

# Caffeine Software

# *TIFFany3*

## User Guide



*Version 3.5.7*



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# Contents

<b>Preface</b>	<b>ix</b>
Welcome to the <i>Caffeine Software TIFFany3 User Guide</i> .....	ix
Other Resources.....	ix
Support and Contact.....	x
<b>Chapter 1 Introduction</b>	<b>1</b>
<b>TIFFany3 Overview</b> .....	2
Actions .....	2
Documents.....	2
Tools and Engines .....	2
Inspectors.....	3
Batch Processes .....	4
TIFFany3 Versions and Modes.....	5
Basic and Professional Versions.....	5
Novice and Expert Modes.....	5
<b>General Usage</b> .....	6
Measurement Units.....	6
Float Button.....	6
Detach Button.....	6
Document Window Tools .....	7
Keyboard Shortcuts for the Document Window .....	7
Clicks and Drags in the Document Window.....	9
<b>Chapter 2 Actions</b>	<b>11</b>
<b>Actions Overview</b> .....	12
<b>Action Categories and Families</b> .....	13
<b>Action Settings</b> .....	15

---

Expert Settings.....	16
Intensity .....	16
Compositing.....	16
Channel Filtering.....	19
<b>Chapter 3 Action Catalogue</b>	<b>23</b>
<b>Action Catalogue Overview</b> .....	24
<b>Selecting Items in the Action Catalogue</b> .....	25
Navigating Through the Browser .....	25
Searching for Items.....	26
Storing and Using Shortcuts .....	27
<b>Organizing Items in the Action Catalogue</b> .....	28
Renaming Items.....	28
Creating New Folders.....	29
Moving Items .....	29
<b>Creating Actions</b> .....	30
Action Catalogue .....	30
Actions Menu.....	31
Creating Mask Actions .....	32
Example .....	33
Creating Process Actions.....	35
Example .....	36
<b>Exporting and Importing Items</b> .....	38
Exporting to Other Applications.....	38
Importing from Other Windows or Applications .....	38
<b>Deleting Items from the Action Catalogue</b> .....	39
<b>Chapter 4 Layers</b>	<b>41</b>
<b>Layers Overview</b> .....	42
<b>Selecting Layers</b> .....	43
<b>Duplicating and Copying Layers</b> .....	44
Duplicating the Same Layer within a Document .....	44
Copying a Layer into Another Document .....	45
Copying a Layer into a New Document .....	45
Adding Layers from Other Applications.....	46

---

---

<b>Viewing Layer Information</b> .....	47
Layer Inspector .....	47
Histogram Inspector .....	49
Position Inspector .....	51
<b>Moving Layers</b> .....	53
Arrow Tool .....	53
Layer Inspector .....	53
<b>Resizing Layers</b> .....	54
Arrow Tool .....	54
Layer Inspector .....	54
Resize Tool .....	55
<b>Rotating Layers</b> .....	58
Rotate Tool .....	59
Layer Inspector .....	59
Orientation Tool .....	60
Rotate and Crop Tool .....	60
<b>Resampling Layers</b> .....	62
<b>Setting Layer DPI</b> .....	64
<b>Adjusting Layer Colors</b> .....	65
Color Space Tool .....	65
Premultiply Alpha Tool .....	66
Posterize Tool .....	67
<b>Combining Layers</b> .....	69
<b>Cropping Layers</b> .....	70
Manual Crop Tool .....	70
Numeric Crop Tool .....	71
<b>Ordering Layer Positions</b> .....	73
<b>Exporting Layers to E-Mail</b> .....	74
<b>Clearing Layers</b> .....	75
<b>Deleting Layers</b> .....	76
<b>Chapter 5 Marquees</b> .....	<b>77</b>
<b>Marquees Overview</b> .....	78
<b>Creating Marquees</b> .....	79
Rectangular Marquees .....	80

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---

Elliptical Marquees .....	81
Freehand Marquees .....	82
Bézier Marquees .....	83
Text Marquees.....	84
Star/Polygon Marquee.....	86
Bitmap Marquees .....	88
<b>Selecting Marquees.....</b>	<b>90</b>
<b>Moving Marquees .....</b>	<b>91</b>
Arrow Tool .....	91
Marquee Inspector.....	91
<b>Resizing Marquees.....</b>	<b>92</b>
Arrow Tool .....	92
Marquee Inspector.....	92
<b>Rotating Marquees.....</b>	<b>93</b>
Rotate Tool.....	93
Marquee Inspector.....	93
<b>Defining How Marquees Affect Action Application .....</b>	<b>94</b>
Defining Marquee Intensity.....	95
Defining Area Setting .....	96
Defining Action Application Smoothness .....	97
Defining Type Setting.....	98
<b>Exporting Marquees.....</b>	<b>100</b>
Dragging Marquees into Other Documents.....	100
Saving Marquees in the Action Catalogue .....	100
E-mailing Marquees.....	101
<b>Deleting Marquees.....</b>	<b>102</b>
<b>Chapter 6 Documents</b>	<b>103</b>
<b>Documents Overview.....</b>	<b>104</b>
<b>Viewing Documents .....</b>	<b>105</b>
Displaying and Hiding Rulers.....	105
Viewing Documents with Interpolated Display.....	105
Viewing Documents at Different Zoom Levels .....	106
Zoom Tool .....	106

---

---

Zoom Poplist .....	106
<b>Navigating Around Documents</b> .....	107
Hand (Scroll) Tool .....	107
Navigator Inspector .....	108
<b>Cloning Document Views</b> .....	109
<b>Selecting Document Components</b> .....	111
<b>Hiding Document Components</b> .....	113
<b>Grouping Document Components</b> .....	114
<b>Renaming Document Components</b> .....	116
<b>Applying Actions to Documents</b> .....	117
Applying Actions from the Action Catalogue .....	118
Defining and Saving General Brush Settings .....	119
Manually Applying Actions .....	121
Applying Actions from the Action Inspector.....	123
<b>Applying Engines to Documents</b> .....	124
Applying Engines from the Action Catalogue.....	125
Applying Engines from the Engine Inspector .....	126
<b>Applying Sequences of Actions and Engines</b> .....	127
<b>Applying Actions and Engines from History</b> .....	129
<b>Extending Dynamic Range by Merging Bracketed Exposures</b> .....	131
<b>Undoing Document Changes</b> .....	135
Undo Inspector .....	136
Undo Action.....	137
<b>Setting Document Export Formats</b> .....	138
<b>Setting Up and Running Batch Processes</b> .....	140
Manually Batch Processing with the Document Manager.....	141
Automatically Batch Processing with the Batch Manager .....	143
<b>Index</b>	145





# Preface

## Welcome to the *Caffeine Software TIFFany3 User Guide*

This user guide explains the core concepts and features of the TIFFany3 image processing application and describes how to use TIFFany3 to enhance your digital images. Use *Caffeine Software TIFFany3 User Guide* as both a way to learn the application and as a reference while you work.

**Note** *This software is based in part on the work of the Independent JPEG Group.*

This user guide assumes that you have working knowledge of Mac OS X and does not describe functionality and features related to the operating system. For example, it is expected that you know how to customize toolbars for windows when you come across descriptions for toolbar items that are currently not displayed. The guide also assumes that you are familiar with general digital image concepts such as pixels and RGB values.

The Caffeine Software website at <http://www.caffeineSoft.com> always provides the latest version of this user guide. On the website, you can also find documentation for the other Caffeine Software applications referred to in this user guide.

## Other Resources

Aside from the *Caffeine Software TIFFany3 User Guide*, you can find additional information about TIFFany3 on the Caffeine Software website at <http://www.caffeineSoft.com>, including:

- **Tutorials** - The *Caffeine Software TIFFany3 Tutorials* takes you step by step through various examples of general TIFFany3 usage and of specific ways to enhance your documents.
- **List of Features** - The list of features provides a summary of the key features found in the Basic and Professional versions of TIFFany3.

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## Support and Contact

Caffeine Software values quality support and is always available for your questions and comments.

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*Chapter*

**1**

# Introduction

This chapter introduces you to TIFFany3 and describes the main features, the versions and modes, and general usage, including keyboard shortcuts for the document window.

## TIFFany3 Overview

TIFFany3 is a powerful and flexible image processing application for Mac OS X. You can use TIFFany3 for any image creation and enhancement project, from adjusting the brightness and color balance of a digital snapshot to creating professional or commercial graphics.

### Actions

The key to TIFFany3 is the concept of Actions. The settings for any image modification that you can make to your document are stored and applied as individual Actions. You can also manually apply any Action with the brush, as well as create an endless variety of Actions, including Process Actions that consist of a series of Actions.

TIFFany3 provides you with more than 100 to 500 Actions to start with, for example Contrast and Paper Removal. All Actions are stored and organized in the Action Catalogue.

**Note** *The number of preconfigured Actions available depends on the version of TIFFany3, Basic or Professional. Process Actions are also available only in the Professional version.*

### Documents

TIFFany3 supports all basic image file types and also provides the TIFFany3 file type. A TIFFany3 document can include unlimited layers of different size, color space, and resolution. When you save a TIFFany3 document, you also save all undo levels which you can access again when you reopen the document.

You can create marquees of various types, including bitmap marquees, to isolate specific areas of a layer that you want to apply Actions to. TIFFany3 also provides Mask Actions, which generates bitmap marquees based on defined settings, such as a certain range of brightness.

### Tools and Engines

The tools in the Tools menu let you modify fundamental settings of layers or entire documents. You can store these tools, with specific settings, as Engines in the Action Catalogue. The saved Engines can then be applied to other documents, for example in batch processes.

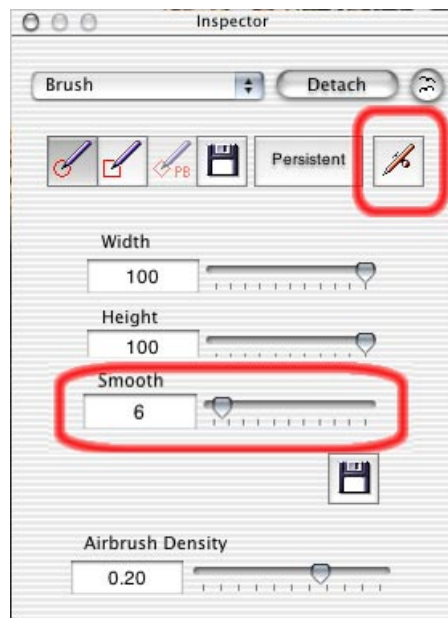
The Engine Pipeline tool lets you set up a sequence of Actions and Engines to apply to documents. As with the other tools, you can save the Engine Pipeline tool as an Engine in the Action Catalogue that you can even use in the Engine Pipeline tool.

**Note** *The Engine Pipeline tool is only available in the Professional version of TIFFany3.*

## Inspectors

Inspectors are panels in TIFFany3 that provide specific information about Actions, Engines, documents, document components, or tools. You can also use the Inspectors to modify settings and properties, for example of a marquee or the brush. The Action Inspector is where you can view and define settings for each Action.

Inspectors simplify your user experience while empowering you with the options that you need for your tasks. Instead of juggling various brush tools, for example, you have one brush in TIFFany3 and the Brush Inspector. With the Inspector, for instance, you can make the brush an airbrush and specify its smoothness for a feathered brush.



*Airbrush and Smooth Settings in the Brush Inspector*

For more information about the brush and the Brush Inspector, see [Defining and Saving General Brush Settings](#) on page 119 and [Manually Applying Actions](#) on page 121.

Another example is the Marquee Inspector, which provides various options for your marquees, including a Smooth setting that you can use to apply Actions with a smoothness gradient along the marquee border.



*Smooth Setting in the Marquee Inspector*

For more information about the Marquee Inspector, see [Defining How Marquees Affect Action Application](#) on page 94.

## Batch Processes

With the Document Manager window, you can set up batch processes of Actions and Engines for any number of documents. You can even assign different Actions and Engines to different documents within the same batch.

With the Batch Manager window, you can set up automatic batch processing that runs in the background over the network. You set up specific folders with a series of Actions and Engines so that documents in such folders are automatically processed as long as TIFFany3 is running anywhere on the same network.

**Note** *Batch processing is only available in the Professional version of TIFFany3.*

## TIFFany3 Versions and Modes

TIFFany3 is available in the Basic and Professional versions, and in both versions you can use the application in either the novice or expert mode. The difference between the versions lies in available features, while the difference between modes is designed to match your experience level.

### Basic and Professional Versions

The Professional version includes all the functionality of Basic but has additional features, including:

- More Action categories and families available
- More preconfigured Actions available
- Process Actions that consist of multiple Actions
- Batch processing
- Logs of all operations that each user performs on any document

### Novice and Expert Modes

The novice mode provides:

- Fewer preconfigured Actions available
- More alerts and messages
- Defaults designed for the novice user
- Fewer general preferences available

The expert mode provides:

- The complete set of preconfigured Actions
- Less alerts and messages
- Defaults designed for the expert user
- All general preferences available

## General Usage

TIFFany3 provides an intuitive user interface with various Mac OS X features and functionality. Some TIFFany3 interface features are not typical for the operating system, while others, such as keyboard shortcuts, are described here for your reference.

### Measurement Units

For any field in which you enter a value for size or length, you can specify any of these units:

- Pixels (without a suffix)
- Points (pt)
- Picas (pp)
- Millimeters (mm)
- Centimeters (cm)
- Meters (m)
- Inches (in, “)

You can even use different units for fields within the same window.

### Float Button



Use the Float button to make a panel float above other windows in TIFFany3 and any open applications. If you have more than one panel with an activated Float button, the key window floats above all other windows. The Float button is available in all the Inspectors and the Action Catalogue.

### Detach Button



Use the Detach button on any Inspector except the Action and Engine Inspectors to open up a new Inspector window. You usually access all non-Action Inspectors from the same window, so detaching the Inspector window lets you view multiple Inspectors at the same time.



## Document Window Tools



Each document window contains tools along the right and bottom sides that you can select and use when working with your document. When you click on the top two tools, a popup appears with related tools that you can choose from. All of these tools are described in their respective sections.



*Marquee Tools*



*Arrow, Rotate, and Hand (scroll) Tools*

## Keyboard Shortcuts for the Document Window

When the document window is the key window, you can use these key shortcuts to facilitate your work with the document.

### General

- **Tab** - Toggles between deactivating and activating marquees, as well as hiding and displaying layer selection. A deactivated marquee has no effect on the document.
- **1 through 0** - Sets Action intensity, which is the intensity that the selected Action is to be applied with to the document. 1 is 10%, 2 is 20%, and so on, with 0 as 100%.
- **Space** - Toggles between the current zoom level and 100%. If you do not change the view since a document opened at 100%, pressing the Space Bar toggles between 100% and 200%.

### **Marquee Tools**

Use the marquee tools to create marquees.

