

Introduction

If you're new to Paint Shop Pro and want to experience the wide range of solutions our product offers, then this hands-on tutorial is for you. All you need is Paint Shop Pro 6/Animation Shop 2 (purchased or the evaluation program), this tutorial document, and the corresponding sample image files. It will probably be the easiest for you if you print this document out so you can follow along while you're working in Paint Shop Pro. Also please note that if you wish to reuse the original sample image files, you should rename them if you save them after making modifications.

Just sit back and follow along, and soon you'll be creating your own works of art!

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Welcome!

You have 30 days to try Paint Shop Pro 6

If you're reading this, you probably just downloaded an evaluation version of Paint Shop Pro 6. You now have 30 days to freely explore how Paint Shop Pro gives you the Power to Create. This tutorial will guide you through some of the basics. You'll see how quickly and easily you can:

- Edit photographs, either scanned images or images from a digital camera
- Create original artwork – for work or for play
- Create web graphics – helps you make buttons and other interface elements for your web site
- Capture screen images – great for writing software documentation and training

Didn't download Paint Shop Pro?

You can download the current version of Paint Shop Pro from many popular download sites. To be sure you're downloading the current version, go to http://www.jasc.com/download_4.asp and download the executable that installs Paint Shop Pro. Choose Paint Shop Pro 6.02 from the Select A Product dropdown list, and choose any FTP or Resumable download site from the Choose A Location list.

Ready to install Paint Shop Pro?

Once you've downloaded the evaluation version, you simply run the setup to install the files within **psp602.exe**. The easiest way is to find it with Windows Explorer and double click on it.

Launching Paint Shop Pro

When you installed Paint Shop Pro 6, you probably installed a Paint Shop Pro 6 Program group. This lets you use the Windows Start button to find and start Paint Shop Pro:

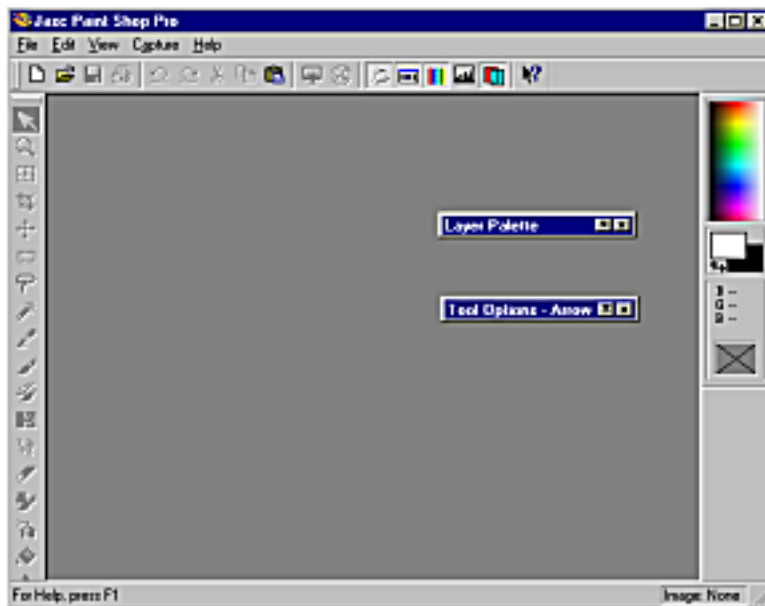
- Click on Start
- Click on the Paint Shop Pro 6 Program Group
- Click on Paint Shop Pro 6

The Paint Shop Pro Interface

Paint Shop Pro gives you lots of tools to let you accomplish lots of tasks.

Starting for the first time

Here's what Paint Shop Pro looks like the first time you start it up.



The gray space in the middle is called the **workspace**. It's where you'll work on your images.

The **Menu Bar** is located at the top (File, Edit, View, Capture, Help).

The **Tool Bar** is located beneath the Menu Bar and contains icons for actions like New file, Open file, Undo, Redo, etc.

Down the left side of the window is the **Tool Palette**. It contains all the tools you'll be using as you create and edit images.

The **Color Palette** is on the right side of the window. This is where you select colors -- up to 16.7 million -- you'll use within your image.

Get organized

In the middle of the workspace you see two title bars, Layer Palette and Tool Options. These floating palettes give you fine control over many tool options.

Right now the palettes are "rolled up" to give you more work space. If you move the cursor over them, they roll down so you can adjust your options. Let's move the floating palettes off to the side to increase the work space. We'll also "lock down" the palettes so we can always see the options during the tutorials.

- Click on the palette's title bar and drag it over to the right side under the Colors Palette.
- Click on each palette's rollup button (just to the left of the close button) to set the option. The screen capture below shows the rollup button locked to hold the palette open.



The Browser

Paint Shop Pro also includes a built-in Browser to preview your images. It's a great way to visually manage all your images whether they're scanned photographs, digital photographs, or images you create.

When you open the Browser, it shows you thumbnails of all the images in a folder. You can:

- Open image files
- Review file information
- Rename
- Delete
- Copy
- Move to other folders
- Print
- Upload the files to StudioAvenue.com (Jasc's free online community.)



Browse the sample images

Let's begin by browsing the folder of sample images included with this tutorial.

- Select File>Browse
- Select C:\program files\paint shop pro 6\tutorials

Note: if you installed the image files somewhere else, use that location instead.

You can view the **tool tip** or "mouse-over" information for each image. When you let the cursor hover over an image thumbnail you can see the file name, resolution, size, and date the image was created.

In the next tutorial, we'll open up a photograph and start making some enhancements.

Cropping Photos to Improve Composition

Let's look at something fairly simple, like taking a good photo and making it better with careful cropping. First, open the image **cropping_01.jpg**:

- With the browser open (File>Browse) double click on **cropping_01.jpg**
- You can also put the cursor over the image, hold down the left mouse button and drag it onto the workspace. When you release the mouse button, the image will open in the workspace.

Here's the image to crop

It's a pleasant picture of a father and daughter on a hike, presented here much reduced in size. It's actually a very large, detailed image. The most interesting part of the image is the great expressions on the faces. Let's crop it to make it a nice dual portrait.



First select the crop tool



You'll find the crop tool on the tool palette. Look for this icon and click on it.

Then make the crop

Put the mouse on the corner of the image where you want to start the crop. Hold the left mouse button down and drag to where you want the diagonal corner of the crop. When you let go of the mouse, you'll see the cropped



area outlined by a rectangle. If you need to adjust the cropped area you can drag the sides and corners of the rectangle to where you want them.

Finishing your crop

When the image is like you want it, double click to complete the crop.

The status bar has some useful information

As you move the mouse around adjusting the cropping rectangle, the status line in the lower left

[392, 114] -> [642, 426] = [250 x 312] [0.801]

corner of the main window tells you where the mouse started, where the mouse is now, how big the rectangle is, and what the aspect ratio (width divided by height) is. The aspect ratio for this image is 0.801, almost exactly the aspect ratio of an 8x10 photograph. If you print this on photographic paper, it will be easy to make an 8x10 (or even a 4x5) print.

And here's the final product.



Sharpening Soft Focus Images

Lots of good images would look even better if they were just a little better focused. Scanning an image almost always reduces its sharpness. Many people use the sharpening functions when scanning their favorite photos.

Paint Shop Pro gives you three sharpening options

From the Image menu item, select Sharpen. Three image-sharpening options will appear:

- Sharpen
- Sharpen More
- Unsharp Mask



Sharpen and Sharpen More have fixed sharpening settings. Unsharp Mask is interesting, not just because of its weird name, but because it gives you some options to play with.

First let's start with an image we know

This image may still be active in your workspace from the last tutorial. If not, open **sharpening_01.jpg** to follow along. Here's the picture we worked with in the cropping exercise.



It's a little blurred; looks like either the photographer or the camera's autofocus wasn't quite up to the task.

The Unsharp Mask gives us fine control

Sharpen and Sharpen More do not give you any options. They're good for quick fixes. With Unsharp Mask, you get a dialog with some options to set. These options play off each other in some complex ways.



