool](#).

### 3) Save the image to a file using the GIF format

Use the menu command **File | Save As** for that purpose; select the GIF format from the list of available formats and click on the button “**File Type Options**”. A the GIF options tab of the File Format Options dialog will be displayed, make sure that the options **GIF89a** and **Save Transparent Color Information** are both selected. Click on the **OK** button to return to the “Save As” dialog, type the image file name and click on the **OK** button.

When both these options (**GIF89a** and **Save Transparent Color Information**) are selected, image frames/layers that have the “**Layer Uses Palette Transparency**” check box selected (set on the step 2 above, on the dialog activated by the command **Color | Palette Operations | Transparency**) are saved with transparent color information. When either or both of these options are not selected, frames are not saved with transparent color information, regardless of their individual settings.

You can also save the image as LView Pro format to preserve the multiple layers, masks, and animation properties.



## Understanding Expressions

LView Pro has an embedded expression evaluator software, capable of evaluating floating-point arithmetic and logic expressions over constants and variables. You can think of it as a fancy calculator.

LView Pro uses Expressions to

- Specify user-defined Color Adjustment operations.
- Specify user-defined Transformation operations.
- Specify user-defined palette entry sort keys.

For more information, see :

[How to use Expressions](#)

## How to use Expressions

When a dialog box requires an expression, it displays the list of available variables and descriptions in the context. Some of the variables represent the data being manipulated, other are adjustment factors that may be changed when executing the operation. Write the expressions using these variables and the operators, functions and constants listed below.

### Operators

<b>+</b>	<b>-</b>	<b>*</b>	<b>/</b>	Addition, subtraction, multiplication and division
<b>%</b>				Remainder
<b>^</b>				Exponentiation
<b>( )</b>				Grouping
<b>=</b>				Assignment
<b>==</b>	<b>!=</b>			Equal to, different than
<b>&lt;</b>	<b>&gt;</b>	<b>&lt;=</b>	<b>&gt;=</b>	Less than, greater than, less or equal, greater or equal
<b>!</b>	<b>&amp;&amp;</b>	<b>  </b>		Logical not, logical and, logical or
<b>? :</b>				Ternary assignment
<b>;</b>				Expression separator (allows you to write a sequence of expressions anywhere an expression is used)

### Built-in Functions (trig functions operate with angles in radians)

<b>Sqrt (X)</b>	Square root of X
<b>Abs (X)</b>	Absolute

	(unsigned) value of X
<b>Sin (X)</b>	Sine of X
<b>Cos (X)</b>	Cosine of X
<b>Tan (X)</b>	Tangent of X
<b>Log (X, Y)</b>	Logarithm of X on base Y
<b>Ln (X)</b>	Logarithm of X on base e
<b>Exp (X)</b>	e raised to X
<b>Floor (X)</b>	X rounded down
<b>Ceil (X)</b>	X rounded up
<b>CoTan (X)</b>	Cotangent of X
<b>Sec (X)</b>	Secant of X
<b>CoSec (X)</b>	Cosecant of X
<b>ArcTan (X)</b>	Arc-tangent of X
<b>ArcSin (X)</b>	Arc-sine of X
<b>ArcCos (X)</b>	Arc-cosine of X
<b>HSin (X)</b>	Hyperbolic sine of X
<b>HCos (X)</b>	Hyperbolic cosine of X
<b>HTan (X)</b>	Hyperbolic tangent of X

### Constants

Pi and e

## Settings for LView Pro (Preferences)

For more information, see :

[File | Preferences | Color Profiles](#)

[File | Preferences | Color Reductions](#)

[File | Preferences | File Type Associations](#)

[File | Preferences | Graphic File Formats](#)

[File | Preferences | Layer Background](#)

[File | Preferences | Mouse Pointers](#)

[File | Preferences | Multiple Open](#)

[File | Preferences | Recent File List](#)

[File | Preferences | Selection Marquee](#)

[File | Preferences | Taskbar Start Menu](#)

[File | Preferences | ToolBars & Menu Icons](#)

[File | Preferences | Undo/Redo Levels](#)

## **File | Preferences | Color Profiles**

This command allows you to set the color management options, if supported by your system.

## **File | Preferences | Color Reductions**

Some image file formats are not capable of storing images in True Color format, or images without color palettes. When LView Pro is asked to save a True Color image in such image file formats, it automatically converts the image into palette-based format. Use this dialog to select how this type of Color Depth conversion should be performed.