- **R** - Rectangular Marquee tool
- **E** - Elliptical Marquee tool
- **F** - Freehand Marquee tool
- **B** - Bézier Marquee tool
- **T** - Text Marquee tool
- **S** - Star/Polygon Marquee tool

### **Selection Tools**

- **A** - Arrow tool, which you use to select, move, or resize layers and marquees.
- **O** - Rotate tool, which you use to select or rotate layers and marquees.
- **H** - Hand (scroll) tool, which you use to navigate around a document instead of using the scroll bars.

### **Other Tools**

- **W** - Magic Wand tool, which you use to create a bitmap marquee by clicking in your document.
- **C** - Crop tool, which you use to create and move a crop selection.
- **Z** - Zoom tool, which you use to zoom the view into the area that you click or the rectangular area that you drag.
- **P** - Brush (pen) tool, which you use to manually apply Actions to your document.

## Clicks and Drags in the Document Window

When the document window is the key window, you can use these special clicks and drags in the document window.

- **Command-click with any tool** - Selects the color under the mouse as the currently active color in the color palette.
- **Option-click with any tool** - Zooms out to half zoom, for example from 50% to 25% view.
- **Option-drag with any tool** - Zooms in to the dragged selection.
- **Option+Command-drag with Brush tool** - Sets the brush size.
- **Control-click with Brush tool** - Performs different functions depending on the operation or Action. For example, this control-click sets the origin for cloning for the Cloning Action.



*Chapter*

**2**

# **Actions**

This chapter describes Actions, including Action categories, families, and settings, including expert settings.

## Actions Overview

An Action is a specific collection of settings that you apply to your document. You can use Actions to modify images in countless ways, from adding color to adjusting saturation to creating special effects.

Some Actions are independent of your image and produce the same result on any document. For example, Mandelbrot Actions, from the Texture Action category, apply the same pattern to every image.

Aside from standard Actions that modify your image, TIFFany3 also has special Actions including:

- **Mask Action** - Produces a bitmap marquee to mask areas of the image that you can apply other Actions to. For example, you can create a marquee for all the highlights in the image and apply a Brightness Action to only the masked areas.
- **Process Action** - Consists of a series of Actions to be applied to your image. For example, a Process Action such as Oil Painting applies many consecutive Actions to your image to achieve the oil painting look.

**Note** *Process Actions are only available in the Professional version of TIFFany3.*

## Action Categories and Families

Actions are grouped in categories and families. An Action category is a group of related Action families and does not necessarily correspond to the preconfigured top level folders in the Action Catalogue.

Within each Action category are Action families. An Action family consists of Actions with the same controls at different settings. For example, the Brightness +10% and Brightness -20% Action both belong to the Brightness Action family. What separates an Action from another in the same family are the settings.

**Note** *Some Action categories and families are available only in the Professional version of TIFFany3.*

The Action categories and the included Action families are:

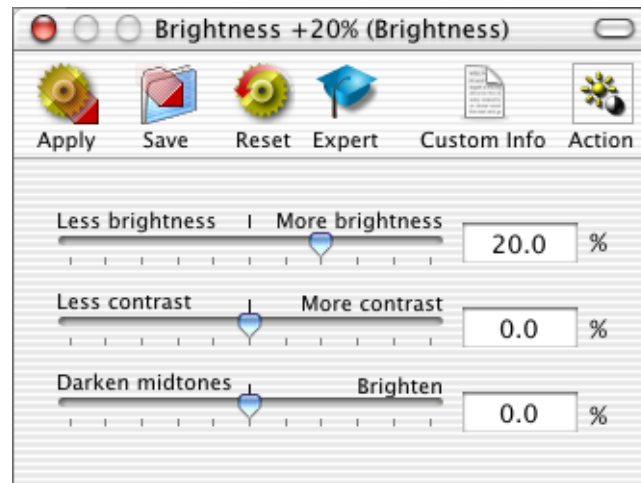
- **Color** - Alpha Key, Cloning, Color, Replace, Select Channel, and Undo
- **Control** - Brightness, Color Enlarger, Histogram, Hue Shift, Saturation, and Tone
- **Correction** - Channel Conversion CMYK, Channel Conversion RGB, Correction Curve Alpha, Correction Curve CMYK, Correction Curve RGB, Correction Curve, Equalization, and Gamma
- **Customize** - Convolution, Potential Function, and Process
- **Edge** - Abdou, Prewitt, and Sobel
- **Effect** - Bit Manipulator, Diffusion, and Mosaic
- **Geometry** - Distort Function, Flip, Four Point Mapping, Offset, Rotate, Scale, and Three Point Mapping
- **Gradient** - Distance Gradient, Linear Gradient, and Radial Gradient
- **Halftone** - Disc Halftone, Line Halftone, Mezzotint Dither, Regular Dither, Square Halftone, and Stochastic Dither
- **Heightmap** - Contourline, Lighting, and Psuedo Color
- **Keying** - Chromacity Key
- **Masking** - Select HSB Color
- **Morphology** - Dilation, Erosion, and Span
- **Sharp** - Extremum, Gaussian Sharp, and Sharp

- **Smooth** - Anti Banding, Bound Blur, Box Blur, Dedither, Deinterlace, Gaussian Blur, Median, and Noise Reduction
- **Texture** - Image, Julia Set, Logo, Mandelbrot Set, and Tile



## Action Settings

Each Action stores and displays its settings in an Action Inspector. Each Action Inspector consists not only of settings specific to the Action but also expert settings that determine how the Action is to be applied to the document.



*Action Inspector for a Brightness Action*

### To access an Action's settings:

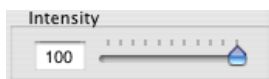
1. Select the Action in the Action Catalogue. For more information, see *Selecting Items in the Action Catalogue* on page 25.
2. Click Settings in the toolbar, double-click on the Action icon, or double-click on the Action name in the browser.  
The Action Inspector appears for the selected Action.
3. To toggle between displaying and hiding the expert settings, click Expert in the toolbar.
4. To toggle between displaying or hiding the custom information box, where you can view or enter notes about the Action, click Custom Info in the toolbar.
5. You can adjust the Action settings and apply as well as save the Action. For more information about applying Actions, see *Applying Actions to Documents* on page 117.

## Expert Settings

The expert settings for all Actions determine how the Action is to be applied to the document, or more specifically the main layer. If your document has more than one layer, Actions are applied to only the main, or selected, layer. The expert settings include the Intensity, Compositing, and Channel Filtering controls for the Action.

You can find expert settings in every Action Inspector and in the Action Catalogue. Click Detail in the toolbar of the Action Catalogue to open the drawer and select Detail from the poplist to see the expert settings.

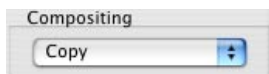
### Intensity



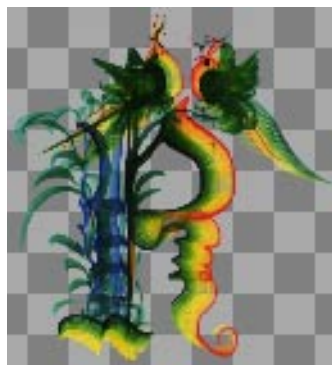
The Intensity setting determines the intensity that the Action is to be applied with. The intensity is a percentage and defaults to 100. For example, applying an Action that blurs the image at 50% intensity results in an image that is half as blurry as the same image with the Action applied at 100%.

For Actions that apply opaque pixels, such as color or pattern, to the document, lowering the intensity would accordingly make the results of applying the Action less opaque. For example, a Red Action at 75% intensity applies red pixels with 25% transparency to the document.

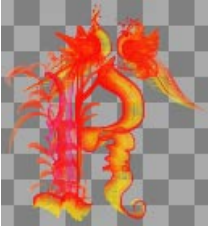
### Compositing



The Compositing setting determines how the Action is to be applied with respect to the layer. Some of these settings are used only when the layer has transparent areas. The Compositing setting defaults to Copy so that the Action is copied onto the layer as defined in the Action settings.



*Original Layer*



### Add

The Add setting adds the effects of the Action to your layer. For example, if you add a Red Action to an image with some red, you increase the red in the image. You usually use this setting with Actions that are independent of your image, such as a Color Action or a Texture Action. Actions that are dependent on your image include Sharp and Brightness.



### Subtract

The Subtract setting subtracts the effects of the Action from your layer. For example, if you subtract a Red Action from an image with some red, you decrease the red in the image. You usually use this setting with Actions that are independent of your image, such as a Color Action or a Texture Action. Actions that are dependent on your image include Sharp and Brightness.



### Multiply

The Multiply setting multiplies the effects of the Action with your layer. For example, if you multiply a Red Action with an image with some red, you not only increase the red but also the saturation of the red. To the areas without red, you combine the original color with red. You usually use this setting with Actions that are independent of your image, such as a Color Action or a Texture Action. Actions that are dependent on your image include Sharp and Brightness.



### Brighter

With the Brighter setting, TIFFany3 calculates if the pixels in your layer are brighter before or after the Action application. If the pixel becomes brighter as a result of the Action, the Action is applied to that pixel. If the pixel is brighter without the Action applied, the Action does not touch that pixel. For example, the Sharp Action usually modifies the brightness of the pixels in your image. Applying the Sharp Action with the Brighter setting sharpens only pixels that become brighter as a result of the sharpening.



### Darker

With the Darker setting, TIFFany3 calculates if the pixels in your layer are darker before or after the Action application. If the pixel becomes darker as a result of the Action, the Action is applied to that pixel. If the pixel is darker without the Action applied, the Action does not touch that pixel. For example, the Sharp Action usually modifies the brightness of the pixels in your image. Applying the Sharp Action with the Darker setting

sharpens only pixels that become darker as a result of the sharpening.

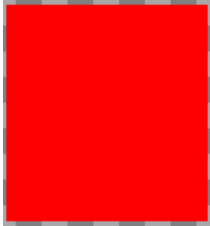
### Difference

The Difference setting marks the areas that change as a result of the Action application. For example, if you apply a Sharp Action with this setting, the areas of the image that would be affected, or the edges, are darker than the unaffected areas in white. You usually use the Difference setting for edge detection.



### Copy

The Copy setting copies the effects of the Action to your layer. With Actions that are independent of the image, such as a Color or Texture Action, the color or texture in essence replaces the pixels in your image. For example, a Red Action replaces all pixels, including transparent ones, with a red pixel. With Actions that are dependent on the image, such as Sharp or Brightness, TIFFAny3 replaces the pixels in your image with the resulting pixels. For example, if the Brightness Action increases a pixel by 10%, the original pixel is replaced with a pixel with the same values, only 10% brighter.



### Over

The Over setting applies the Action on top of the layer. You usually use this setting with Actions that have some transparency. For example, if you apply a Mandelbrot Action with 25% intensity, or 75% transparency, you can see that the texture is applied on top of your image.



### Under

The Under setting applies the Action under the layer. You usually use this setting with layers that have some transparency. For example, if you apply a Mandelbrot Action at any intensity with the Under setting, you can see through the transparent areas of your layer that the Action is applied underneath.



### In

The In setting applies the Action to only the opaque areas of the layer. You usually use this setting with layers that have some transparency. For example, if you apply a Green Action with the In setting, only the opaque pixels in your layer are replaced with a green pixel.





### Out

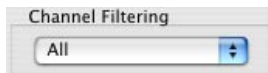
The Out setting applies the Action to only the transparent areas of the layer. You usually use this setting with layers that have some transparency. For example, if you apply a Green Action with the Out setting, only the transparent pixels in your layer are replaced with a green pixel.



### Stencil

The Stencil setting applies only the transparency level of the Action to the opaque areas of the layer. You usually use this setting with independent Actions that have some transparency. For example, if you apply with Stencil setting a Linear Gradient Action that produces a gradient from opaque black on the left to complete transparency on the right, you apply only the transparency levels of the Action to your layer.

## Channel Filtering



The Channel Filtering setting determines which channels of the Action are to be applied to the layer. The default is All so that all channels of the Action are applied.



*Original Image*



*Red or Cyan Setting*

### Red, Green, and Blue

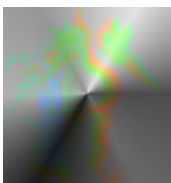
The Red, Green, and Blue settings are for RGB images. Each setting designates that only the red, green, or blue channels of the Action are to be applied to the layer. For example, if you apply the Rays Hue Action with a Red setting, only the red channels of the Action are applied to the layer.



*Green or Magenta Setting*



*Blue or Yellow Setting*



## Cyan, Magenta, and Yellow

The Cyan, Magenta, and Yellow settings are for CMYK images. Each setting designates that only the cyan, magenta, or yellow channels of the Action are to be applied to the layer. For example, if you apply the Rays Hue Action with the Cyan setting, only the cyan channels of the Action are applied to the layer.

The Red and Cyan settings produce the same results, as well as the Green and Magenta and the Blue and Yellow. You select the setting from each pair to use depending on whether you have a RGB or CMYK image.

## Hue

The Hue setting applies only the hue of the Action to the layer. For example, if you apply the Rays Hue with the Hue setting, you apply only the colors and not the saturation or brightness. You are essentially applying a Shaded Color Action because the original pixels only change in hue, not saturation or brightness. The Rays Hue Action would not affect perfectly white pixels because the pixels retain their brightness and saturation values.

## Hue + Saturation

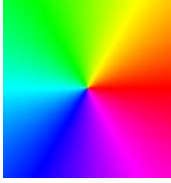
The Hue + Saturation setting applies both the hue and saturation of the Action to the layer. For example, if you apply the Rays Hue Action with the Hue + Saturation layer, the perfectly white pixels would also be affected because you are also applying saturation.

## Saturation

The Saturation setting applies only the saturation of the Action to the layer. If you apply the Rays Hue Action with the Saturation setting, the hue and brightness are not applied, only the saturation.

## Luminosity

The Luminosity setting applies only the brightness of the Action to the layer. For example, if you apply the Rays Hue Action with the Luminosity setting, you modify the pixels in your layer to the same brightness as the pixels of the Action.



**All**

The All setting applies all channels of the Action to your layer: all hues, saturation, and brightness.





*Chapter*

**3**

# Action Catalogue

This chapter describes the Action Catalogue, where you store and organize Actions and other items. The chapter also provides information about creating new Actions and importing and exporting Actions.

## Action Catalogue Overview



The Action Catalogue stores the Actions that you use with your document. TIFFany3 provides default Action Catalogues with preconfigured Actions and folders, one for the Basic and another for the Expert mode. You can, however, reorganize, create, and delete Actions. Each time you reopen TIFFany3, you see the Action Catalogue exactly as it was when you last quit.

Even though the Action Catalogue is primarily used for Actions, you can also drag marquees from the document window and store them in the Action Catalogue. Likewise, you can store Engines that you drag from tools under the Tools menu. You can move, rename, and in general treat these marquees and Engines like any other item in the Action Catalogue.