Radius tells Unsharp Mask how many pixels it should consider when looking for an edge. A large radius looks across a lot of pixels to find the contrast edges.

Strength tells Unsharp Mask how much more contrast to add, once it finds a contrast edge to enhance.

Clipping tells Unsharp Mask what you consider the amount of contrast to call an edge.

One nice thing about Unsharp Mask is the dialog lets you preview the effects before applying them.

The image with Unsharp Mask applied

Here's the full image, sharpened with Unsharp Mask. You can experiment with the various settings until the image suits your taste.



Undo/Redo makes it easy to experiment

Remember, you can always use Image>Undo and Image>Redo to back up step-by-step – so feel free to experiment. You can set your preferences for the number of Undo/Redo steps you maintain by selecting File>Preference>General Program Preferences>Undo.

Removing Redeye

Everyone has flash pictures where the flash caused a reflection off the back of a person's eyes. This is the classic "redeye" problem. Here's a quick fix for that problem.

Here's the image with redeye

Let's see how Paint Shop Pro can help this cute photo look even better. Start by opening **redeye_01.jpg**



Zoom in close to work with precision



To make this project easier, zoom in on an eye. Select the Zoom tool, put it over an eye, and click the left mouse button until the eye is big enough to work with. This is about 10 left clicks. A right click will zoom back out.



Select the Selection tool. Look at the Tool Options floating palette. Set Selection type to Circle and Feather to 0. Make sure Antialias is unchecked.

- Move the cursor to the middle of the redeye.
- Hold down the left mouse button and drag the selection circle down – just enough to surround the red portion.
- Release the mouse button to complete the selection.



Select the Retouch tool.

- Look at the Tool Options Palette. On the second tab of the palette, set Retouch Mode to Darken RGB. Set Paper texture to None. Make sure Buildup brush is unchecked.
- On the first tab of the Tool Options Palette set the brush shape to Round, set the Size to 10, set Opacity to 100, set Step to 25, and set density to 100.
- Place the Retouch brush inside the selection. Click and hold down the left mouse button. Paint the red pixels just until the redness is gone. If you paint too much, the eye will become too dark and look unnatural.
- Press Ctrl+D to remove the selection marquee from around the eye. Select the Zoom tool again and right click to zoom out on the photo (or select View>Normal Viewing).
- Check to see if the eye looks better than before. Repeat the steps above as necessary to fine-tune the redeye removal.
- Repeat the entire process for each of the red eyes.

Here's our final image



Removing Unsightly Objects with Cloning

Often one or two small flaws mess up an otherwise nice picture. Often you can remove those objects with a careful copy and paste of the adjacent scenery. The Paint Shop Pro Clone Brush gives you an easy way to do this with precise control. Start by opening the sample image **cloning_01.jpg**

Why are there power lines in the desert?

Wouldn't this picture look a lot better without the distraction of those power poles and cables? Let's use the Clone brush to get rid of them.



The Clone brush can work miracles



The Clone brush will let us take the blue sky surrounding the poles and paint it over the poles. There are three steps to using the Clone brush:

- Select the Clone brush. Set the Tool Options palette to Shape Round, Size 20, Hardness 50, Opacity 100, Step 25 and Density 100.
- Right click and release the mouse over the area of the image that will be the clone source, in this case a chunk of blue sky.



- With the mouse button up, move the cursor to where you intend to start cloning, in this case, the power lines.
- Left click and hold down the mouse button as you paint. You'll see two cursors. The X tells you where you're cloning from. The other cursor tells you where you're cloning to.

Making the Clone brush work for you

The Clone brush is really pretty simple but a couple of tricks make it work better.

- Choose a "soft" brush. The Tool Options palette lets you adjust a lot of brush parameters. If you choose a fairly small brush with soft edges, the cloned area will blend in to the background a little better.
- Clone from a nearby part of the picture. The sky may look uniformly blue, but it's not. In this picture, the sky on the left side is a lot darker blue.
- Change your clone source often. This will give you a more natural look.

The result

It took a little careful application of the three guidelines, but the power lines are gone and father and daughter look like they're having a real wilderness adventure.

For bonus points, you could take out the jet contrail.



Adjustment Layers Keep Your Options Open

Often you'll want to change an image in many different ways, or you may want to experiment by combining effects. If you do something like turn up the brightness, or turn down the contrast, you're changing the image information. You can use Undo to go back steps, but there's a more flexible approach -- Adjustment layers.

Adjustment layers let you work on an image without actually changing the image. You make all the changes in the adjustment layers. Adjustment layers give a lot of freedom to experiment without committing to any given adjustment.

Here's an example. This is a pleasant picture of a backyard garden. It's a nice picture but it was taken on a sunny summer day. The picture would be a better reminder of the day if the colors were warmer (more red and yellow, less blue) and the contrast a little sharper.



A note on layers

Paint Shop Pro has a feature known as layers that allows you to create composite images. You can think of layers as a stack of transparencies. You can write or draw on each transparency in the stack. The total image is what you see when you look through all the transparencies. Adjustment layers are special layers. They don't have any writing or drawing on them. They adjust properties of the layer below.

Add an Adjustment Layer

To make the image a little warmer (more red and yellow, less blue), let's add a Color Adjustment layer.

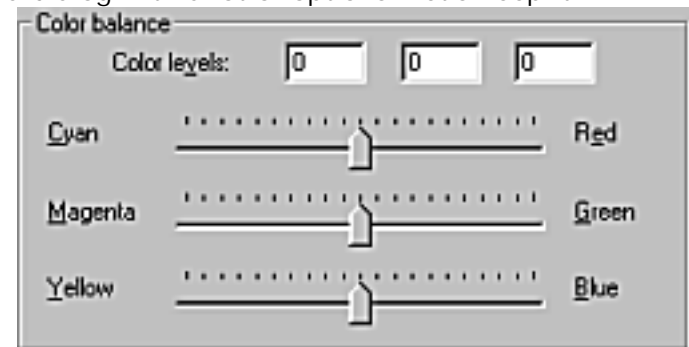
- First, open the sample image file **adjustment_layers_effects_01.jpg**.
- Select Layers>New Adjustment Layer>Color Balance.

This opens a dialog with a lot of options. Let's keep it simple.

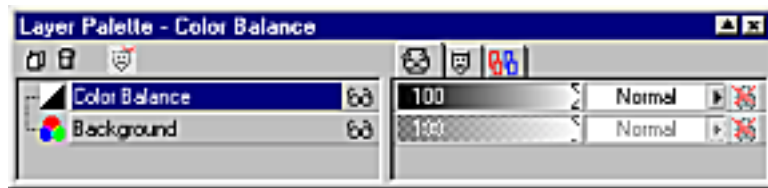
Here's the part of the dialog to use.

Adjust the balance toward red and away

from cyan (a shade of blue). Turn balance just a little in favor of more green and a lot away from blue. You can make your own adjustments until you get the color balance you like. It's fun to try different options. Remember, because it's an adjustment layer, you're not changing the image. You can safely try lots of different approaches without worrying about making a permanent change to the image. When you're done, select OK.



See how the Layer Palette now has a second layer called Color Balance.



Double click on the Color Balance layer. This will open a properties dialog so you can easily adjust your settings. You can freely experiment to get the right look.

Now the image has a nice color balance but it's still sort of dull and "fuzzy."

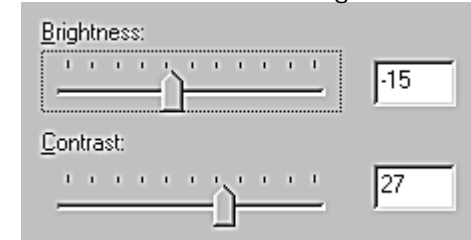


Add another Adjustment Layer

While you can't really improve bad focus, you can increase contrast to give the appearance of sharper focus. (See the section on Sharpening Images for a few details.)