## **File | Preferences | File Type Associations**

This option allows you to create or delete file type associations with LView Pro.

For more information, see :

[File Type Associations Dialog](#)

[Purpose of establishing file type associations with LView Pro](#)

[Adding new file extensions to be handled by LView Pro](#)

# File Type Associations Dialog

## File types (extensions)

File type means file extension. The type of a file named “**IMAGE.BMP**” is “**BMP**”.

## Automatic file association

LView Pro automatically associates itself with image file types that are **not associated with other applications**. LView Pro only changes existing associations when requested to so, through this dialog.

Other image processing applications may redirect file type associations to them without consulting you first. If this happens, you can return to this dialog to re-establish lost associations with LView Pro.

**The following options are available on the dialog:**

## Types (Extensions)

Lists the file types that will be associated with LView Pro if you exit this dialog by clicking on the **OK** button

## Add Defaults

Click to add the default file types to the **Types** list

## Add Type

Click to add a new type to the list. For instance, you may have files with the “**JPEG**” extension, and wish to associate them with LView Pro

## Remove Type

Click to remove the selected type from the **Types** list

Related items:

[Purpose of establishing file type associations with LView Pro](#)

[Adding new file extensions to be handled by LView Pro](#)



## Purpose of establishing file type associations with LView Pro

- Windows Explorer
  - When you double click on a file associated with LView Pro, the Explorer automatically starts LView Pro to view/edit the file.
  - When you click on a file associated with LView Pro using the secondary mouse button, the Explorer displays a menu from where you can open or print the file
  - The Explorer menu command **File | Print** works with files associated with LView Pro
- Web, FTP, Email software
  - If the Web/FTP/Email software you are using consults the Windows Registry, it will automatically start LView Pro to view/edit images downloaded from the Internet or embedded in email messages.
- Other software
  - Any software that consults the Windows Registry will start LView Pro to view/edit files associated with LView Pro.

Related items:

[File Type Associations Dialog](#)

[Adding new file extensions to be handled by LView Pro](#)

## **Adding new file extensions to be handled by LView Pro**

Use the menu command **File | Preferences | File Type Associations** and click on the *Add Type* button.

The dialog will ask you for the new extension.

Type the file extension you wish to add. For instance: JPEG.

Related items:

[File Type Associations Dialog](#)

[Purpose of establishing file type associations with LView Pro](#)

## **File | Preferences | Graphic File Formats**

Use this command to activate a dialog to configure options for handling different graphics file formats.

For more information, see :

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

## LView Pro file format options

The LView Pro file format allows you to specify the compression quality for the merged image embedded on the LView Pro file format for efficient use in Multiple Open, previewing, and format conversion operations.

For details on the LView Pro file format, see [LView Pro file format](#).

Related items:

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

## JPG Options

Use this dialog to select options for the JPEG graphics file format.

Dialog box options:

### **Use Progressive JPEG Compression Format**

Select this option to save JPEG files using progressive compression format.

### **Perform Entropy Optimization**

Select this option to perform an entropy optimization algorithm when saving JPEG files. This may produce slightly smaller files.

### **Save in JPEG Grayscale Format**

Select this option to save JPEG files using grayscale format. Color information is lost in the process. This will result in slightly smaller files.

### **Compression Quality Factor**

Use this option to trade-off between image quality and compression ratio. Higher values produce larger files, preserving more image quality. Lower values produce smaller files, preserving less image quality.

Related items:

[LView Pro file format options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

## **BMP Options**

Use this dialog to select options for the Windows Bitmap graphics file format.

Dialog box options:

### **Create Files Using Format**

Select between Windows Bitmap and OS/2 Bitmap.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

## **GIF Options**

Use this dialog to select options for the CompuServe GIF graphics file format.

Dialog box options:

### **Create Files using Version**

Select the version to use. Do not select GIF87a version if the files created should contain animations or images with transparent colors

### **Use Interlaced Format**

Select this option to create interlaced GIF files.

### **Save Transparent Color Information (GIF89a only)**

Select this option to save transparent color information (version must be GIF89a). When this option is de-selected, the transparent color information is not saved.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[TIFF Options](#)

[PBM Options](#)

## TIFF Options

Use this dialog to select options for the Aldu's TIFF graphics file format.

Dialog box options:

### **Create File With**

Select the type of compression to use when creating TIFF files.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[PBM Options](#)



## PBM Options

Use this dialog to select options for the Jef Poskanzer's Portable Bitmap graphics file formats.