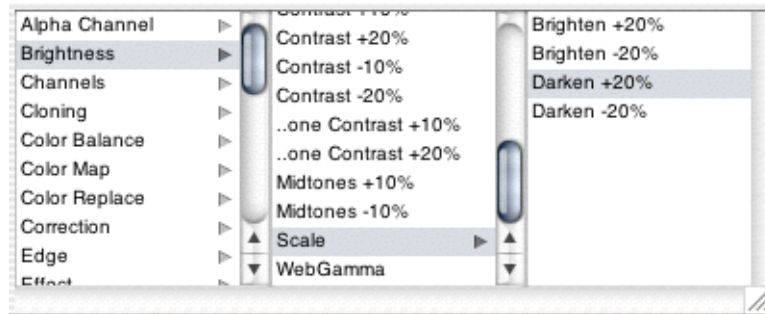
The Action Catalogue browser displays a hierarchical organization of the items. The leftmost column is the top level, and any item with an arrow is a folder that can store other items. Above the browser is the icon and name of the selected item. You can drag this icon to move, apply, or perform other functions for the represented item. To the left of the browser is the Shelf, which displays shortcuts to items in the browser.

**Tip** *You can customize the Action Catalogue toolbar.*

## Selecting Items in the Action Catalogue

Use the browser, search engine, and Shelf to navigate around the Action Catalogue to find and select items.

### Navigating Through the Browser



**To navigate through the browser and select an Action, Engine, or marquee:**

1. In the leftmost browser column, click on the main folder that the Action, Engine, or marquee is stored in.

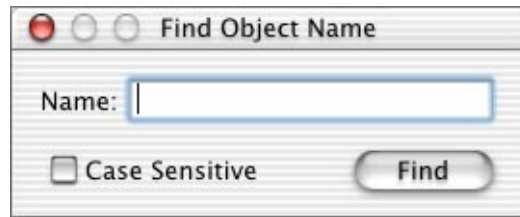
Selecting a folder always displays its contents in the next browser column.

2. Select either the item that you want or the subfolder that the item belongs to.

You can also jump from any column to another.

3. Click on the name of the item to select it. An Action, Engine, or marquee always ends the hierarchy and never has an arrow next to its name.

## Searching for Items



### To search for an item in the Action Catalogue:

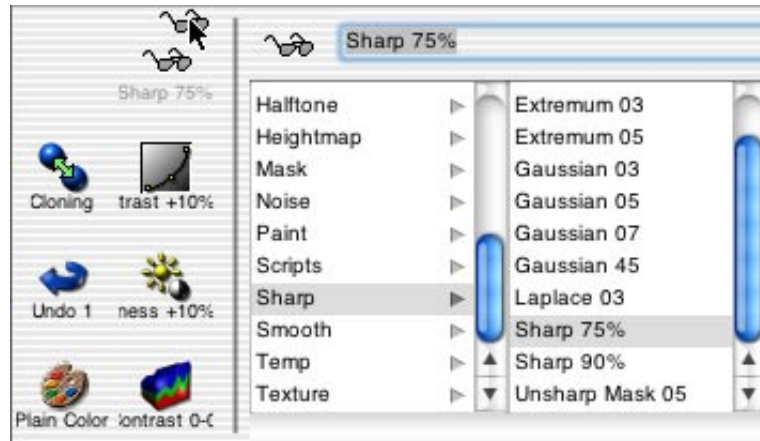
1. Open the Find Object Name window. The search engine looks for any item in the Action Catalogue.
2. Type in a word, words, or part of a word.
3. Check the Case Sensitive check box if you want the search to be case sensitive.
4. Press the Find button.

The Action Catalogue browser displays and selects the first item that matches your search criterion.

5. If that is not what you are looking for, press the Find button again and the browser displays the next match. You can continue the search until you find the item that you are looking for.

## Storing and Using Shortcuts

Use the Shelf to store shortcuts to Actions or other items that you frequently use. Instead of browsing through folders or using the search engine, you can just select the shortcut in the Shelf and the browser automatically displays and selects the corresponding item.



### To place and arrange items on the Shelf:

1. Select an item in the browser.
2. Drag the item's icon into the Shelf.

You are creating a shortcut to that item in the browser, not moving or copying it.

3. To rearrange the icons in the Shelf, simply drag and drop them where you want.

### To remove an item from the Shelf:

1. Select the item.
2. Drag the icon out of the Action Catalogue.

You are not deleting the item from the Action Catalogue, just removing its shortcut from the Shelf.

## Organizing Items in the Action Catalogue

Use the browser and the Shelf to organize your Action Catalogue. You can create new folders and move folders into or out of other folders, as well as move Actions from one folder to another. You can also rename items.



*Multiple Items Icon*

When you select more than one item at a time, the multiple items icon appears above the browser. Use this icon to move multiple items at the same time.

When you move an item into a folder that already contains an item with the exact same name, you do not override the original. The new item is renamed with a number appended to the name, and subsequent items with the same name are sequentially numbered. For example, if the original is the Color Action, the first added Action is renamed Color-1, the second renamed Color-2, and so on.

## Renaming Items



### **To rename an item:**

1. Select the item that you want to rename.
2. Above the browser, enter the new name next to the icon of the item.
3. Press Return.

## Creating New Folders

### To create a new folder:

1. Navigate to the folder that you want to store the new folder in.
2. Click New Folder in the toolbar.  
An untitled folder appears.
3. Enter the folder name next to the folder icon.
4. Press Return.

## Moving Items

### To move items to a higher level in the hierarchy:

1. Select the item or items that you want to move.
2. Drag the icon of the item or items into the browser column that you want.

**Note** *To move an item to a lower level in the hierarchy, you must move it into a specific folder.*

### To move items into a specific folder anywhere in the hierarchy:

1. In the browser, select the folder that you want to move items into and drag its folder icon to the Shelf.
2. Select the item or items that you want to move.
3. Drag the icon of the item or items into the folder on the Shelf.

## Creating Actions

You can create new Actions in two ways. The standard method is to create an Action in the Action Catalogue because usually you want to save the Action for subsequent use. You can also create a new Action from the Actions menu and store it in the Action Catalogue. This method, however, is commonly used for Actions that you apply only to the currently open document and do not need to save.

## Action Catalogue



### To create an Action in the Action Catalogue:

1. In the browser, select the folder where you want to store the new Action.
2. Click New Action in the toolbar.  
An untitled Action appears in the selected folder.
3. Select the Action category that the new Action belongs to.
4. Select the Action family that you want to create a new Action for.
5. Open the Action Inspector.
6. Define the settings that you want for the Action, including the expert settings, if applicable, and save the Action. For more information, see [Expert Settings](#) on page 16.
7. Enter the Action name next to the Action icon.



## Actions Menu

### To create an Action from the Actions menu:

1. In the Actions menu, select the Action category of the new Action.
2. Select the Action family of the new Action.  
The Action Inspector automatically appears.
3. Define the settings that you want for the Action, including the expert settings, if applicable. For more information, see [Expert Settings](#) on page 16.
4. If you just want to use the Action and not save it in the Action Catalogue, you can apply the Action from the Action Inspector.
5. To save the Action in the Action Catalogue, select the destination folder in the browser.
6. Drag the Action icon from the Action Inspector into the appropriate browser column.

## Creating Mask Actions

A Mask Action creates a bitmap marquee based on parameters such as color or brightness. For example, you can create a Mask Action that isolates areas that fall within a defined range of red. To create a Mask Action, you specify the output of the masked areas as opaque pixels and the unmasked areas as transparent pixels. You can create any Action as a Mask Action as long as you can define settings that select areas to apply opaque and transparent pixels to. When the Action is applied as a Mask Action, TIFFany3 creates a bitmap marquee for the areas that would have opaque pixels applied.

**Tip** *Use a Pseudo Color Action to create a Mask Action based on brightness and a Color Replace Action for a Mask Action based on color.*

Follow the steps for creating an Action from the Action Catalogue or the Actions menu. The only difference between defining regular Actions and Mask Actions is what you set in the Action Inspector.

### **To define a Mask Action in the Action Inspector:**

1. Specify settings that determine ranges for transparent and opaque pixels.
2. Check the Defines Mask check box in the expert settings region.

## Example

This example shows you how to define a Mask Action based on brightness.

Use the Pseudo Color Action to create a Mask Action that generates a bitmap marquee for areas based on brightness. You need to specify the range or ranges of brightness that you want to mask.



1. Create a new Pseudo Color Action.
2. Drag the black and white boxes out of the Inspector.
3. Open the color palette.
4. From the color palette, drag a color with 100% opacity into the Inspector to define the range or ranges of brightness that you want to mask. This color shows up in the Action Catalogue preview box to indicate the areas that the bitmap marquee would mask.
5. In the color palette, set another color at 0% opacity and drag from the well into the Inspector to define the range or ranges of brightness that you do not want to mask. This color shows up in the Action Catalogue preview box to indicate the areas that the bitmap marquee would not mask.

**Tip** You can leave a gradient between opaque and transparent ranges or set the boundaries at the same point.

6. Check the Defines Mask check box in the expert settings region. Click Expert in the toolbar if the expert settings are not currently visible.



*Mask Action from the Example Applied to Document to Isolate Dark Areas*

---

## Creating Process Actions

A Process Action consists of one or more series of Actions to be applied. Follow the steps for creating an Action from the Action Catalogue or the Actions menu. You define the Process Action in the Action Inspector, which contains a process canvas.

**Note** *Process Actions are available only in the Professional version of TIFFany3.*

### To define a Process Action in the Action Inspector:

1. Create a Process Action.
2. Drag Action icons from the Action Catalogue or other Action Inspectors into the Process Action Inspector. You are copying the Actions.
3. Double-click on the Action icons in the Action Inspector to define and save the settings for the Actions within the Process Action. You do not affect the original Action that you copied from.
4. To connect Actions, Control-click on the source and drag to the destination. Each flow must originate from the Source, which represents the main layer that you apply the Process Action to.

If you drag into the top of the destination icon, you create a black arrow which signifies the flow of Actions to be applied. If you drag into the side of the destination icon, you create a gray arrow which is used only for compositing, for example to connect two process flows.

**Tip** *Use the Identity Action for compositing purposes. The Identity Action is used only in Process Actions and by itself does nothing.*

5. Connect the flow or flows to the Result, which represents the main layer after the series of Actions are applied.

## Example

This example shows how to create a Process Action that generates a band of color around an opaque object. If the layer consists of a heart-shaped opaque area surrounded by transparent pixels, the Process Action would create a halo of color along the border of the heart.



1. Create a new Process Action and open the Action Inspector.
2. Drag the icon of the Invert Action from the Action Catalogue into the process canvas. The Invert Action makes opaque pixels transparent and vice versa.

**Note** Use the Invert Action from the Correction Curve Alpha Action family, not the Invert Action from the Correction Curve Action family.

3. Connect the Source to the Invert Action with a black arrow.
4. Drag a Dilation Soft Action into the process canvas and connect the Source to it to create another flow.
5. Drag a gray arrow from the Invert Action to the Dilation Soft Action.
6. Open the Action Inspector for the Dilation Soft Action and specify the structure element's width and height. You are setting the dimensions for the halo in points because the dilation adds opaque pixels to the original opaque areas.

Also set the compositing to In. You are generating a shape that consists of only the halo because the combination of the inverted layer with the dilated shape results in the intersected areas, or the dilated areas.

7. Save the settings.
8. Drag a Color Action into the canvas and connect the Dilation Soft Action to the Color Action.
9. Open the Action Inspector for the Color Action and define the color that you want the halo to be.
10. Set the compositing to In and save the settings.
11. Drag the Identity Action into the process canvas and connect the Source to it to create another flow.
12. Connect the Color Action to the Identity Action with a gray arrow.
13. Open the Identity Action Inspector and set the compositing to Over. You are specifying to put the Source, or main layer, over the halo of specified color.
14. Connect the Identity Action to the Result.



*Process Action from Example Applied to Document*

## Exporting and Importing Items

You can export Actions, Engines, and marquees as a file to store in Finder or to e-mail to others, and you can place Action, Engine, and marquee files from other TIFFany3 windows or applications into the Action Catalogue. You simply drag the icon from the Action Catalogue into the external application.

Likewise, you can also just drag the icon from the external application, such as Caffeine Software PixelNhance, or another TIFFany3 window, such as an Action Inspector, into the Action Catalogue.

For more information about PixelNhance, see *Caffeine Software PixelNhance User Guide*.

### Exporting to Other Applications

**To export an Action, Engine, or marquee to Finder or e-mail:**

1. Select the Action, Engine, or marquee in the Action Catalogue.
2. Drag the icon to the e-mail application as an attachment or to a Finder window or the Desktop.

### Importing from Other Windows or Applications

**To place an Action, Engine, or marquee from an external application or another TIFFany3 window into the Action Catalogue:**

1. In the Action Catalogue, select the folder that you want to place the Action, Engine, or marquee in.
2. Drag the file or icon from another TIFFany3 window or the external application into the appropriate browser column.



## Deleting Items from the Action Catalogue

You can either delete items by moving them into the Deleted Items folder, which is hidden by default, or permanently remove items from the Action Catalogue. The Deleted Items folder lets you recover items that you accidentally delete or want to use again. You can even apply Actions in this folder.

The Deleted Items folder contains all items deleted from the Action Catalogue since you first installed the application. If you later delete an item with a name that exactly matches the name of something in the Deleted Items folder, the latest deleted item overrides the original.

To permanently remove an item from the Action Catalogue, delete it from the Deleted Items folder.

### **To delete and permanently remove items from the Action Catalogue:**

1. Select the item or items.
2. Click Delete in the toolbar.

TIFFany3 moves the item into the Deleted Items folder.

**Tip** *If the Deleted Items folder is not visible in the Action Catalogue, use the Controls menu and select Show Deleted Items from the Action Catalogue option to display the folder.*

3. In the Deleted Items folder, select the item that you want to permanently remove and click Delete.

You can also move items from the Deleted Items folder into another folder in the Action Catalogue. For more information, see [Organizing Items in the Action Catalogue](#) on page 28.



*Chapter*

**4**

# Layers

This chapter describes layers and explains how to manipulate and view information about layers.