This time select Layers>New Adjustment Layer> Brightness/Contrast...

Increase the contrast, and then turn down the brightness a bit.



Here's the result. The colors are warmer and contrast sharper -- much more like a warm, sunny summer day.




Special Effects Can Make Your Pictures More Interesting

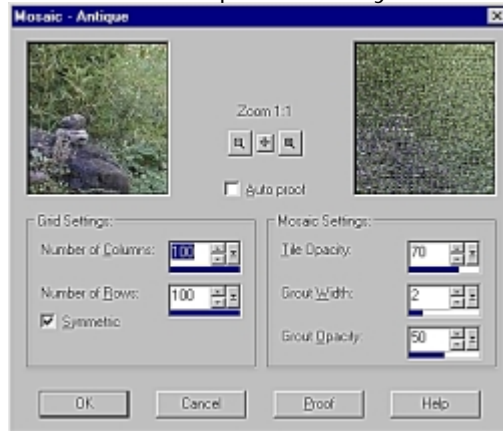
Paint Shop Pro includes a lot of special effects that can make images more interesting and fun. Let's try the Antique Mosaic effect to give our backyard garden a rich depth.



Using the Antique Mosaic effect

If you're using the image from the Adjustment Layer tutorial, make sure you select the **Background** on the Layer Palette before beginning. Otherwise you can open the image `adjustment_layer_effects_01.jpg`.

 Select Image>Effects>Mosaic – Antique... When you open the dialog you'll see a total of five options, each with a range of settings. Just play with them in various combinations until you find one you like.



These points will help you work a little more efficiently and find the settings you like quickly.

- The Zoom and move controls in this dialog let you set precisely the part of the image you want to preview.
- Leave Autoproof unchecked if you're working with a large, complex image. Updating the image after every change can be time consuming. That's why the dialog includes a preview window. You can see the effect on a part of the image at full size.
- If you think you're close to a setting you like, click on Proof to check the effect on the whole image.



Here is the finished result – an impressionist look with just a little hard edge to it. Different combinations of settings can change the look in interesting ways – now it's your turn to experiment.



Good Pictures Deserve Good Frames

Most of us have pictures we stick to the refrigerator with a magnet. We like looking at them but they're nothing special. Other pictures we like so much we put them in frames and set them in a place of honor – on the mantle, on our desks, etc. Paint Shop Pro lets you put frames around your special digital pictures. Here's how.



Start with a picture you like. Here's our young lady again. To use this picture, open the sample file **picture_frames_01.jpg**.

Open the Picture Frame Wizard

Paint Shop Pro gives you a number of frames to choose from. To start, go to the main menu and select Image>Picture Frame... A Wizard will open to guide you through your choices. Wizards, by the way, are just linked dialogs to guide you through your options as you complete a process.

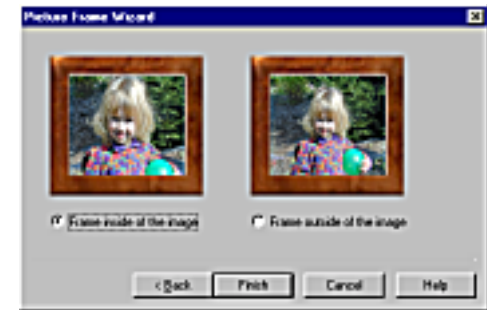


Your first step will be to select a frame. Let's select a rectangular frame with a wood grain called Marbled

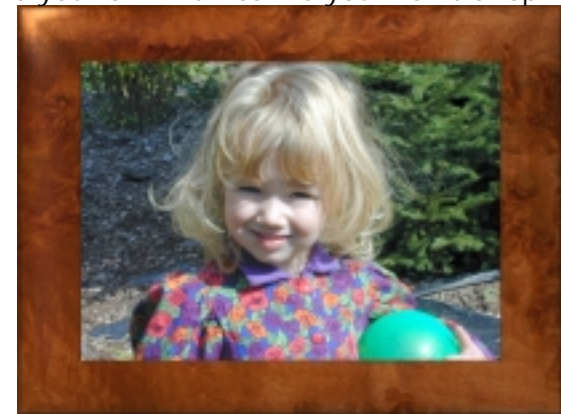
Rosewood. This will match this outdoor image. You have a lot of frame options, some rectangular, some oval.

Decide how you want the picture framed

You can place the frame either "outside" or "inside" the existing picture. The first option makes the image area larger to accommodate the frame. The second option keeps the image area the same but uses the frame to fill in the edges.



You can also make your own frames. As your Paint Shop Pro skills grow, you'll find that making square, rectangular, and even oval frames will let you add your own personal touch to the images you create and share.

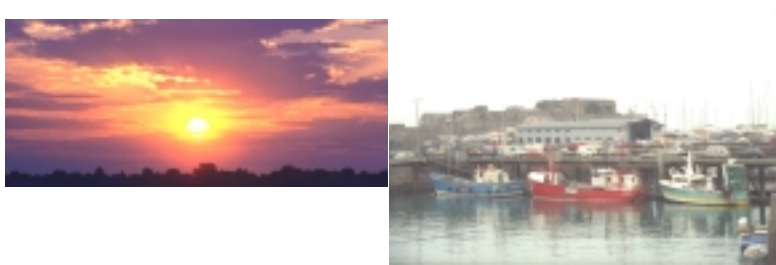


The Power of Layers

Paint Shop Pro lets you build an image in layers. A layer in an image is like a transparent sheet of plastic film that you can draw on. You stack up the layers to build the image.

But Paint Shop Pro layers are more than just stacks of images. Here's one example of the power of using layers.

Consider these two images. The sunset is spectacular but needs a foreground. The harbor is nice, but that big block of white sky overwhelms the rest of the image. What if there was a way to combine the two? Say, put the sunset in the empty harbor sky? Here's how to do that with layers.



Let's make a two-layered image

Open the sample images **sunset_01.psp** and **harbor_01.psp**.

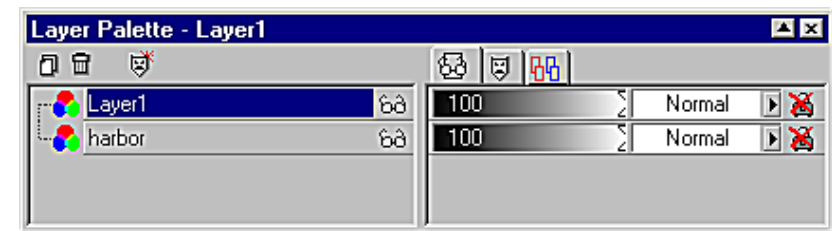
Arrange both images so the overlap a little in the workspace, something like this:



With both images open, press the "L" key to make the Layer Palette visible. Then:

- Select **sunset_01.psp** as the active image by clicking on its titlebar.
- While holding the left mouse button down, drag the **sunset** layer over to the harbor image. This copies the **sunset** layer into the harbor image and names it **Layer1**. You'll see the sunset on top of the harbor.
- Click on the harbor image to make it the active image.

Your Layer Palette for the harbor image should look like this:



- Move your mouse over the **harbor** layer and hold down the left mouse button and drag the **harbor** layer above **Layer1**.

The **harbor** layer is now on top and the sunset (**Layer1**) beneath it.

Cut out the empty harbor sky

Click on harbor on the Layer Palette to make it the active layer – the layer you’re going to work on.



Select the Magic Wand tool. Set the Match mode to RGB Value, Tolerance to 15 and Feather to 0. Leave Sample merge unchecked. This will assure you’ll get

all the pixels in the sky, even if they aren’t exactly the same color. Click anywhere in the sky. This selects all the sky and only the sky – you’ll see the “marching ants” marquee around the selection. Press the Delete key and the white sky is gone. You can see the sunset under it.



Move the sunset

The sunset will look better if the orange glow from the sun is right behind the harbor building in the foreground. This part’s easy.