Dialog box options:

### Create Files In

Select between **Binary** and **ASCII** formats. Files in ASCII format can be edited using a text editor such as Windows Notepad.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

## **File | Preferences | Layer Background**

Use this command to open the dialog for specification of the Layer Background. For details, see [Work area background](#) and [Layer Background](#).

## File | Preferences | Mouse Pointers

You can specify the following options for the mouse pointers:

### For Painting tools (Paintbrush, Clone brush, Airbrush, etc)

#### While positioning the pointer:

**Normal Pointer:** the pointer displayed changes to reflect the tool that is being used  
**Precision Pointer:** the pointer displayed is always the precision pointer.

**Brush Image:** the pointer displayed is the actual image of the brush being used.

**Brush Threshold:** the pointer displayed is the threshold representation of the current brush.

**Brush outline:** the pointer displayed is the out line of the current brush.

#### While painting:

**Normal:** same as above

**Precision:** same as above

**Brush Image:** same as above

**Brush Threshold:** same as above

**Brush outline:** same as above

**Hide Pointer:** no mouse pointer is displayed while painting.

Select the option **Same pointer used while positioning** for displaying the same mouse pointer used while positioning.

#### For Other tools:

**Normal pointer:** same as above

**Precision pointer:** same as above

## File | Preferences | Multiple Open

Use this dialog to specify the following preferences for the Multiple Open Documents:

### When a new Multiple Open document is created

This group of options defines if the Image File Browser will be invoked to manage the image files or not. When the Image File Browser is invoked, you can create the list using the selection methods described in [Selecting a list of image files](#). You can then drag and drop (see [Drag and drop operations](#)) the list in the Multiple Open Image Files area.

This behavior will be effective when you use the menu command **File | Multiple Open | Slide Show**, **File | Multiple Open | Contact Sheet**, or **File | Multiple Open | Web Gallery**. It also applies when any of these Multiple Open documents are created using the pop-up menu applied to an Image File list from the Image File Browser or from the list of the multiple open documents.

Available options:

- **Automatically open a new Browse Window, if none is already open**

The Image File Browser will be invoked to handle the file list management of the document. Both the Multiple Open document window and the Image File Browser window will be open.

- **Prompt each time before opening a Browse window**

A dialog will be displayed asking “**Open Browse Window?**” from where you can select to open the Image File Browser window or not. In any case, the Multiple Open Document window will be opened. On this same dialog, you also have the option to set this same option, as when using the **File | Preferences | Multiple Open**.

- **Neither prompt nor open a Browse window**

The Image File Browser will not be activated nor you will be prompted if you want to open it.

### When scanning a folder during a Multiple Open Operation

This group of options defines how to handle folders that are below the selected folder. You may want or not to include the images from a sub-folder below the folder that you are over now.

Available options:

- **Automatically scan any sub-folders**

This option will include all image files contained in any of the sub-folders below the base folder.

- **Prompt the first time a sub-folder is found**

This option will prompt for confirmation on what to do: include or not images from sub-folders.

- **Neither prompt nor scan sub-folders**

This option will not consider any sub-folder. If you want to include that sub-folder, reach it using the explorer like interface of the Image File Browser

### **Select processing priority level for Multiple Open background tasks**

LView Pro allows you to perform all the multiple open operations on background and still have full access to all other program editors and the Image File Browser, including the image editor. You can leave the Web Gallery Builder working with a group of images while you edit another group.

This group of options will define the priority of the multiple open tasks. A lower priority will allocate more resources to the foreground task (such as when using the editor) while a higher priority level will allocated more resources to the background task.

Available options:

- **Low: lower priority than other tasks**

The multiple open tasks in background will have the lowest priority compared to the main task (such as editing an image).

- **Medium: same priority as other tasks**

The multiple open tasks in background will have the same priority as the main task (such as editing an image).

- **High: greater priority than other tasks**

The multiple open tasks in background will have a higher priority compared to the main task (such as editing an image).

## **File | Preferences | Recent File List**

Use this dialog to select the number of files that are available on the File menu, in the 1, 2, 3, 4 ... file list.

See [Opening the last files used](#).

Changes made in this dialog will only take place the next time LView Pro is started.

Dialog box options:

### **Number of files in the Recent File list**

Type the desired number of files.

## **File | Preferences | Selection Marquee**

Use this dialog to specify what areas will be displayed according to the transparency of the selection. Areas with transparency below the minimum transparency will not be enclosed by the selections marquee.