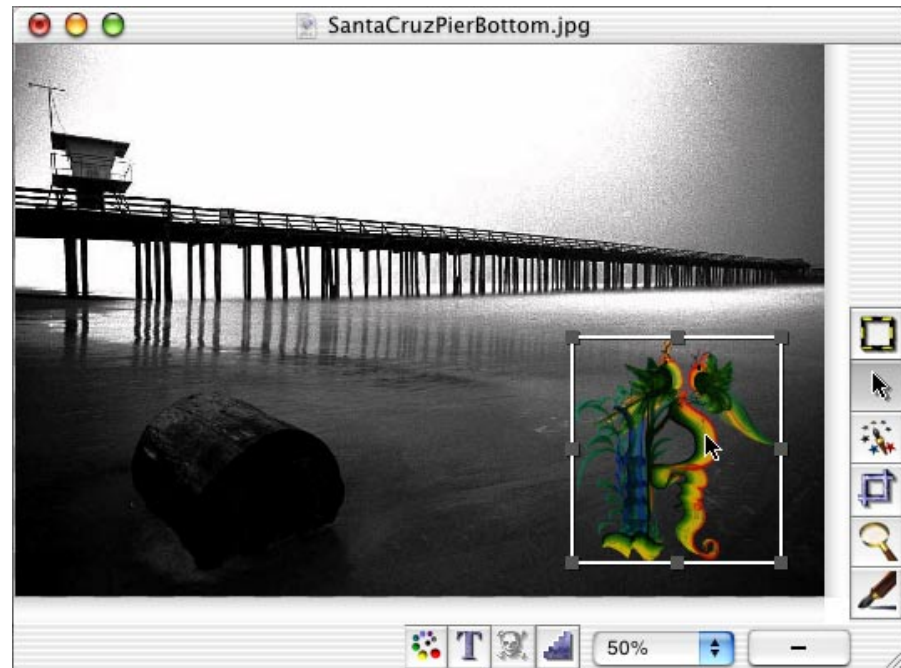
## Layers Overview

A layer is a two-dimensional rectangle of opaque or translucent pixels that make up an image. Each TIFFany3 document can contain an unlimited number of layers with different file types, sizes, resolutions, and color space. Actions are applied only to the main, or selected, layer in the document. Of course, a layer that is the only one in a document is the main layer.

You can adjust the location and properties of a layer, as well as view information about the layer. In most cases, before you can do anything with a layer, you must select it even if it is the only layer in the document.

## Selecting Layers

Use the Arrow tool to select a layer. The selected layer is the main layer, and Actions are applied only to the main layer. Even when you select multiple layers at one time, the last main layer is still the main layer. You must select one layer other than the main layer or hide the main layer to change the main layer. For information about hiding layers, see [Hiding Document Components](#) on page 113.



### To select a layer:



Arrow Tool

1. Select the Arrow tool or Rotate tool. You usually use the Arrow tool to select layers unless you want to rotate the layer.
2. Click inside the layer. If the layer has transparent areas, click on an opaque pixel for best results.

Selection handles appear for the selected, or main, layer, as well as a white border if there are more than one layers visible in the document.

3. To select more than one layer, Shift-click on the subsequent layers. The first layer that you select, the one with the white border, is still the main layer.

**Note** *The only functions you can do to more than one selected layer at once are: move with the Arrow tool within TIFFFany3, clear, or delete.*

## Duplicating and Copying Layers

You can create multiples of the same layer within a document or copy a layer into another open document. You can also specify to copy a layer into a new document. When you have a document open, you can also drag in other documents from other applications as layers.

When you use copy and paste, not duplicate or drag, and one or more marquees are active within the main layer, you copy areas with respect to the marquee settings. Active marquees are visible in the document window. You can press the Tab button to toggle between hiding, or deactivating, and displaying all marquees.

For example, if there is part of a marquee that overlaps the main layer, and the marquee is set so that Actions, including copying, are applied to areas outside the marquee, you copy all areas of the main layer except the part inside the marquee. For more information about marquee settings that affect copying of layers, see [Defining How Marquees Affect Action Application](#) on page 94.

### Duplicating the Same Layer within a Document

You can create multiples of the same layer within a document by duplicating the layer or copying and pasting the layer in the document window.

**To create multiples of the same layer:**

1. Select the layer that you want to duplicate.
2. Select Duplicate from the Layers menu. Alternatively, you can copy and paste within the same document window.

**Note** *You can only duplicate or copy and paste the main layer within the document window.*

## Copying a Layer into Another Document

You can copy layers into other document windows by dragging the layer or copying and pasting.

### To copy a layer into another document window:

1. Select the layer that you want to copy.
2. Drag the layer into the other document window.  
Alternatively, you can copy a layer and paste in the other window. You can only copy and paste one layer at a time. Even if more than one layer is selected, only the main layer is copied and pasted.

**Note** *If you drag more than one selected layer into another document window, the two layers appear as one layer in the other document.*

A transported layer appears at its original position in the new window unless that would take it out of the document window view. In that case, the layer appears in the middle of the document window.

**Tip** *You can also use the Components Inspector to select and drag a layer.*

## Copying a Layer into a New Document

You can use copy and paste as new to copy a layer into a new document window.

### To copy a layer into a new document window:

1. Select the layer that you want to export.
2. Copy the layer and paste as new.

The layer appears in a new document window. You can copy and paste as new only the main layer.

## Adding Layers from Other Applications

You can drag documents from Finder or other applications such as Caffeine Software Curator into an open document in TIFFany3. The document from the external application appears as a layer or layers within your open document, depending on the image file type.

### **To add layers from other applications:**

1. In Finder or other applications, select the document or documents that you want to add as layers into a currently open document.
2. Drag the file or files from Finder or other applications into the document window. If you drag in more than one file, the layers show up on top of one another.

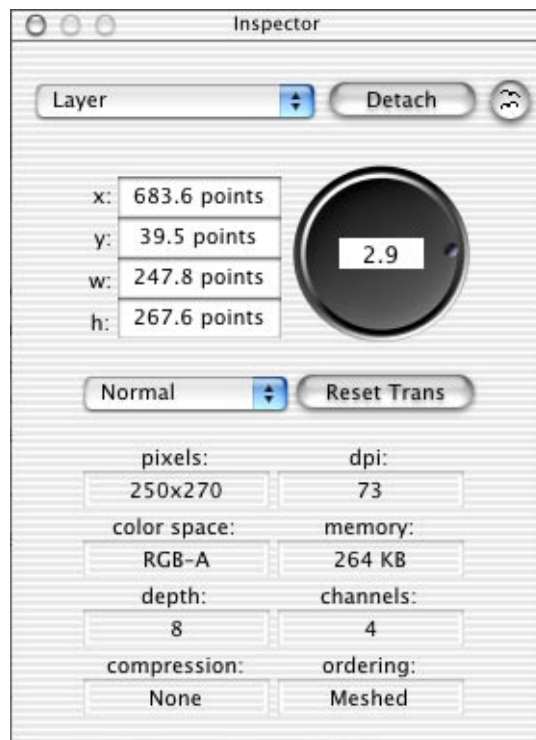


## Viewing Layer Information

Use the Layer, Histogram, and Position Inspectors to view information about a layer:

- **Layer Inspector** - Provides general information about the layer, such as size, DPI, and compression.
- **Histogram Inspector** - Displays information regarding the color, brightness, and general quality of the image.
- **Position Inspector** - Provides information about the pixel that your mouse pointer is currently hovering over in the layer, for example location, color space values, and percentage of transparency.

### Layer Inspector



#### To view general layer information:

1. Select the layer that you want to view information about.
2. Open the Layer Inspector. The Inspector always displays information for only the main layer.

3. You can see information for:
  - The location of the layer, or the x and y coordinates of the lower left corner of the layer.
  - The size of the layer, or the width and height in points.
  - The orientation of the layer by angle.
  - **Pixels** - The dimensions of the layer in pixels.
  - **DPI** - The dots per inch of the layer.
  - **Color space** - The color space of the layer.
  - **Memory** - The RAM that the layer occupies.
  - **Depth** - The channel depth of the layer.
  - **Channels** - The number of color channels in the layer.
  - **Compression** - The compression type that TIFFany3 internally uses to store TIFF files. This value is not related to the compression of files on your disk.
  - **Ordering** - The ordering of the image data, Planar or Meshed
4. To view the opaque areas of the layer as semitransparent, select Faded from the poplist.
5. To view which areas of the layer are opaque and which are transparent, select Alpha from the poplist. The opaque areas are displayed in white and the transparent areas in black.

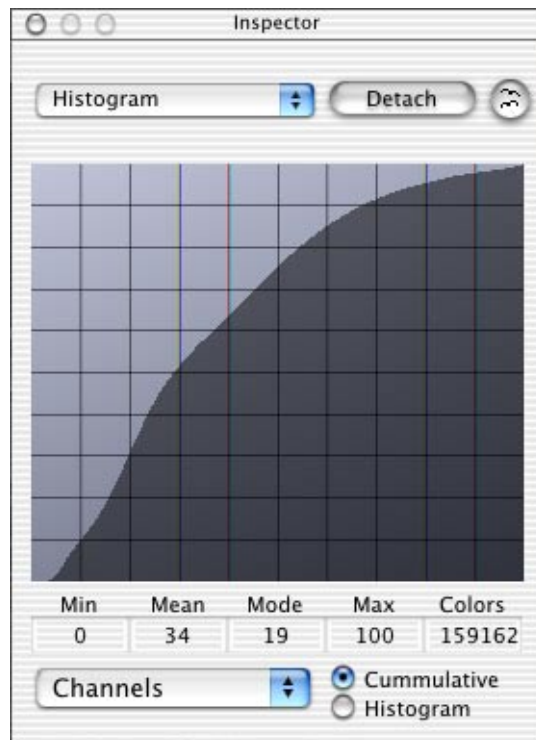
## Histogram Inspector

### To view histogram information for a layer:

1. Select the layer that you want to view information about.
2. Open the Histogram Inspector. The Inspector always displays information for only the main layer.
3. Select from the poplist the channels that you want to view information about: all channels, red, green, blue, or alpha.

For each channel option, the Inspector displays:

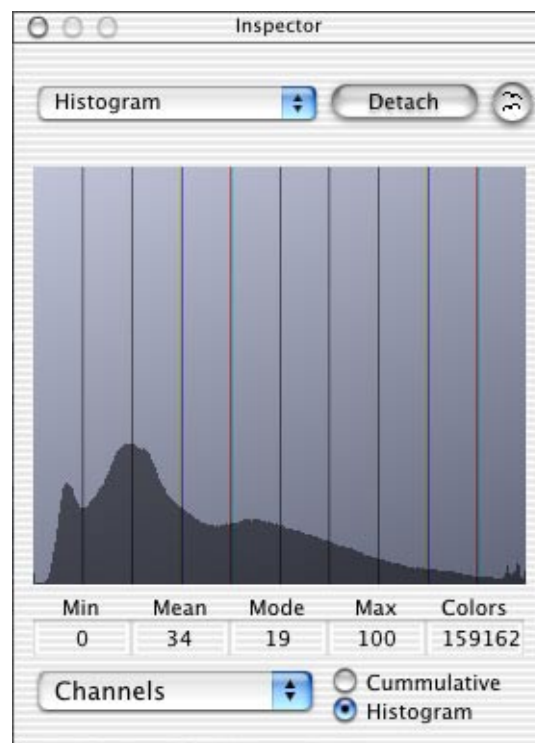
- **Min** - The lowest brightness value in the layer.
  - **Mean** - The average brightness value of the layer.
  - **Mode** - The most common brightness value in the layer.
  - **Max** - The highest brightness value in the layer.
  - **Colors** - The number of distinct colors in the layer.
4. Select the Cumulative option to see the percentage of pixels with respect to brightness levels. The x axis represents brightness levels in increments of 10%, with darkest on the left and brightest on the right. The y axis represents percentage of pixels in increments of ten.



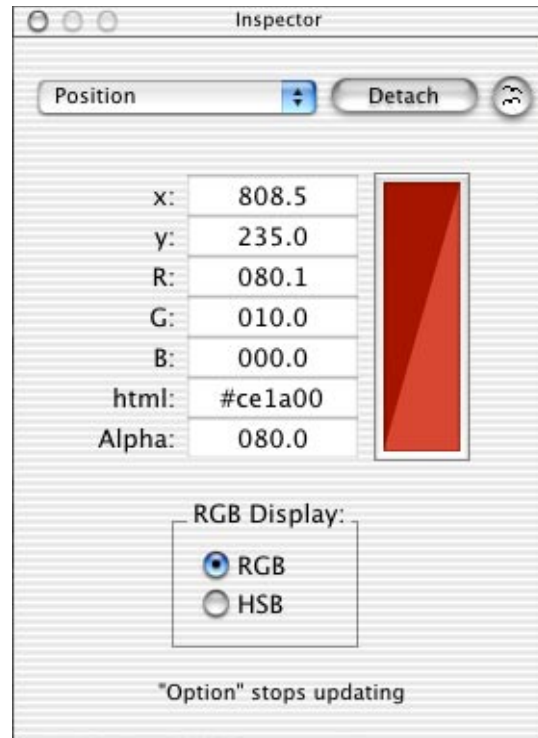
For example, if at the 50% level, the corresponding brightness level on the graph is the third line from the left, or 30% brightness, over half of the image contains dark colors, or less than 30% brightness.

A cumulative graph with a perfectly diagonal line means that all brightness levels are perfectly evenly distributed.

5. Select the Histogram option to see the distribution of brightness values from the darkest on the left side to the brightest on the right side. The histogram shows you the relative amount of pixels with respect to the brightness levels. For example, if the histogram is particularly high on the left end, most of the pixels in your image are dark.



## Position Inspector



### To view information about specific pixels in the layer:

1. Select the layer that you want to view information about.
2. Move your mouse pointer over the layer.

**Note** *It does not matter which tool you have selected, but you should not click in the document unless you want to do something with the selected tool.*

For the pixel currently under the mouse pointer, the Inspector displays:

- The x and y coordinates.
  - The RGB, HSB, or CMYK values.
  - The HTML code for the color.
  - The percentage of opacity, with 0 for completely transparent and 100 for completely opaque.
  - The color in the well on the right. For pixels with transparency, the colors of the document window canvas show through the pixel color depending on how transparent the color is.
3. If the layer has RGB or grayscale color space, you can select RGB or HSB for the RGB Display option.

**Note** *If the layer has CMYK color space, the Inspector automatically displays the CMYK values, and the html field disappears.*

4. Hold down the Option key to freeze the display for a specific pixel. You can meanwhile drag the color from the well in the Inspector into another color well, such as the one in an Action Inspector or in the color palette.

## Moving Layers

Use the Arrow tool or Layer Inspector to move layers. The Arrow tool lets you move the layer in real time, as well as move more than one layer at the same time. If you want specific coordinates, however, use the Layer Inspector to determine the exact location of the layer.

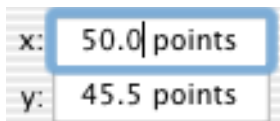
### Arrow Tool



**To move layers with the Arrow tool:**

1. Select the Arrow tool.
2. Select the layer or layers that you want to move.
3. With the Arrow tool still on an opaque pixel, if possible, drag the layer or layers to the location that you want.

### Layer Inspector



**To move a layer with the Layer Inspector:**

1. Select the layer that you want to move.
2. Open the Layer Inspector. The Inspector always displays information for only the main layer.
3. Enter the x and y coordinates for the center of the layer.

The layer moves accordingly so that the lower left corner of the layer lies on the x and y coordinates that you defined.