The Mover tool is a “smart tool.” Grab any part of the sunset with the Mover tool and drag it upward to show the sun. The Mover tool will make the sunset layer the active layer and only move that layer.

Now the sunset shows in all its glory. But it still doesn’t look right. We need to do two things:

- Get some sunset reflection in the water
- Darken the harbor layer so it looks backlit by the sunset.

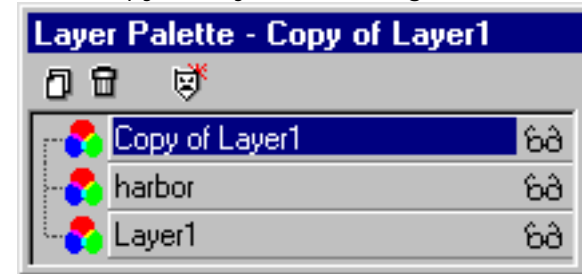


Put in the reflection

We will be doing a couple tricky things with layers here. First we’ll copy the sunset layer (**Layer1**). That’s the easy part.

In the Layer Palette, right click on Layer1. A list of options will appear.

- Select Duplicate from the menu. A new layer named **Copy of Layer1** will appear and will be highlighted as the active layer.
- Put the cursor over Copy of Layer1 and drag it above the harbor layer so it’s on top of everything.
- Press Ctrl+D to turn the selection off.



Then, from the main menu select Image>Flip and turn the sunset into it’s reflection. It looks odd now, but it gets better. Remember, the **harbor** layer is under the **Copy of Layer1** layer.

Erase the mirrored sunset you don’t need



Set the Eraser tool to a fairly large, fairly soft brush size – say 20 pixels and 50% hardness. Make sure the Paper texture on the Tool Options Palette is set to None. Select **Copy of Layer1** as the active layer. Start erasing all the sunset that covers the harbor buildings and boats. When you’re done, you’ll be able to see the buildings and boats. You’ll be able to see the sunset behind the harbor because you weren’t erasing in that layer – that’s one of the great things about layers.

When you’re done, only the water in the harbor will be covered by the reflected sunset. Remember, if you erase

too much and start showing the water, you can “unerase” by holding down the right mouse button. The sunset that you erased will reappear wherever you drag the eraser tool.

Make the buildings and boats look backlit

This is actually pretty simple. Be sure **harbor** is the active layer. Then from the main menu, select Colors>Adjust>Brightness and Contrast. Turn down both settings. Change brightness to -100. Change contrast to -20.

Show the mirroring

This is one of the trickier parts. We’re going to turn down the opacity of the reflected sunset so more of the underlying water shows through and we’re going to change the blend mode. Turning down opacity makes the layer “semi-transparent.” Some of the layer below shows through. Blend modes determine how the pixels on one layer affect the pixels just beneath them on the layer below. Setting the blend mode to Burn and the opacity to 20 gives you just a little reflected sky. Here’s how to make those changes:



- On the Layer Palette, click on **Copy of Layer1** to make it the active layer.
- Right click on the white text box (currently set to "Normal") to the right of the **Copy of Layer1** layer. A list of options will appear.
- Select "Burn" from the list.
- Move the mouse over to the gradient box just to the left of the box that now says Burn.
- Hold down the left mouse button and drag the sliders until the opacity number changes to 20.

You can now crop the image slightly to clean up the edges.

Here’s the finished image. At full size, you can see the harbor better and the slight sky reflection on the water.



Reducing File Size with Compression

Image files can get big, really big. Big files tend to look good; they carry lots of information and they display lots of detail.

But if you're moving files around, big is bad. If you're looking at images on a web page, you can spend a long time waiting for an image to download. If you're emailing digital photographs to friends and family, it can take a long time for you to send and a long time for the friends and family to receive.

There are lots of ways to compress files

You've probably seen image files with all sorts of different extensions, image.gif, image.jpg, image.bmp, image.psp, and so forth. The extension usually tells you the format the file was saved in. Some formats such as GIF, JPG, and PSP compress the file. They cleverly store the bits to make the file smaller. Other formats such as BMP (bitmap) don't compress the file. It's as big as it can possibly be.

The two file formats to think about are:

- **GIF:** Graphics Interchange Format
- **JPG:** Joint Photographic expert Group

The names give you a clue about when you should use which format. GIF is good for graphics – images such as corporate logos, web navigation buttons, etc. These images usually have large blocks of single colors and don't need to look photorealistic.

JPG is good for photographs. If the image has lots of detail and needs to look realistic, for example a scanned photograph, you'll want to use JPG.

Here are a couple examples to show what we mean.

GIFs for web graphics

Let's use a simple web button and compare the file sizes of the button in the BMP, JPG, and GIF file formats.

This button started as a Paint Shop Pro (PSP) file. The web does not directly support the PSP file format so we need a bitmap, a GIF, or a JPG. You can use File>Save As to save the file as a bitmap. Use File>Export> to save JPG and GIF files. The file export functions let you "optimize" the files for best download performance and image quality.

Bitmap file size: 20,394 K

Estimated download time: 4.6 seconds

JPG file size: 5,338 K

Estimated download time: 1.2 seconds

GIF file size: 2,304 K

Estimated download time: .5 seconds

The files don't look all that different. You would want to go with the GIF file and save that 4.1 seconds of download time. 4.1 seconds can seem like a long time on the web.



JPG for photographs

Here's a photo we'd like to display on a web page and have it look really good.

Bitmap

File size: 60,016 K

Estimated download time: 13.9 seconds



JPG

File size: 15,965 K

Estimated download time: 3.7 seconds



GIF

File size: 9,599 K

Estimated download time: 2.2 seconds

One of the reasons GIFs load so fast, and look so bad is that they're limited to 256 colors.



JPG gives you options

With the Paint Shop Pro Export to JPG feature, you can set the level of compression you want. Here are a few options for comparison.

JPG compression: 25

File size: 4,078 K

Estimated download time: .9 seconds



JPG compression: 50

File size: 2,819 K

Estimated download time: .7 seconds



You can do your own experiments in compression and make your own comparisons by using the GIF and JPG file optimizer. From the File menu select File>Export.... The optimizer gives you before and after preview windows. The optimizer also estimates download times. You can experiment with settings to find the mix of image quality and download time that works best for you.


Printing Images

Seeing your images on paper


With a high quality bubble jet or laser printer and photographic quality paper, it's possible to print images of almost photographic quality. Once you get comfortable with printing your images, you'll find that you want to print:

- A single image, suitable for framing
- An "album page" of images
- A "proof sheet" of thumbnail images.


Printing a single image on a page

 **Page Setup...** This can be as easy as clicking on the printer icon on the menu bar. It's usually a good idea to select File>Page Setup first and make sure the setup options are the way you want them. The key options to keep in mind are:

- Orientation of the page, portrait or landscape: You want the orientation to match the orientation of the original image.
- Scaling: Usually you want "Fit to page" but not always
- Print options, color, black and white, or separations: Separations are a necessary step for taking the image to a professional printer.

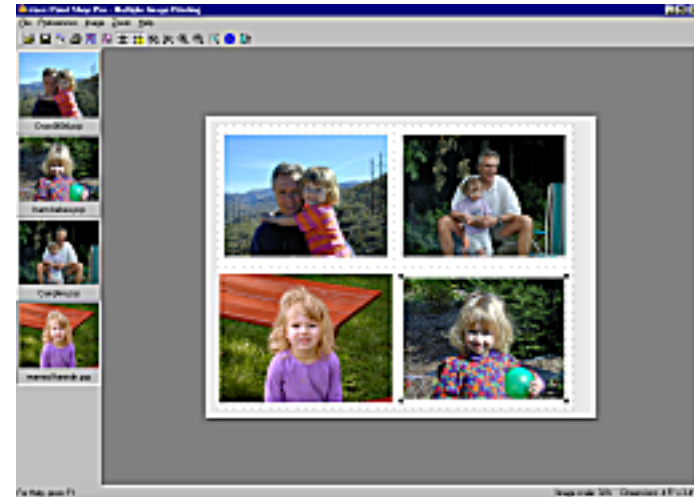
 **Print Preview** It's also a good idea to do a print preview from File>Print review. This will show you what the image will look like before you use up a sheet of paper and some toner.