DIALOG COMPONENTS:

### **Minimum Transparency**

(Threshold)

Type the percentage that will define the opacity of the areas that will be surrounded by the selection marquee. For more details, see [Semi transparent selections](#).

### **Display warning when no part of selection is above threshold**

During the definition of the selection area, if this check box is checked, a warning will be displayed informing that no area of the selection will be displayed surrounded by the marquee. Keep in mind that the selection is there, but no marquee is being displayed to show it. You can see the selection by using the menu command **Selection | Copy to Editor**, and then switching to the new created windows with the selection.

## **File | Preferences | Taskbar Start Menu**

Use this dialog to create a menu for LView Pro on the Windows taskbar, accessible through the **Start** button. The menu will be created under the **Programs** submenu.

Dialog box options

### **Menu name (under Programs menu)**

Type the desired name for the menu.

### **Create Menu**

Click to create the menu and exit the dialog.

### **Existing folders**

If you wish to add LView Pro to an existing menu, select it from the list (**not recommended**).



## **File | Preferences | ToolBars & Menu Icons**

Use this dialog to specify how LView Pro will display the buttons on the toolbars and the use of “Menumonic” icons while displaying the menu commands.

### **Use Flat toolbar buttons**

Check this option to display the button on the toolbar without any line delimiting them.

### **Use “Menumonic” icons**

Check this option to display command related icons on the menu choices of the menu commands.

## **File | Preferences | Undo/Redo Levels**

Use this dialog to select the maximum number of Undo commands that can be applied to image frames. Each time an Undo command is applied the action can be re-done by using the Redo command.

Note that some editing operations require and generate more than one undo operation. For instance, when a non-floating selection is cut from the image, and moved in a single mouse operation, there will be separate undo levels for each step of the operation:

- Moving the selection
- Painting the image with the background color
- Floating the selection

The default number of Undo/Redo levels is 64. It can be set up to 10,000 levels, limited only by disk space.

Changes made in this dialog will only take place the next time LView Pro is started.

Dialog box options:

### **Number of Undo/Redo Levels**

Select the maximum number of undo levels. Select 0 to prevent LView Pro from storing undo or redo information. Higher values require more disk space for temporary files.

### **Windows Temporary file folder**

This option cannot be edited; it informs the location of the temporary file folder as designated by Windows. Undo/Redo buffers are stored in temporary files on that temporary file folder. Each frame of each image has its own Undo/Redo buffers.

## OLE2

LView Pro implements the **LView Pro Image** OLE2 document type. You can embed images in word processing documents, databases, and virtually any application that supports OLE2. Select the menu command **Insert | Object** on the software you are using, and select LView Pro Image from the list of available objects. LView Pro will start and create a new image that will be embedded in the document where it was inserted.

When editing an image embedded in an external OLE2 container, this command is replaced by the *Save Copy As* menu item.

To insert an OLE2 object in a Windows application, consult the documentation manual. In office application, it is usually on the *Insert* menu, item *Object*. The object type to be inserted is *LView Pro image*.

For more information, see :

[Saving an image when using OLE2 File Formats](#)

## **Saving an image when using OLE2**

Use the menu command **File | Save Copy As**.

This command is only available when editing an image embedded in an external OLE2 container. Use it to save a copy of the active image. It replaces the menu topic *Save As*.

When editing an image embedded in an external OLE2 container, the menu command **File | Save** is not available.

## **File Formats**

It is beyond the scope of this document to provide detailed information on file formats. LView Pro supports View Pro supports the formats most commonly found on the Internet and in Microsoft Windows environments.

### **LVP**

LView Pro proprietary file format

### **BMP**

Windows and OS/2 Bitmap

### **GIF**

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

### **JPG**

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

### **PBM**

Jef Poskanzer's Portable Bitmap

### **TGA**

Truevision TARGA

### **PCX**

ZSoft's PCX

### **TIFF**

Aldu's Tagged Image File Format

## Acknowledgments

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## **Send command**

This command is available when the active editor is the Image Editor. The active image must have been saved to the disk, or opened from an existing file, before this command is made available.

Use this command to send the file from where the active image was read from, or saved to, through electronic mail. This command presents a mail window with that file attached to it. You may then fill out the To: field, Subject: field, etc., and add text to the body of the message if you wish. When you are finished, you may click the "Send" button to send the message.

## Help Topic Not Found

Sorry! The help topic could not be found!

Please make a note on the topic you were looking for help and send an email to [mmedia@lview.com](mailto:mmedia@lview.com) reporting that.

Thank you!