## Resizing Layers

Use the Arrow tool, Layer Inspector, or Resize tool to resize layers. The Arrow tool lets you proportionally resize the layer in real time. If you want to specify the exact width or height of the layer, however, use the Layer Inspector to determine the exact size of the layer.

Use the Resize tool to specify the exact size of the layer or the resize percentage. You can easily and precisely perform a proportional resize. For example, you enter the percentage that you want to increase the height by and the width resize is proportionally adjusted.

Resizing by either the Arrow tool or Layer Inspector maintains the number of pixels in the layer and accordingly adjusts the DPI. The Resize tool, however, maintains the DPI of the layer and resamples the layer based on the Resampling setting in the Bitmap Access preferences. For information on resampling, see [Resampling Layers](#) on page 62.

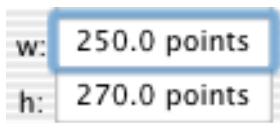
### Arrow Tool



**To resize a layer with the Arrow tool:**

1. Select the Arrow tool.
2. Select the layer that you want to resize.
3. Select a handle and drag toward the center of the layer if you want to decrease the size. Drag away from the center of the layer if you want to increase the size. The layer is always proportionally resized.

### Layer Inspector



**To resize a layer with the Layer Inspector:**

1. Select the layer that you want to resize.
2. Open the Layer Inspector. The Inspector always displays information for only the main layer.
3. Enter the width or height that you want. The other dimension proportionally defaults in.

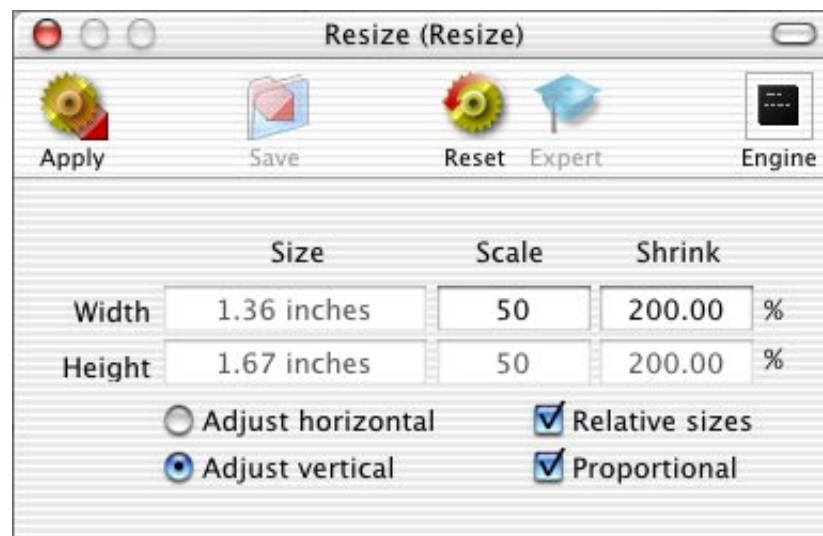


## Resize Tool

With the Resize tool, you can resize layers by:

- Entering both the exact width and height
- Entering the only width or height, with the tool automatically adjusting the other dimension for proportional resize
- Entering the resize percentage for both the width and height
- Entering the resize percentage for only the width or height, with the tool automatically adjusting the other dimension for proportional resize

**Tip** Before you use the Resize tool, you might want to check or specify the Resampling setting in the Bitmap Access preferences. This setting determines the resampling that the Resize tool performs. The default is Two-lobed Lanczos, and the options are sorted by increasing resampling quality, from Box to Eight-lobed Lanczos.



**To enter exact width and height:**

1. Select the layer that you want to resize.
2. Open the Resize tool.
3. Uncheck the Relative sizes and Proportional check boxes.
4. Enter the width and height in the Size fields.
5. Click Apply in the toolbar.

**To proportionally resize by entering only width or height:**

1. Select the layer that you want to resize.
2. Open the Resize tool.
3. Uncheck the Relative sizes check box.
4. Select the dimension that you want automatically adjusted, the horizontal or vertical. For example, if you select Adjust horizontal, you enter the height and the Resize tool automatically adjusts the width, the horizontal dimension, for proportional resize.
5. Enter the width or height in the Size field.
6. Click Apply in the toolbar.

**To enter resize percentage for width and height:**

1. Select the layer that you want to resize.
2. Open the Resize tool.
3. Uncheck the Proportional check box.
4. Enter a percentage for width and height in the Scale or Shrink fields.
  - **Scale** - The percentage that you want to resize by. For example, to resize the layer to a quarter of the original size, enter *25*. For a layer to be twice its size, enter *200*.
  - **Shrink** - The percentage that you want to reduce the layer by. For example, to shrink the layer by 400% is the same as scaling by 25%. Any shrink percentage less than 100 increases the size of the layer. For example, to shrink the layer by 50% is the same as scaling by 200%.
5. Click Apply in the toolbar.

**To proportionally resize by entering percentage for only width or height:**

1. Select the layer that you want to resize.
2. Open the Resize tool.
3. Keep the Relative sizes and Proportional check boxes checked.
4. Select the dimension that you want automatically adjusted, the horizontal or vertical. For example, if you select Adjust horizontal, you enter the percentage for height and the Resize tool automatically adjusts the width, the horizontal dimension, for proportional resize.
5. Enter a percentage for width or height in the Scale or Shrink fields.
  - **Scale** - The percentage that you want to resize by. For example, to resize the layer to a quarter of the original size, enter *25*. For a layer to be twice its size, enter *200*.
  - **Shrink** - The percentage that you want to reduce the layer by. For example, to shrink the layer by 400% is the same as scaling by 25%. Any shrink percentage less than 100 increases the size of the layer. For example, to shrink the layer by 50% is the same as scaling by 200%.

**Tip** *The shrink percentage is helpful when you want to reduce the layer by values such as 1/32. You can simply enter 3200 in the Shrink field, instead of knowing that the equivalent is 3.125 for the Scale field.*

**Note** *The relationship between the scale and shrink percentages is:  
Scale Percentage = 100 / Shrink Percentage.*

6. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Resize tool into the Action Catalogue and save the settings as a Resize Engine that you can apply to other layers, for example in a batch process. The Resize Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Resize Engine.*

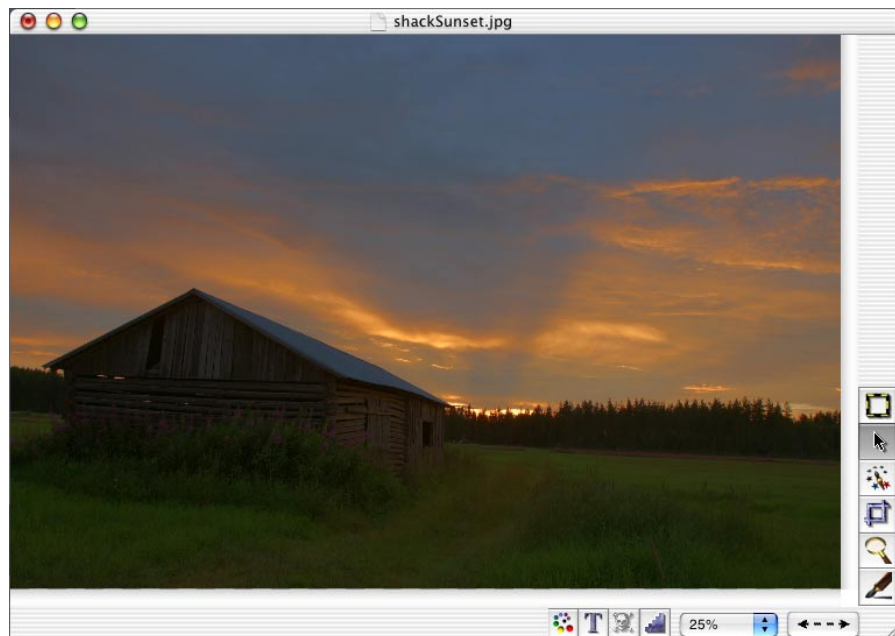
## Rotating Layers

TIFFany3 provides various options for rotating layers:

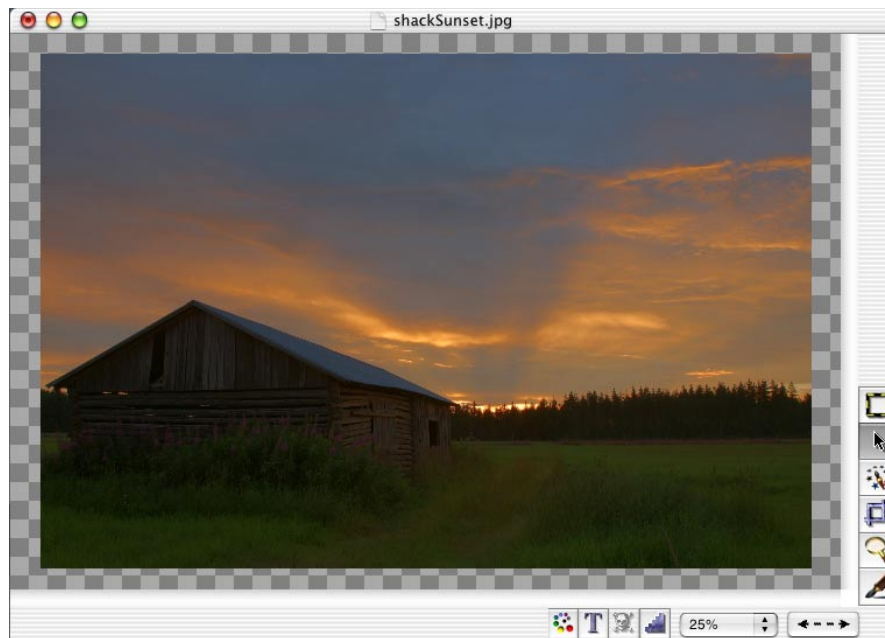
- **Rotate tool** - Rotates layers in real time.
- **Layer Inspector** - Rotates layers by a specific angle or in real time.

**Tip** *Resample the layer after you rotate it with the Rotate tool or Layer Inspector. Resampling is necessary for certain additional tasks that you might want to perform to the layer, such as cropping.*

- **Orientation tool** - Rotates layers by 90 degree increments and automatically resamples the layer.
- **Rotate and Crop tool** - Rotates, resamples, and automatically crops layers. The layer is rotated and resampled at the same time and then cropped to remove extra pixels that result from the rotation. This tool is helpful, for example, for images with a slanted horizon.



*Original Image Before Rotate and Crop*



*Image After Rotate and Crop*

For more information about resampling, see [Resampling Layers](#) on page 62.

## Rotate Tool



### To rotate a layer with the Rotate tool:

1. Select the Rotate tool.
2. Select the layer that you want to rotate.
3. Drag on any of the selection handles to rotate the layer.

## Layer Inspector



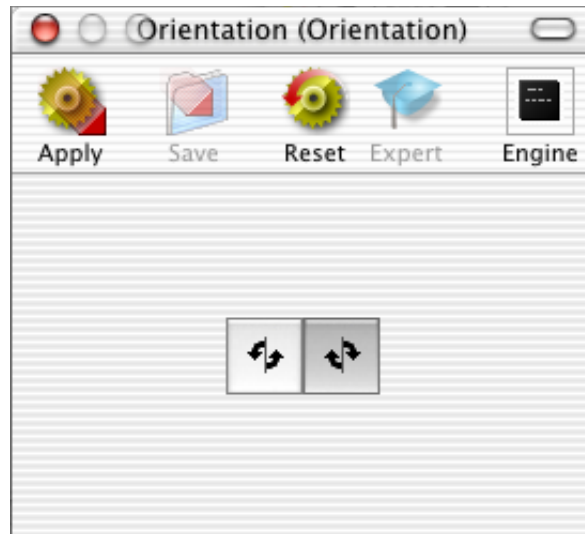
### To rotate a layer with the Layer Inspector:

1. Select the layer that you want to rotate.
2. Open the Layer Inspector. The Inspector always displays information for only the main layer.
3. To rotate the layer in real time, drag the wheel to specify the angle.

Alternatively, you can just enter a number for the angle and press Return. The layer automatically rotates by that angle.

4. To change the layer back to its original orientation, press the Reset Trans button.

## Orientation Tool



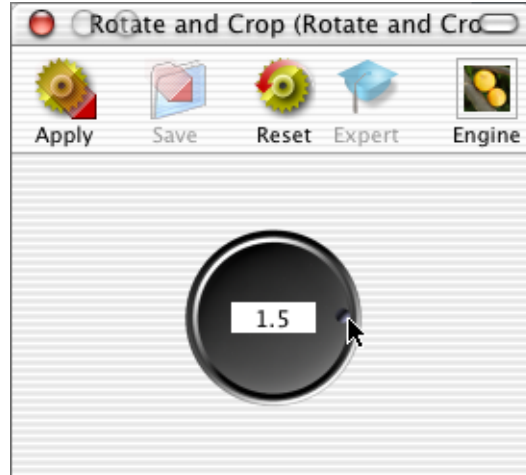
**To rotate a layer in 90 degree increments with automatic resampling:**

1. Select the layer that you want to rotate and resample.
2. Open the Orientation tool.
3. Select the direction that you want to rotate the layer in 90 degrees by.
4. Click Apply in the toolbar.
5. Repeat steps 3 to 4 as many times as necessary to get the orientation that you want.

**Tip** *You can drag the Engine icon from the Orientation tool into the Action Catalogue and save the settings as an Orientation Engine that you can apply to other layers, for example in a batch process. The Orientation Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Orientation Engine.*

## Rotate and Crop Tool

Before you use the Rotate and Crop tool, you should check or specify the Resampling setting in the Bitmap Access preferences. The default is Two-lobed Lanczos, and the options are sorted by increasing resampling quality, from Box to Eight-lobed Lanczos. Use high quality resampling for best results from the Rotate and Crop tool, which automatically resamples the rotated layer. See [Resampling Layers](#) on page 62.



### To rotate and automatically crop a layer:

1. Select the layer that you want to rotate and crop.
2. Open the Rotate and Crop tool.
3. Enter the number of degrees that you want to rotate the layer by.

**Note** *Angles 1 through 179 rotates the layer to the left, and 359 through 181 to the right. Rotating by 180 just flips the image upside down without any cropping. You can also enter negative degrees, for example -5 instead of 355.*

4. Click Apply in the toolbar.

To undo the rotate and crop, you must go back two undo levels, one for the crop and the other for the rotation.

**Tip** *You can drag the Engine icon from the Rotate and Crop tool into the Action Catalogue and save the settings as a Rotate and Crop Engine that you can apply to other layers, for example in a batch process. The Rotate and Crop Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Rotate and Crop Engine.*

## Resampling Layers

Use the Resample tool to resample layers. Resampling keeps your layer at the same size while adjusting it to the DPI that you specify by adding or subtracting pixels. For example, if you resample a layer from 72 to 144 DPI, the layer gets four times as many pixels while maintaining the original size.