Printing multiple images on a page

 **Print Multiple Images...** Paint Shop Pro's Print Multiple Images feature gives this task drag and drop simplicity. Start by opening all the files you want to print.

Then select File>Print Multiple Images. This will open a full-screen window with thumbnails of your images down the left-hand side and a "page layout" workspace in the middle.

There will also be a menu bar and a toolbar across the top. All you need to do is drag the thumbnail onto the page. Once the image is on the page, drag the image around to place it where you want it. You can get really precise by displaying the grid lines and using "snap to grid."



If you don't like the how much space the image is taking on the page, you can drag it by the corner to increase or decrease its size. If you're in a hurry you can select "autoarrange" to fit all the images.

Once you have a layout you like, you might want to save it. That way, the next time you want to print the same page of images, you need only choose the saved layout. All the images will open in their proper positions.

Printing thumbnail images

First, browse the folder of image thumbnails you want to print. Then select File>Print to print them out.

Sharing Images with Your Friends and Family

Once you have an image the way you want it, you'll want to show it off. Printing and mailing copies is one way to do this. Sending the image by email is another. Jasc Software now offers a third option, sharing images over the Studio Avenue web site.

Emailing directly from Paint Shop Pro

You may recognize this image as the one we took the power lines out of. Let's add some text to make it a "postcard." Open the sample image **email_01.jpg**.



Select the text tool and click in the middle of the sky. This opens a dialog that looks a lot like a simple

word processor. Select a font, a color, and check Create as Floating. Set the font size to 14. Type in your text and click on OK. Position the text on the image and there's your postcard.



By the way, you can select your text color by using the eyedropper to get a color from the girl's shirt. It's an easy way to pick a color that fits the rest of the image. Just select the Dropper Tool, click on the color within the image you want, and you'll notice that your foreground color swatch has changed to the new color. **Note:** a left mouse click with the Dropper will select your foreground color, while a right click will select your background color.

Make sure your image is in a common file format such as JPG. You can use File>Save As... to save the file with a name and format you choose.



Select File>Send. This opens your email program with the file already attached. All you need to do is complete the address, subject, and type a short message.

Copy and paste into an email

Many email programs will let you paste a GIF, JPG, or BMP file directly into the body of the email. You usually you have to adjust your email program's setting to allow that. The setting is usually called Rich Text, HTML, or something similar.

With this approach, the image is pasted directly into the body of the email. If you can paste it, you can send it. When your friends and family open the email, they'll see the image without the extra step of opening an attachment.

Send your images to StudioAvenue.com

StudioAvenue.com is Jasc's online photo sharing community. Visit the web site at www.studioavenue.com. Once you have your free 50 MB account set up with StudioAvenue.com you can upload your images to a personal web site. You, your friends, and your family can then visit that web site, see your pictures, and download them. It's a great way to share pictures without having to use email. Not everyone appreciates receiving a multi-megabyte email with your vacation snaps. This way you can let your friends and family know the pictures are available to look at whenever they want to. You can password protect your albums so only selected people can view them.

Creating a Flyer or Invitation

Computer images are great, but there are still lots of reasons to create images for printing – for example a birthday party invitation.

Start by creating the right size document

When you open a new image file, you have some options to set. You'll want to set those options for an image that will print on standard paper. In North America, this means 8½" by 11". In other parts of the world, choose other standard sizes.

- Set Resolution to 72
- Select White as the Background color
- Select 16.7 Million Colors (24 bit) as the Image type
- Click on OK

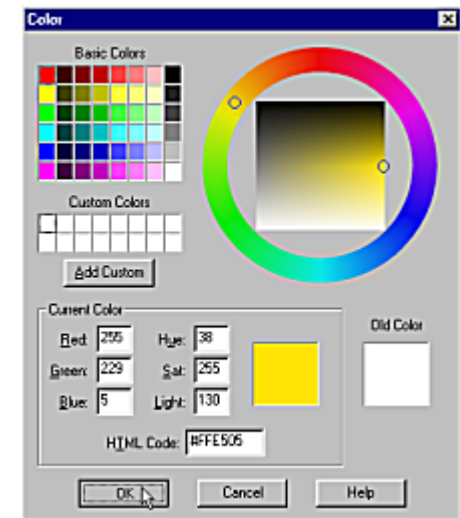
By the way, in a project as long and complex as this one, it's a good idea to save your work as you go. Use File>Save As to give your saved file a name and location.



Pick some good colors to work with

Paint Shop Pro gives you lots of ways to pick colors. You can open the color picker dialog, you can use the eye dropper on the Colors Palette, or you can use the Eye Dropper brush to pick a color from just about anywhere on the screen. Here's the most common way:

- Click on the foreground color swatch (black in the image to the left). The color picker will open. Select a light blue and click on OK.
- Click on the background color swatch (white in the image to the left). The color picker will open. Select a yellow and click on OK.



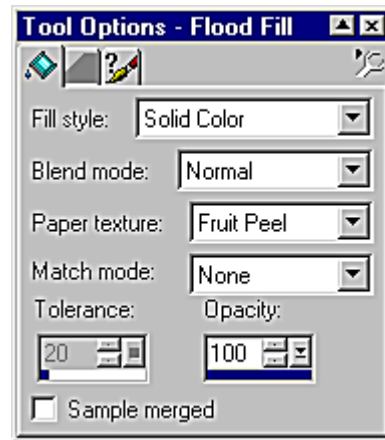
You can also use the Eyedropper to select your colors from the colors in open images.

Flood fill the background layer with a texture



A texture can be more interesting than a plain color background. Here's how to fill with a Texture:

- Select the Flood Fill tool.
- On the Tool Options palette, chose a paper texture such as "Fruit Peel"
- Click the left mouse button in your image to flood fill it with your blue foreground color and paper texture.




Add some text to a new layer

It's a good idea to put each piece of work on a separate layer. That way, if you mess up, you easily change things later. To make a new layer:

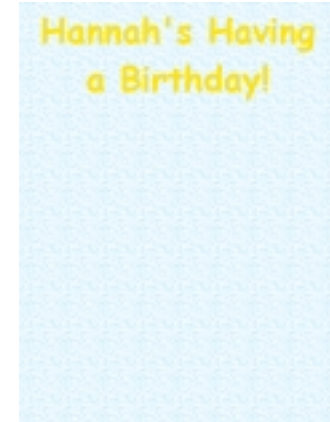
- From the menu bar select Layers>New Raster Layer
- Give the layer a name such as "title Text"
- Click on OK



So, with a new layer made, select the Text tool and click on the image. The Text Entry dialog will open. To put yellow text into your layer, do this:

- Click on the yellow background color in the Text Entry dialog. This will select yellow as your text color.
- Click on the Centered icon  in Text Effect.
- Select any True Type font from the font options.
- Select a font size.
- Select "Floating" under "Create As."

- Go down to the text entry area and type this text. "Hannah's Having [Enter] a Birthday. [Enter] means press the Enter key to start a new line.
- Position the text by putting the text tool cursor right over the marquee (marching ants). The cursor will change to the mover tool. Hold the left mouse button down and drag the text where you want it.



Remember, you can use the Undo button to undo any changes or start over.

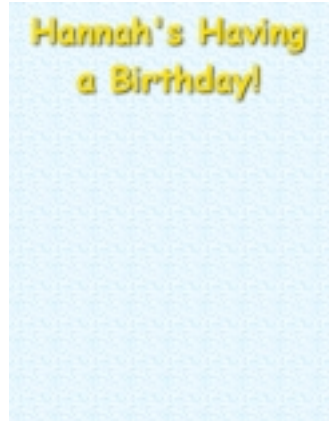
Add some special effects to the text

The text will look a little better if it's not so "flat" on the page. Try the Drop Shadow effect.