Resampling differs from setting the DPI, which keeps the same number of pixels but changes the size of the layer to correspond to the DPI that you specify. For more information, see [Setting Layer DPI](#) on page 64.

### Rotated Layers

When you resample a layer that you rotated with the Rotate tool or the Layer Inspector, transparent pixels are added to the empty areas that the rotation created.



*Before Resampling*

*After Resampling*

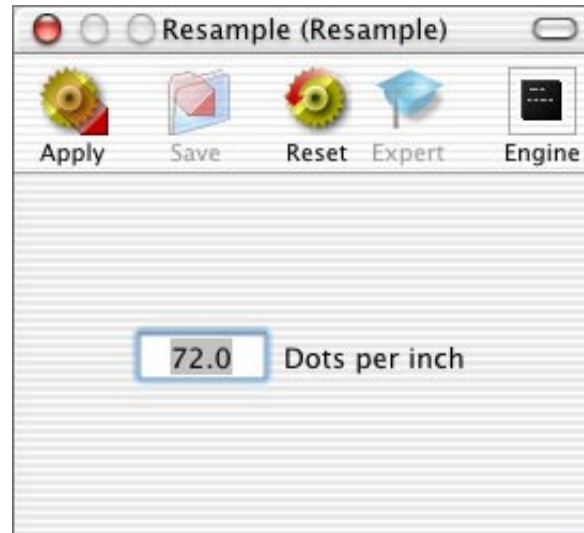
If you rotate a layer by 90 or 270 degrees, resampling with the current DPI adjusts the width and height of the layer and does not add pixels. For example, if you rotate a layer with a width of 100 pixels and height of 200 pixels by 90 degrees, resampling changes the width to 200 pixels and the height to 100 pixels.

In essence, resampling rebuilds the layer with the rotated image. If you rotate a layer by 180 degrees and resample with the current DPI, no pixels are added and the width and height remains the same. The resampling, however, restructures the layer so that what used to be the upper right corner of the layer becomes the lower left corner.

For example, the Layer Inspector x and y coordinates, which display the location of the lower left corner, shows 0, 0 for the original layer. When you rotate the layer 180, the coordinates are 100, 200 because the lower left corner is now in the upper right position. After resampling, the coordinates are again 0, 0.



**Note** Before you use the Resample tool, you should check or specify the Resampling setting in the Bitmap Access preferences. The default is Two-lobed Lanczos, and the options are sorted by increasing resampling quality, from Box to Eight-lobed Lanczos.



**To resample a layer:**

1. Select the layer that you want to resample.
2. Open the Resample tool.
3. Accept the default DPI, or the current DPI of the layer, or enter a new DPI in the Dots per inch field.

**Note** In general, you use the default or current DPI when you resample a rotated layer.

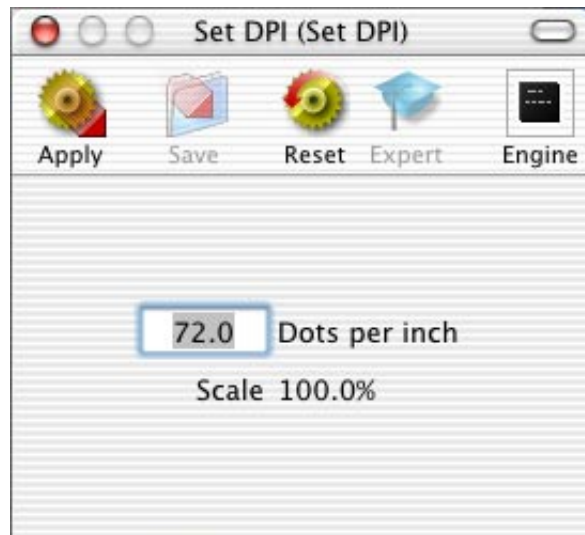
4. Click Apply in the toolbar.

**Tip** You can drag the Engine icon from the Resample tool into the Action Catalogue and save the settings as a Resample Engine that you can apply to other layers, for example in a batch process. The Resample Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Resample Engine.

## Setting Layer DPI

Use the Set DPI tool to adjust the DPI of your layer. This tool keeps your layer with the original number of pixels but modifies the layer size according to the DPI that you specify. For example, if you change a layer from 72 to 144 DPI, the layer becomes 25% smaller but has the same number of pixels.

Setting DPI differs from resampling the layer, which maintains the size of the layer but adjusts the number of pixels according to the DPI that you specify. For more information, see [Resampling Layers](#) on page 62.



### To set the DPI for a layer:

1. Select the layer that you want to set DPI for.
2. Open the Set DPI tool.
3. Enter a new DPI in the Dots per inch field. The displayed number in the field is the current DPI of the layer.
4. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Set DPI tool into the Action Catalogue and save the settings as a Set DPI Engine that you can apply to other layers, for example in a batch process. The Set DPI Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Set DPI Engine.*

---

## Adjusting Layer Colors

Use the Color Space and Premultiply Alpha tools to modify the layer's basic color properties, including alpha, or transparency. You can also use the Posterize tool to change the number of colors in the layer.

### Color Space Tool

Use the Color Space tool to determine the settings for the layer's channel depth, color space, and dithering method. Dithering is particularly important to note when you decrease the channel depth of a layer, which also decreases the number of colors. The channel depth options are 1, 2, 4, or 8 bits, and the dithering options are provided in order of increasing quality, from Threshold to Jarvis-Judice-Ninke.



*Original Layer*

*Threshold*

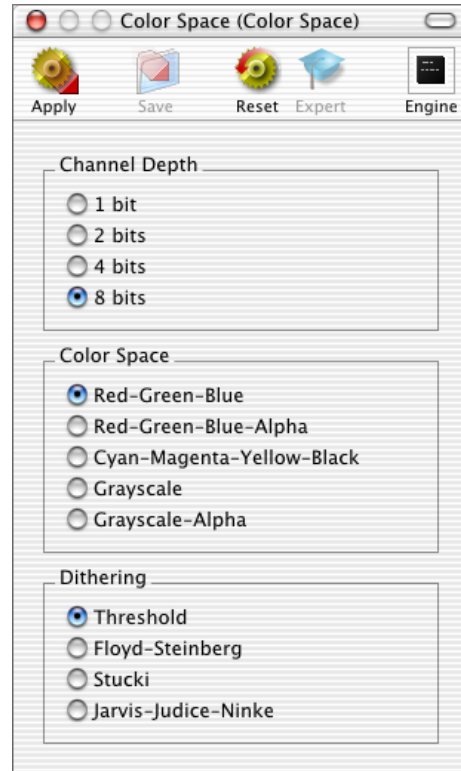
*Floyd-Steinberg*

*Stucki*

*Jarvis-Judice-Ninke*

You can change a layer's color space from RGB to CMYK or vice versa. RGB-A is also available to give the layer alpha. You can also select the grayscale color space, with or without alpha.

**Tip** *Some Actions and Action expert settings are relevant only to layers with alpha. Use the Color Space tool to give a layer alpha.*



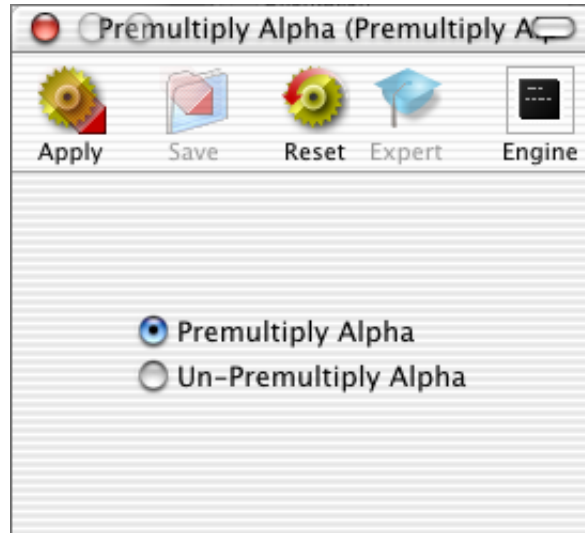
**To adjust the color space, channel depth, or dithering of a layer:**

1. Select the layer that you want to adjust.
2. Open the Color Space tool.
3. Select the channel depth, color space, and dithering, or any combination of the three.
4. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Color Space tool into the Action Catalogue and save the settings as a Color Space Engine that you can apply to other layers, for example in a batch process. The Color Space Engine is always applied to the entire layer, and active marquee has no effect. You also cannot brush with the Color Space Engine.*

## Premultiply Alpha Tool

Use the Premultiply Alpha tool to determine whether a layer has premultiply alpha or not. This setting, which applies only to layers with alpha, does not affect the actual appearance of the image but the way that alpha data is stored for the layer.



**To specify the premultiply alpha setting for a layer:**

1. Select the layer that you want to define the setting for.
2. Open the Premultiply Alpha tool.
3. Select either the Premultiply Alpha or Un-Premultiply Alpha option.
4. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Premultiply Alpha tool into the Action Catalogue and save the settings as a Premultiply Alpha Engine that you can apply to other layers, for example in a batch process. The Premultiply Alpha Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Premultiply Alpha Engine.*

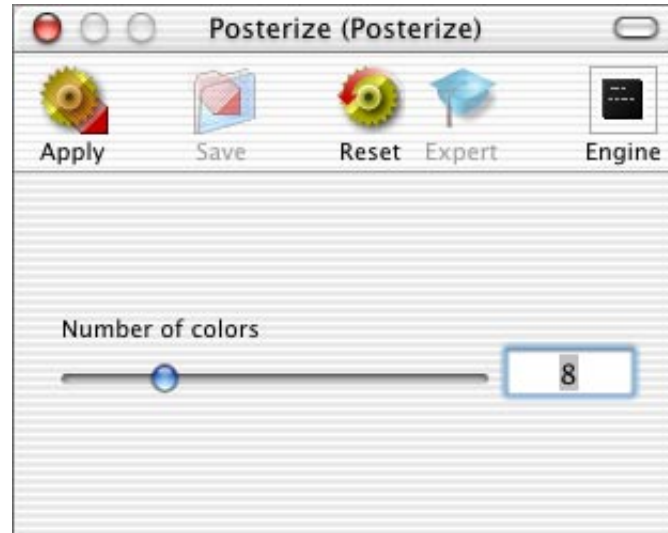
## Posterize Tool

Use the Posterize tool to specify the number of colors in the layer. You usually use this tool to decrease the number of colors to give your image a posterized look.



300,046 Colors

20 Colors



**To specify the number of colors in a layer:**

1. Select the layer that you want to modify.
2. Open the Posterize tool.
3. Adjust the slider to specify the number of colors or enter a number in the corresponding field.

**Note** *The slider ranges from 1 to 32 colors, but you can enter a number that is more than 32 in the field.*

4. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Posterize tool into the Action Catalogue and save the settings as a Posterize Engine that you can apply to other layers, for example in a batch process. The Posterize Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Posterize Engine.*

## Combining Layers

Use the Flatten tool to combine layers into one layer. A TIFFany3 document can have multiple layers of different size, resolution, and color space. Actions and other functions apply to only the main, or selected layer, so in some cases, you want to combine multiple layers into one.

If the layers you combine have different resolutions, you can choose to accept or override the default of the highest DPI for the resulting layer.

The Flatten tool combines all the visible layers of your document. You must hide layers that you do not want to include. For more information, see [Hiding Document Components](#) on page 113.



### To combine multiple layers into one layer:

1. Open the Flatten tool.
2. You can accept the DPI defaults or uncheck the Use highest DPI check box and enter the DPI that you want for the combined layer.
3. Click Apply in the toolbar.

**Tip** You can drag the Engine icon from the Flatten tool into the Action Catalogue and save the settings as a Flatten Engine that you can apply to other layers, for example in a batch process. The Flatten Engine is always applied to entire layers, and active marquees have no effect. You also cannot brush with the Flatten Engine.

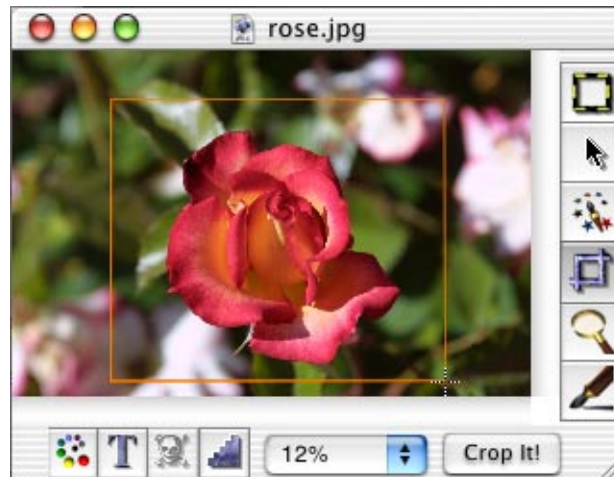
## Cropping Layers

Use the Crop tool to manually or numerically crop a layer. You can manually draw the area that you want to crop, or enter specific dimensions or ratios that you want to crop by.

You can also use the numeric Crop tool to add area to the layer and specify the color of the added pixels. You can even add transparent pixels to layers with transparency.

The Rotate and Crop tool automatically crops a layer after you rotate it by a specified angle. See [Rotate and Crop Tool](#) on page 60.

### Manual Crop Tool



#### To crop a layer with the manual Crop tool:



1. Select the layer that you want to crop.
2. Select the Crop tool.
3. Drag with the Crop tool to designate the area that you want to crop.
4. To move the crop area, simply drag within the crop rectangle with the Crop tool. To resize the crop area, you can drag a corner of the rectangle, still using the Crop tool.

To remove a crop selection, click with the Crop tool anywhere outside the crop area and the rectangle disappears.

5. To crop the layer, press the Crop It! button in the document window. The tool crops all areas outside the selection.



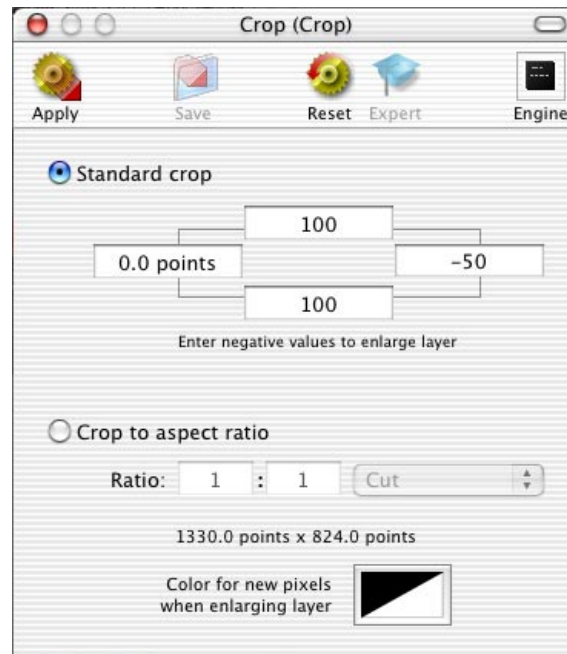
## Numeric Crop Tool

The numeric Crop tool provides two options:

- **Standard crop** - For cropping or enlarging layers by specific dimensions on any side of the layer.
- **Crop to aspect ratio** - For cropping or enlarging layers so that the resulting dimension of the layer corresponds to a specific ratio.