You get to the drop shadow effect from Image>Effects>Drop shadow.

Press Ctrl+D key or select Selection>Defloat. Either action will move your headline text to the title text layer.



We'll finish the text in a little bit. First let's decorate the invitation. Picture Tubes are just the thing for this.

Decorating with Picture Tubes



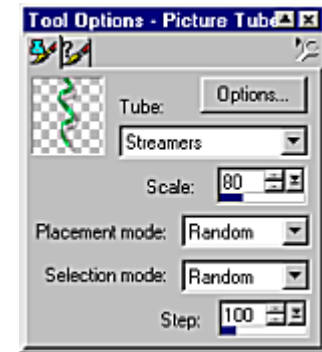
Paint Shop Pro provides several sets of pre-made images called "Picture Tubes." Think of them as the world's coolest rubber stamps. To use Picture Tubes start by adding a new layer:

- From the main menu select Layers>New Raster Layer...
- Name the layer "Decorations"
- Click on OK

Remember the hint to keep things on separate layers? This is a place where a separate layer really makes things easier.

Now you're ready to draw with Picture Tubes.

- Select the Picture Tubes brush
- Use the Tool Options palette to pick a festive tube
- Select the Streamers tube.
- Set Scale to 80.
- Paint freely with the Picture Tube brush – either one click at a time or hold the left mouse button down and move the brush across the image. (You'll notice the difference when you use the Undo function.)

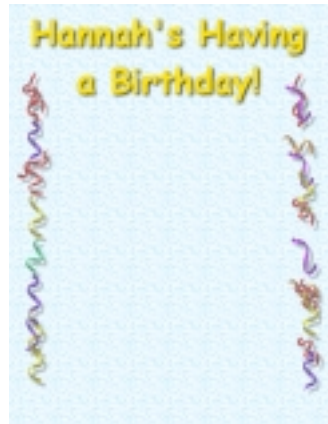


If you want to turn down the intensity, or "opacity" of a layer, here's how:

- Be sure you can see the Layers palette – Press "L" if you don't see it. You may also need to drag the palette to the left to be able to get to the opacity slider.
- Find the opacity section of the palette. It looks like the image to the right.
- Drag the slider to the left until the layer opacity is where you want it. In this case, 67% opacity.

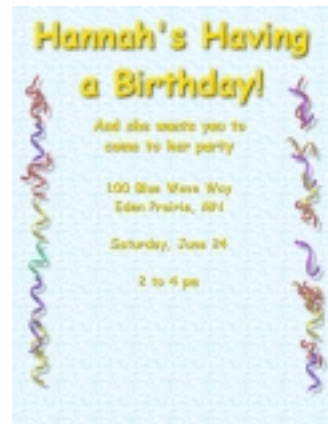


The image with picture tubes now looks like this:



Next, let's add some text on a new layer:

- Make a new layer (Layers>New Raster Layer... Name the layer and click on OK).
- Select the Text Tool.
- Click in the new layer to open the Text Entry Dialog.
- Keep the existing settings except make the font a smaller size.
- Type in the new text. Be sure to press the Enter key to start a new line.
- Click on OK
- Drag the text to the right position as before.



Like this example, add a drop shadow behind the small text, just like behind the large text. Press Ctrl+D or select Selections>Defloat to finish the body text layer.

Add a unique shape



We'll add one more decoration to fill the bottom of the invitation. We'll draw a star using Paint Shop Pro's vector drawing tools and preset shapes. Because we'll use a vector shape, we'll be able to edit it to make it really unique.

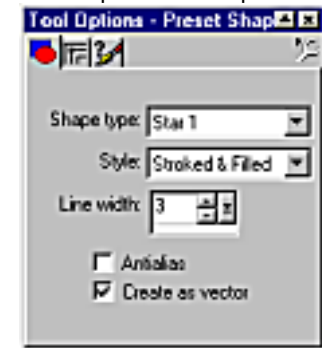
Think of vector objects as "connect the dot" images. The "dots" are called "nodes" and have four important characteristics:

- When you move the nodes, the lines reconnect.
- You can add and subtract nodes from the image.
- You can change the type of node so the lines between nodes are either straight or curved
- You can change the type of node so the lines move through the nodes either at sharp angles or as smooth curves.



Making all these very cool changes to the shape is called **node editing**. Start by drawing a vector shape. A new vector layer will be automatically created.

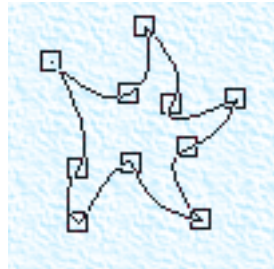
- Select the Preset Shapes tool to draw with.
- From the Tool Options Palette select a preset shape such as Star 1, the five-pointed star.
- Set the Style to Stroked & Filled
- Set the Line width to 3
- Make sure Create as vector is checked
- Start with the cursor at the top left corner of where you want to draw. Hold down the left mouse button and move the cursor down and to the right.
- Release the mouse button to complete drawing the star.





Once you have the basic shape drawn, select the Vector Object Selection tool. Then:

- Click on Node Edit from the Tool Options palette. The star will become an outline with nodes highlighted as rectangles.
- Click on a node and edit it
- When you're done, Press Ctrl+Q to quit node editing.



The easiest node editing is to move the node by dragging it. The lines it's connected to will move with it to stay connected. Other options let you change the type of node. This changes the way the lines connect through the node. In this example, several nodes were changed to connect with curved lines, not straight lines. You can right click the mouse to see a menu of node options.

Converting Vector Layers to Raster Layers

Finish the image by putting a drop shadow behind the star, too. You can't do this with a vector object on a vector layer. Fortunately, you can convert a vector layer to a raster layer, then finish your work:

- On the Layers' palette, click on the vector layer to make it the current layer.
- From the main menu, select Layers>Convert to Raster.

Now you have a raster layer you can add effects to. Be sure you're ready for this step. Once you convert to raster, you can't go back and node edit the object anymore.

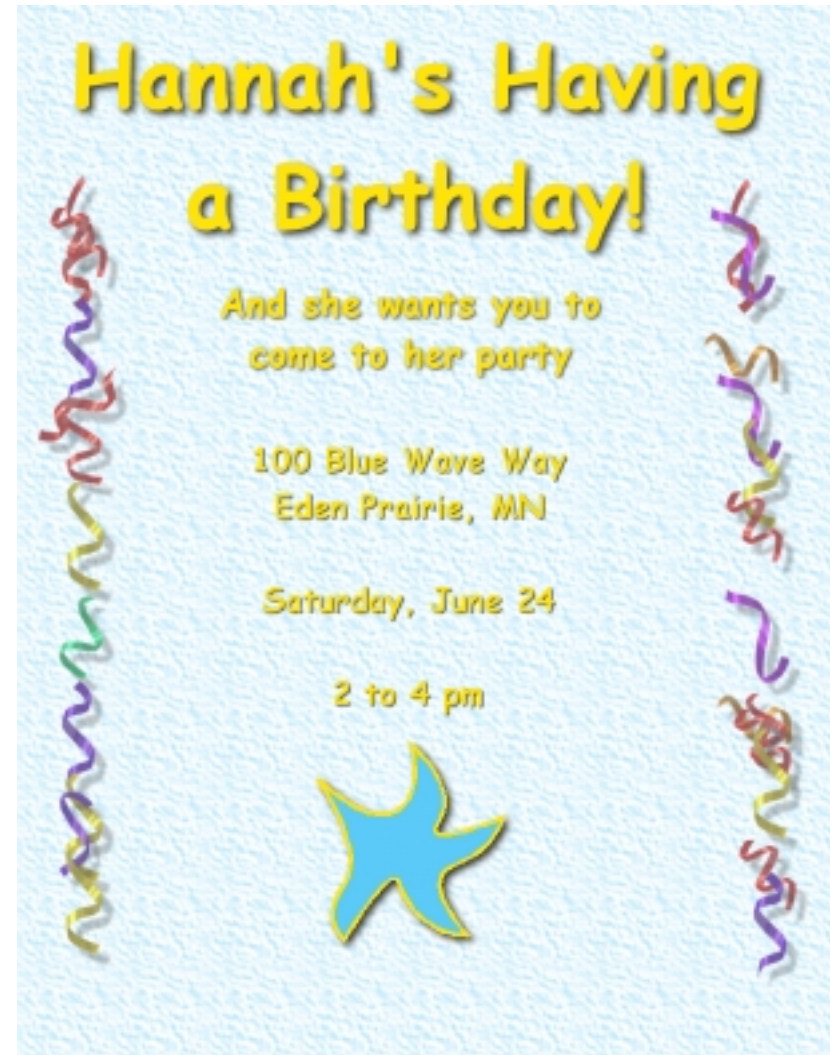


Apply the drop shadow the same way you applied it to the text:

- Select the **star** layer.
- From the main menu, select Image>Effects>Drop Shadow

Now you're ready to print or email your invitations!

Here's the final result:





Transparent GIFs for Use on Your Web Pages

It seems like everybody has a web site these days. Some of us use them to advertise our products and services. Many of us use them to communicate with family and friends. Whatever your use, Paint Shop Pro gives you the tools to make your web graphics look better. Since you probably have more than one page on your web site, you may want to have a "NEXT" button people can click on to get to the next page. Let's make a button using Paint Shop Pro's Export to Transparent GIF function.

Start with the image file



Click on the New button on the Tool Bar to open the dialog for setting basic image options. Select these options:

- Pixels
- Width: 150
- Height: 45
- Resolution: 72
- Background color: White
- Image type: 16.7 million Colors (24 bit)

Make a layer to work in and build the image

The steps are pretty straightforward:

- Make a new raster layer and name it text.
- Set the foreground color to a basic brick red (RGB values R=192 G=0 B=0).
- Select the text tool and click in the image to open the text dialog.
- Select the red foreground color in the Text effects section of the Text Entry dialog and change the text color.
- Select Create as Floating
- Follow the standard steps to enter the red text.

NEXT ➤

- Press Ctrl+D (or select Selections>Defloat) to defloat the text.



Make a right-pointing triangle to reinforce the idea of Next. Select the Preset Shapes tool, then:

- From the Tool Options palette select the Arrow 2 preset shape. Set the Style to Filled and set the Create as vector box to unchecked.
- Draw the arrow.

Use effects to enhance the image



To give the button more of a 3D look, use the Inner Bevel and Buttonize effects.



For the inner bevel:

- Select the layer with the text and arrow in it.
- From the main menu select Image>Effect>Inner Bevel...
- Set the inner bevel with the parameters you like.

Remember you can click on Proof to see the effect on the full image. You're not committed until you click on OK.

For the buttonize effect:

- On the Layers palette, select the Background
- From the main menu select Image>Effect>Buttonize...
- Set the buttonize effect with the parameters you like.

The preview window shows you what the buttonize effect will look like. You're not committed until you click on OK.

Export to transparent GIF



When you have the image the way you like, you can export it to Transparent GIF. From the main menu, select File>Export>Transparent GIF. This opens a tabbed dialog where you set your options. There are five tabs:

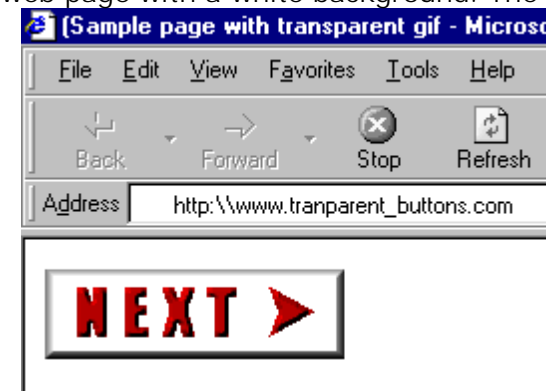
- **Transparency:** tells Paint Shop Pro which color to use as “transparent” The “transparent color” is not an oxymoron. It’s a way of telling your browser, “Let the background show through instead of painting this color.” In this tab be sure to set the transparency to the background color.
- **Partial Transparency:** is a way of working around the fact that GIFs don’t really have an opacity setting. A color is either opaque or transparent, nothing in between. Setting partial transparency lets you emulate an intermediate transparency.
- **Colors:** tells Paint Shop Pro the number of colors to use in the image. The maximum is 256 colors. If the original had only a few colors, you can get by with fewer than 256. If the original had millions of colors, Paint Shop Pro will do its best to reduce those down to only 256 colors. The color selection options on this tab let you tell Paint Shop Pro how to do the reduction. The most conservative choice is Standard/Web-safe.
- **Format:** determines how the browser will display the file as it downloads. Non-interlaced builds the image line-by-line from the top down. Interlaced builds the image gradually, first displaying a blocky version of the image, then displaying increasing detail as more of the image information is downloaded.
- **Download Times:** estimates how fast your image will download, given the options you’ve set. If the download time seems too long, you can adjust options until the file size gets smaller and the download time seems more reasonable.

After you make all your choices, click on OK to save the image. Now you have a transparent GIF ready to put into your web page.

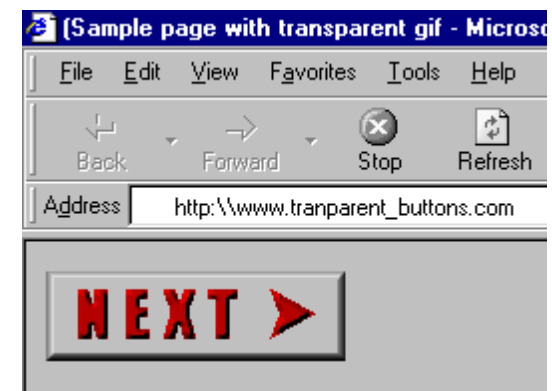
Why transparency?

Most people who make buttons for their web pages often do other things to make their pages look better. They may use a background color for the page other than white. They may even put an image in the background. If the button has rounded edges or other special effects, it will look better if it’s transparent. Let’s look at an example.

Here’s a piece of a web page with a white background. The “white” color in the next button is actually transparent and the white background color is showing through. You can’t really tell because white is replacing white.



Here’s the same page with the same transparent button, set up to use a gray background. The gray of the background shows through the transparent parts of the button. In effect, gray replaces white. You would get the same effect with any background color.



Capturing Screens

If you ever find yourself writing software documentation, user guides, or anything where you have to describe how a piece of software works, you'll probably find yourself wanting to illustrate the documentation with pictures of computer screens.

Paint Shop Pro makes this very easy. You have the option of capturing:

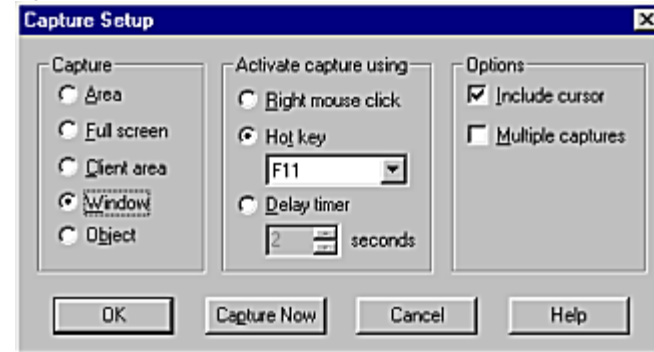
- A full screen
- An area of the screen you select
- A single window
- A client area – the workspace of an open application.
- Any window object, title bar, workspace, full window, etc.

The Screen Capture function can also be used with any applications that support Object Linking and Embedding (OLE). After you select your screen capture preferences, you can make screen captures while working in another program without opening Paint Shop Pro. Images you capture and insert on those documents can be opened and edited in Paint Shop Pro directly from the other application.