This option is particularly useful for images that you want to print. For example, you can crop the layer so that the image is 16 by 20, or add pixels of a specified color to the layer for the same dimensions.

**Tip** *Try both cropping and enlarging for the same ratio to see which works better for your specific layer.*



**To crop a layer with the numeric Crop tool:**

1. Select the layer that you want to crop.
2. Open the Crop tool.

3. Select one of the two crop options.
  - **Standard crop** - Enter the number of points that you want to crop the top, bottom, left side, and right side of the layer by. For the top and bottom values, you specify the height and for the right and left values you specify the width of the area to crop.

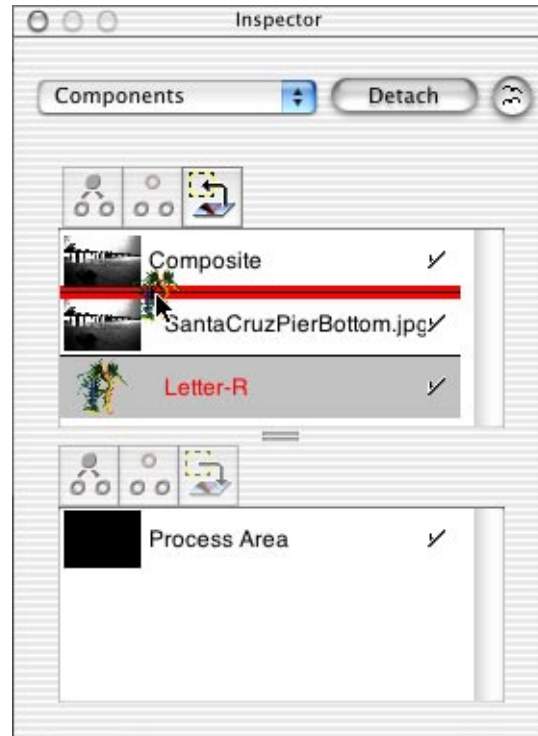
For example, to crop the top and bottom by 100 points and add an area 50 points in width to the right of the layer, enter *100* in the top and bottom fields, *-50* in the right field, and leave the left field at 0.0.
  - **Crop to aspect ratio** - Enter the ratio and specify whether you want to crop or enlarge the layer. To get the resulting ratio:
    - **Cut** - The width is cropped, equally from the right and left sides of the original layer.
    - **Enlarge** - Pixels are added only to the height, equally above and below the original layer.

For example, to add area so that the layer has a 5 by 7 dimension, enter *5 : 7* and select Enlarge.
4. If you are enlarging the layer, you can click in the color well to open the color palette and specify the color of the added pixels. You can add transparent pixels, the default, to layers with transparency.
5. Click Apply in the toolbar to crop or add area.

**Tip** *You can drag the Engine icon from the Crop tool into the Action Catalogue and save the settings as a Crop Engine that you can apply to other layers, for example in a batch process. The Crop Engine is always applied to the entire layer, and active marquees have no effect. You also cannot brush with the Crop Engine.*

## Ordering Layer Positions

When you have multiple layers, you can use the Components Inspector to order the layer positions and move layers in front of or behind another. The first layer in the Components Inspector is the one on top, or the frontmost, and the rest are accordingly displayed in order.



### To move the order position of a layer:

1. In the Components Inspector, select the layer that you want to move. All layers in the document are displayed in the upper box, with the layer image and the name.
2. Drag the layer image upwards or downwards to the position that you want. The red bar indicates the position that the layer would be dropped in.

## Exporting Layers to E-Mail

You can export a layer as image documents into an e-mail application to send as an attachment. You simply select and drag the layer to your e-mail composition. If you drag more than one selected layer into the e-mail application, you get a single file that consists of all the layers as they appear in your document window.

### **To export a layer to e-mail:**

1. Select the layer that you want to export.
2. Drag the layer to the e-mail application as an attachment.

**Tip** *You can use the Components Inspector to select and drag a layer.*

The layer is attached to an e-mail as a TIFF file. You can also drag the file from the e-mail application into a TIFFany3 document window.

## Clearing Layers

You can clear layers to remove the contents of the layer. If you clear a layer with no transparency, all pixels are replaced with an opaque pixel of the color currently selected in the color palette. If the layer has transparency, all pixels are replaced with a completely transparent pixel.

**Warning** *You cannot undo a layer clearing.*

**To clear one or more layers:**

1. Select the layer or layers that you want to clear.
2. Select Clear from the Layers menu.

## Deleting Layers

You can delete a layer to completely remove it from the document.

**To delete one or more layers:**

1. Select the layer or layers that you want to remove from the document.
2. Press Delete or Command+-, or select Remove from the Layers menu.

**Tip** *You can also select the layer in the Components Inspector and just press Delete.*

*Chapter*

**5**

# Marquees

This chapter describes all the marquees that you can use and explains how to manipulate and view information about marquees, as well as define how Actions are applied with respect to marquees.

## Marquees Overview

Use marquees to select areas of your document that you want to apply Actions with respect to. You can apply Actions to areas within or outside active marquees, as well as along the border of the marquee. All visible marquees in the document are active. You must deactivate or hide marquees if you do not want them to affect the Actions. You can press Tab to toggle between hiding or displaying all marquees as well as use the Components Inspector to hide select marquees. For more information, see [Hiding Document Components](#) on page 113.

**Note** *When no marquees exist in a document, it is implied that all of the main layer is selected for Action application.*

Marquees affect not only Action application, but also copying layers. Any discussion about applying Actions with respect to marquees includes copying layers. For example, if a square marquee is defined so that Actions are applied within the marquee boundary, you would also copy only the areas of the main layer within the square marquee boundary.

**Tip** *To place the contents of the pasteboard, for example a layer, within the boundaries of a marquee, use apply Actions such as Image PB with the active marquee.*

You can create marquees of geometric or irregular shape, as well as text marquees and bitmap marquees. Bitmap marquees isolate areas of the image based on criteria such as color or brightness. The marquee types are:

- Rectangular
- Elliptical
- Freehand
- Bezier
- Text
- Star/Polygon
- Bitmap



## Creating Marquees

Use the marquee tools and the Marquee Inspector to create marquees. You can save marquees in the Action Catalogue and use those marquees in any document. For more information, see [Saving Marquees in the Action Catalogue](#) on page 100.

You can have as many marquees as you want in your document at any given time. The Mouse Action preferences determine how you create multiple marquees. If the Drag replaces Marquee check box is checked, you must Shift-drag with the marquee tool. Otherwise, all previously existing marquees disappear. If the check box is not checked, you do not need to Shift-drag.

When you create a marquee with at least one marquee already in the document, the new marquee takes by default some settings from the marquee that was last selected in the document. These settings are Area, Type, Intensity, Outline, and Smooth, all found in the Marquee Inspector. For more information about these settings, see [Defining How Marquees Affect Action Application](#) on page 94.

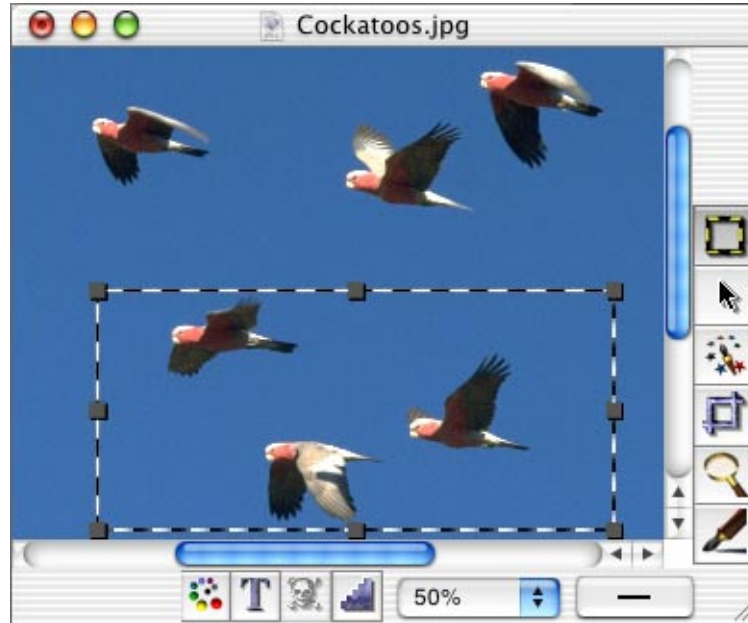


*Marquee Shape Options in Marquee Inspector*

After rectangular, elliptical, or star marquees are created, you can select any of these marquees in the document and change it to either of the two other types. Just select the shape in the Marquee Inspector. The changed marquee would retain most of the settings of the original marquee, such as location.

## Rectangular Marquees

Use the Rectangular Marquee tool to create rectangular marquees, including square ones.



**To create a rectangular marquee:**



1. Select the Rectangular Marquee tool.
2. Click in the document where you want one of the corners of the marquees to be.
3. Drag in the direction that you want to generate the marquee. The shape and size of the marquee depends on where you stop dragging.

**Tip** *Command-drag to create a square marquee. Alt-drag to create a rectangular marquee with the point that you initially clicked as the center. You can also Command+Alt-drag to create a square with the original click point as the center.*



4. In the Marquee Inspector, you can use the Corner Rounding control to specify the sharpness of the corners. If you adjust the slider, you can see the effects on the marquee in real time. The maximum Corner Rounding value of 0.5 gives you an ellipse.

**Tip** *To change a rectangular marquee into a square marquee, press the Reset button in the Marquee Inspector.*

## Elliptical Marquees

Use the Elliptical Marquee tool to create elliptical marquees, either ovals or circles.



### To create an elliptical marquee:



1. Select the Elliptical Marquee tool.
2. Click in the document where you want the marquee to be.
3. Drag in the direction that you want to generate the marquee. The shape and size of the marquee depends on where you stop dragging.

**Tip** *Command-drag to create a perfect circle. Alt-drag to create an elliptical marquee with the point that you initially clicked as the center. You can also Command+Alt-drag to create a circle with the original click point as the center.*

**Tip** *To change an oval marquee into a circle, press the Reset button in the Marquee Inspector.*

## Freehand Marquees

Use the Freehand Marquee tool to manually create marquees. If you do not draw a two-dimensional closed shape but any sort of line, Actions are applied as if there is a straight line between the two ends. If you apply an Action along the marquee border, the Action is not applied between the two ends. For example, you can draw a C and apply an Action just along the line.

Actions can also be applied even if your freehand marquee loops, crosses over itself, and hangs open-ended. TIFFany3 gives priority to the outermost boundaries and the starting and end points.

**Note** *Freehand marquees are automatically converted into Bézier paths. With the freehand marquee selected, you can switch to the Bézier Marquee tool to edit the marquee as a Bézier marquee.*

For more information, see [Bézier Marquees](#) on page 83.



### To create a freehand marquee:



1. Select the Freehand Marquee tool.
2. Click in the document where you want to start with the marquee.
3. Drag to draw the marquee.

## Bzier Marquees

Use the Bézier Marquee tool to create a marquee by clicking on points in the document. TIFFAny3 generates a marquee by chronologically connecting the click points. If your Bézier marquee is one-dimensional or open-ended, or if it loops or crosses over itself, TIFFAny3 treats the marquee as it does an open-ended freehand marquee. For more information, see [Freehand Marquees](#) on page 82.



### To create a Bézier marquee:



1. Select the Bézier Marquee tool.
2. Click in the document where you want to start with the marquee.
3. Click on another point in the document. TIFFAny3 connects the two points with a marquee border.

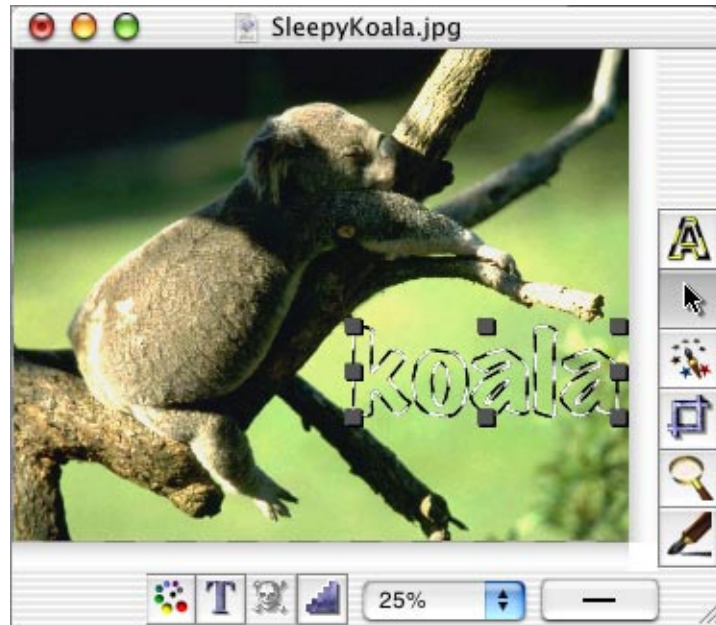
**Tip** *You can click and hold to set a point for a curve in the marquee and then drag in the direction that you want for the curve.*

4. Continue clicking in the document until you get the shape that you want.

**Tip** *After you create a Bézier marquee, you can drag on the points of connection to change the shape of the marquee.*

## Text Marquees

Use the Text Marquee tool to create a text marquee. You can specify and change properties of the text, such as font type and size, as well as the text content.



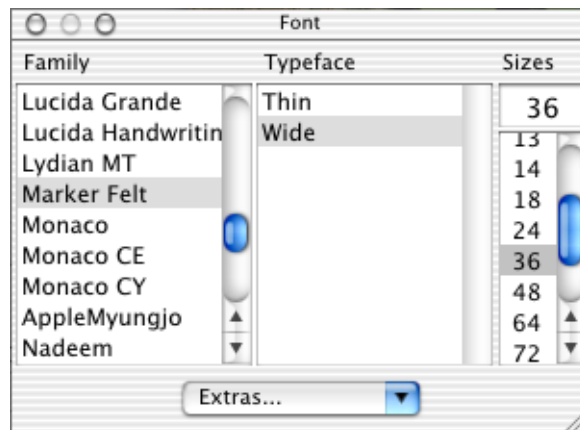
**To create a text marquee:**



1. Select the Text Marquee tool.
2. Click in the document where you want the center of the text marquee to be.

The text panel appears.