You can also:

- Capture with the cursor visible, or without
- Use the right mouse button or a hot-key you define
- Do multiple captures without going back to Paint Shop Pro.

You make your choices from a single Capture Setup dialog. By the way, if you're going to capture Paint Shop Pro screens, you need to open Paint Shop Pro twice; one instance to do the capturing and another instance to do the work you want to capture.

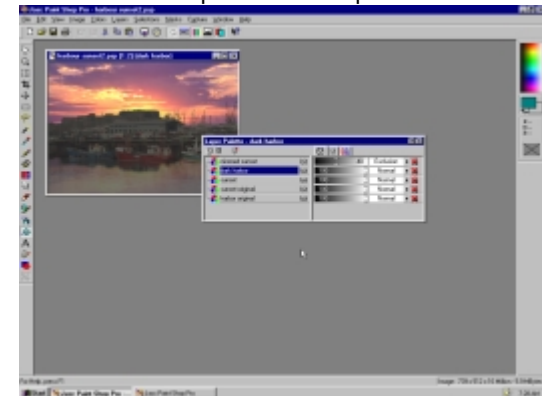


Capturing a full screen

Often you'll want to capture an entire screen. To do this:

- Select from the main menu Capture>Setup...
- Click on Full Screen in the capture Setup dialog.
- Click on Capture Now.

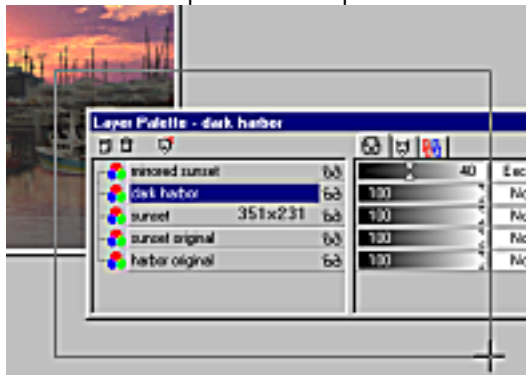
Paint Shop Pro will then minimize and return you to the other application. The next time you click the right mouse (or press the F11 hot key), Paint Shop Pro displays with an image of the screen open in the workspace.



Capturing an area you select

If you only want to capture a piece of the screen and you want precise control over which piece you capture, switch the capture mode to area:

- Select from the main menu Capture>Setup...
- Click on Area in the capture Setup dialog.
- Set the Activate Capture using Hot key set to F11.
- Click on Capture Now.



Paint Shop Pro will then minimize and return you to the other application. Pressing the F11 will give you the capture “crosshairs” cursor. To complete the capture:

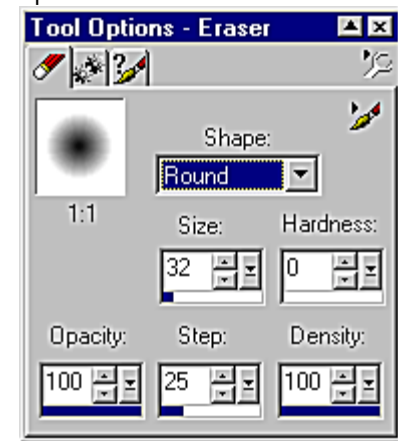
- Position the cursor where you want the upper left corner and click the left mouse. This opens the capture rectangle.
- Drag the mouse to the bottom right corner of the area you want to capture. Paint Shop Pro frames the captured area for you and puts the dimensions of that area in the middle of the rectangle, in this case 352 x 231.
- Click the mouse again and Paint Shop Pro completes the capture.

Capturing a Window

The other most useful type of capture is the window capture. It will let you capture all of a dialog but no extraneous background clutter.

- Select from the main menu Capture>Setup...
- Click on Window in the capture Setup dialog.
- Click on Capture Now.

Paint Shop Pro will then minimize and return you to the other application. Make sure the window of interest



is the window you’re doing your work in. When the dialog has all the entries the way you want them, complete the capture with a right click or a hot key. The image above is an example showing the Tool Options palette with some useful settings for the Eraser brush.

Other types of capture

Capturing **objects** and **client areas** works the same as any other capture – you simply tell the Capture Setup dialog what you want to capture. The difference is knowing what objects and client areas are – and why you would want to capture them.

Animated Graphics

Animation Shop lets your images move

Paint Shop Pro includes Animation Shop, a separate program for animating images. The two are designed to work together but Animation Shop works just fine on it's own. Here's a simple example that uses a few basic effects and transitions.

Start with the Animation Wizard

You can create an animation from scratch from within Animation Shop but it's sometimes easier to start with some pre-built images and use the Animation Wizard to get things started. You can start with these two images created in Paint Shop Pro. These images are saved as **animation_shop_01.jpg** and **animation_shop_02.jpg** in your sample image folder.



Open Animation Shop. If you have Paint Shop Pro open you can open Animation Shop by selecting File>Run Animation Shop. Select File>Animation Wizard. The wizard will take you through a number of choices including:

- How you want to define the size of the image.
- The canvas (background) color for the image.
- How to handle frames with different size images.
- Options for looping and how long to display each frame.
- The images you want to use. This gives you a browse option to search your hard drive for the images you'll use as frames in the animation.

For this sample animation, start the Animation Wizard and follow these steps:

- Define image size: Select Same size as image frame.
- Set canvas color: Select Transparent.

- Handling different size frames: Select Centered in the frame and With the canvas color.
- Looping and display time: Select Indefinitely and 10
- Images to add to the animation: Click on Add image, browse until you find **animation_shop_01.jpg** and **animation_shop_02.jpg** in your sample image folder
- Click on animation_shop_02.jpg to select it, then hold down the CTRL key and click on animation_shop_01.jpg to select it. If you don't like the sequence of frames, select an image file and use the Move up, Move down buttons until you have the sequence right.
- Select Next and Finish

The wizard then builds the basic animation for you, in this case an animation with only two frames. It's very, very boring to watch. Note that the first frame has a red and blue highlight around it. This indicates that it is the currently selected frame.

At anytime you can select View>Animation to see what the animation looks like.



Add an Image Transition



From the main menu, select Effects>Insert Image Effect... You can experiment with different effects and different options until you find one you like. This example uses the Explode effect, running in reverse. Here's how:



- Make sure the first frame is selected (red and blue highlight).
- From the menu bar select Effects>Insert Image Effect...
- When the dialog opens look for the Direction box.
- In the Direction box, make sure Run effect in reverse direction is checked. Press OK.



The Reverse option is available as a checkbox on all the Image Effects. In this example it lets "Welcome to" coalesce from a random dust of red and black pixels. You may want the "Welcome to" frame to stay on the screen a little extra time:

- Select the first frame where you can clearly read "Welcome to"
- Right click on the frame.
- When the menu appears, select Properties
- Adjust the display time to 30 hundredths of a second.

Insert a Transition Effect



Next create the transition between "Welcome to" and "Animation Shop."

- Select the last frame where you can clearly read "Welcome to"
- From the menu bar select Effects> Insert Image Transition.
- In the End with preview window, check the Animation Frame radio button.

This example uses the Blinds effect with no special options set.

One last Image Transition to close the loop

Select the last frame. From the main menu select Effects>Insert Image Effect... Inside the Image Effects dialog, select Explode to finish things off the way they started. This lets the animation loop smoothly.

Save with the Optimization Wizard

Animations turn into large files and take a long time to download. If you're putting your animations on a web site, your audience might be willing to trade lower image quality for shorter downloads. The Optimization Wizard lets you determine how many colors to use, how to handle redundant frames, and how to strip out other information that might slow performance without affecting image quality. Start the Optimization Wizard from File>Optimization Wizard. It's a good idea to use this wizard to get the download time as short as you can.

Thank you!

Thank you for trying Paint Shop Pro and Animation Shop! We hope you have enjoyed this tutorial and found it to be useful to your image editing needs. We have lots of other tutorials developed by our faithful users on our web site at www.jasc.com.

Come back soon!

Your friends at Jasc