3. Open the font panel and select the family, typeface, and size that you want.



4. Enter the text for the marquee in the text panel.



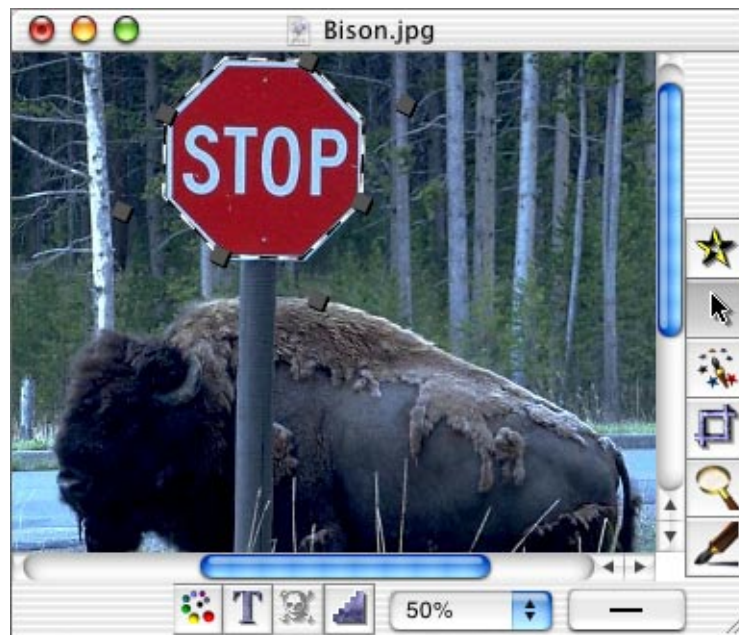
5. You can edit the text, for example selecting one word and setting it to bold, adding paragraph returns, or adjusting the alignment and line height.
6. Press the Done button and the text marquee appears.

**Tip** *To edit a text marquee, select the marquee and double-click within a marquee border to bring up the text panel.*

## Star/Polygon Marquee

Use the Star/Polygon Marquee tool to create a marquee that is a star, polygon, or triangle. The Marquee Inspector provides the Star Points and Inner Radius controls for you to determine the shape that you want.

The Star Points control specifies the total number of angles on the marquee. For example, a regular star has five tips, or outer points, and five inner points. The Inner Radius control signifies the proportion of the inner points to the outer points, for example, 0.5 for the inner points to be halfway between the center of the marquee and the outer points.



### To create a star/polygon marquee:



1. Select the Star/Polygon Marquee tool.
2. Click in the document where you want the marquee to be.
3. Drag in the direction that you want to generate the marquee. The shape and size of the marquee depends on where you stop dragging.

**Tip** *Command-drag to create an equally proportional marquee: a star with arms of the same size and shape, a polygon of equal width and height, or an equilateral triangle.*



4. In the Marquee Inspector, specify the number of star points and the inner radius. As you adjust the sliders, you can see the effects on your marquee in real time. You can also just enter values in the fields.



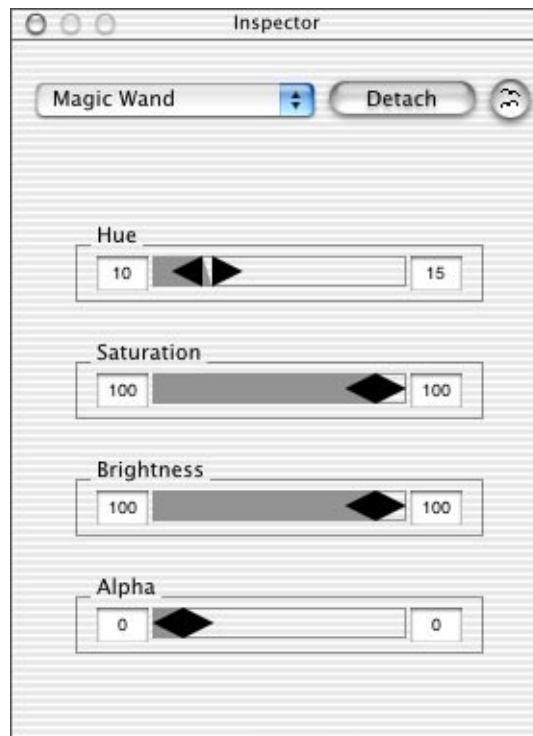
For a polygon, set the Inner Radius control to 1 and the Star Points control to the number of sides that you want. For example, five star points creates a pentagon, six points create a hexagon, and so on. For a triangle, set the Inner Radius control to 1 and the Star Points control to 3.

**Tip** *To change a star/polygon marquee to an equally proportional marquee, press the Reset button in the Marquee Inspector.*

## Bitmap Marquees



Use the Magic Wand tool or Mask Actions to create bitmap marquees based on criteria such as color and brightness. For example, you can select areas of your image that are red or areas that are shadows. Use the Magic Wand Inspector to adjust the parameters for the resulting bitmap marquee. For more information about Mask Actions, see [Creating Mask Actions](#) on page 32.



The Magic Wand Inspector provides settings for hue, saturation, brightness, and alpha, or transparency. For each setting, the left control is the percentage of absolute tolerance. For example, you set the hue value to 10. When you click with the Magic Wand tool on your image, the resulting marquee includes only pixels with a hue that is within 10% deviance from your click point.

The right control sets the bounds for excluded values, and any percentage you leave between the two extremes is the relative tolerance. For example, if you set the right control for hue at 15, the Magic Wand tool ignores all pixels with a hue that deviate more than 15% from your original click point.

The difference between the absolute tolerance and intolerance values is the tolerance gradient. In this example, there is a tolerance gradient of five percent for the pixels with a hue that deviate between 10 and 15 percent from the click point. You can set the absolute tolerance and intolerance to the same value if you do not want a tolerance gradient.

Adjust only the parameters that you need for your bitmap marquee. If you do not need the Hue, Saturation, or Brightness control, set the absolute tolerance and intolerance values to 100. If you do not need the Alpha control, set the absolute tolerance and intolerance values to zero.

**To create a bitmap marquee with the Magic Wand tool and Inspector:**



1. Open the Magic Wand Inspector.
2. Drag the arrows to set the parameters that you need. You can also enter values in the fields.
3. Select the Magic Wand tool.
4. Click on the point in the image that you want to use as the basis for your Magic Wand Inspector settings.

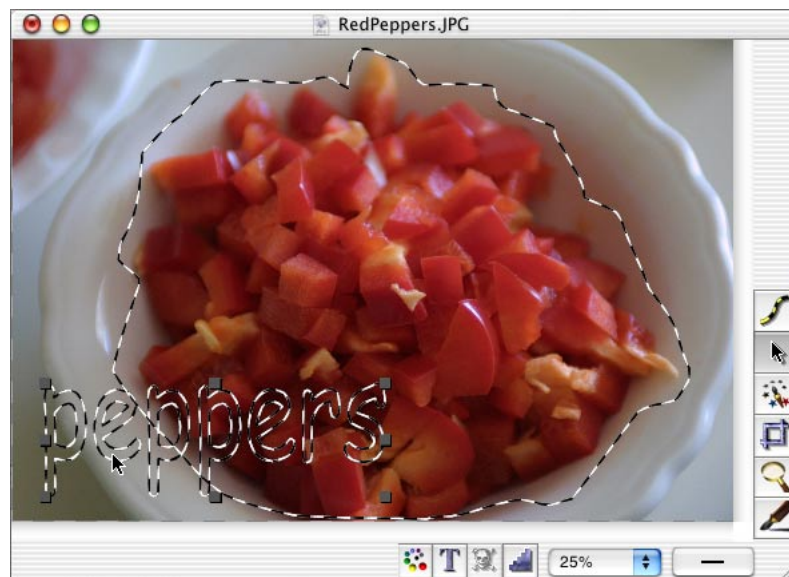
**Tip** *If you do not get the result that you want, you can first try using another point as the basis before adjusting the parameters in the Magic Wand Inspector.*

## Selecting Marquees

Use the Arrow tool to select a marquee. In most cases, before you can do anything with a marquee, you must select it even if it is the only marquee in the document. If a document displays more than one marquee, the Marquee Inspector applies only to the selected marquee.

You can also use the Components Inspector to select marquees. For more information, see [Selecting Document Components](#) on page 111.

**Note** *When you press Command+A for select all, you remove any and all marquees from your document. Selecting all implies that the entire main layer is selected for Action application, so no marquees are needed.*



### To select a marquee:



Arrow Tool

1. Select the Arrow tool or Rotate tool. You usually use the Arrow tool to select marquees unless you want to rotate the layer.
2. Click inside the marquee boundaries. Do not click within areas that overlap another marquee.  
Selection handles appear for the selected marquee.
3. To select more than one marquee, Shift-click on the subsequent marquees.

**Note** *The only functions you can do to more than one selected marquee at once are move with the Arrow tool within the document, to another document, or to an e-mail application, as well as delete.*

---

## Moving Marquees

Use the Arrow tool or Marquee Inspector to move marquees. The Arrow tool lets you move the marquee in real time, as well as move more than one layer at the same time. If you want specific coordinates, however, use the Marquee Inspector to determine the exact location of the marquee.

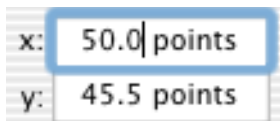
### Arrow Tool



**To move marquees with the Arrow tool:**

1. Select the Arrow tool.
2. Select the marquee or marquees that you want to move.
3. With the Arrow tool within a marquee boundary, drag the marquee or marquees to the location that you want.

### Marquee Inspector



**To move a marquee with the Marquee Inspector:**

1. Select the marquee that you want to move.
2. Open the Marquee Inspector. The Inspector always displays information for only the selected marquee.
3. Enter the x and y coordinates for the bottom left corner of the marquee.

The marquee moves accordingly so that the bottom left corner lies on the x and y coordinates that you defined.

## Resizing Marquees

Use the Arrow tool or the Marquee Inspector to resize layers. The Arrow tool lets you resize the marquee in real time. If you want to specify the exact width and height of the marquee, however, use the Marquee Inspector to determine the exact size of the marquee.

### Arrow Tool

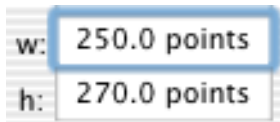


#### To resize a marquee with the Arrow tool:

1. Select the Arrow tool.
2. Select the marquee that you want to resize.
3. To resize the marquee in both width and height, drag the marquee using one of the corner selection handles.
4. To stretch or compress the layer either vertically or horizontally, drag the marquee using one of the side selection handles.

For example, if you want to stretch the marquee to the right, drag on the handle on the right edge of the marquee.

### Marquee Inspector



#### To resize a marquee with the Marquee Inspector:

1. Select the marquee that you want to resize.
2. Open the Marquee Inspector. The Inspector always displays information for only the selected marquee.
3. Enter the width and height that you want.

If you do not enter a width and height proportional to the previous dimensions, the marquee is accordingly stretched or compressed.

Press the Reset button to change a freehand, bezier, text, or bitmap marquee back to its original shape. You essentially undo any distortions from resizing with either the Arrow tool or the Marquee Inspector. If you press the Reset button for a rectangular, elliptical, or star/polygon marquee, the marquee is set to a size with equal width and height.

## Rotating Marquees

Use the Rotate tool or the Marquee Inspector to rotate marquees. If you want to rotate the marquee by a specific angle, use the Marquee Inspector to determine the exact angle of rotation. You can use either the Rotate tool or the Marquee Inspector to rotate in real time.

### Rotate Tool



**To rotate a marquee with the Rotate tool:**

1. Select the Rotate tool.
2. Select the marquee that you want to rotate.
3. Drag on any of the selection handles to rotate the marquee.

### Marquee Inspector



**To rotate a marquee with the Marquee Inspector:**

1. Select the marquee that you want to rotate.
2. Open the Marquee Inspector. The Inspector always displays information for only the selected marquee.
3. To rotate the marquee in real time, drag the wheel to specify the angle.

Alternatively, you can just enter a number for the angle and press Return. The marquee automatically rotates by that angle.

4. To change the marquee back to its original orientation, press the Reset button.

## Defining How Marquees Affect Action Application

After you create a marquee, you can define and redefine at any time the way Actions are applied with respect to the marquee. For example, you can set the marquee so that Actions are applied to areas outside the boundary or applied along the marquee boundary. The Action application settings that you can define for a marquee are Intensity, Area, Smooth, and Type.

**Note** *These settings are available for all marquee types except Area and Smooth for bitmap marquees.*

All these settings affect not only usual Action application but also copying, which you can also consider as an Action that is applied with respect to marquee settings. For example, if you have one opaque layer and an active oval marquee with the Difference Type setting, you copy all areas of the layer except the area within the marquee boundary. If the marquee is set to 50% intensity, the copied areas of the opaque layer are copied with 50% transparency. For more information on copying and pasting layers, see [Duplicating and Copying Layers](#) on page 44.



## Defining Marquee Intensity

Use the Intensity control in the Marquee Inspector to set the marquee intensity. For Actions other than copy and paste, the intensity of the marquee is multiplied with the intensity of the Action for the actual intensity that the Action is applied with. For example, if the marquee intensity is 50% and the Action intensity is 100%, the Action is applied with 50% intensity. For more information about Action intensity, see [Intensity](#) on page 16.



### To set the intensity of a marquee:

1. Select the marquee.
2. In the Marquee Inspector, adjust the Intensity control with the slider or just enter a percentage in the field.

**Note** *Each marquee in your document can have different intensity settings.*

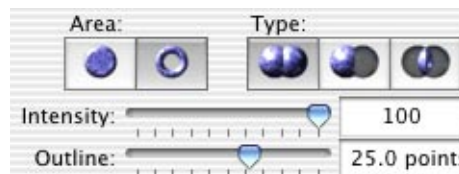
## Defining Area Setting

Use the Area control in the Marquee Inspector to determine if Actions are applied to areas with respect to the marquee or as an outline along the marquee boundary. If you specify the outline setting, you can also determine the thickness of the outline.



Action Applied to Rectangular Marquee with Outline Area Setting

**Note** The Area setting is not available for bitmap marquees.



### To define the Area setting of a marquee:

1. Select the marquee.
2. In the Marquee Inspector, select the Solid Area or Outline setting for the Area control.
3. If you select the Outline setting, you can adjust the Outline slider to define the thickness of the outline. The slider goes up to 40 points, but you can enter higher numbers in the field.

For example, if you specify 25 points, the Action is applied to 12.5 points along both sides of the boundary.

## Defining Action Application Smoothness

Use the Smooth control in the Marquee Inspector to specify how sharp the boundaries of an Action application are. For example, if you define a marquee with the Outline setting, a Smooth setting of 20 fades the edges of the Action application on both sides of the marquee boundary by 20 points. For a solid area such as a triangle, the same Smooth setting fades the three sides of the Action application by 20 points.



*Example of Smooth Setting at 0, 15, and 30 Points*

**Note** *The Smooth setting is not available for bitmap marquees.*



### To define the Smooth setting of a marquee:

1. Select the marquee.
2. In the Marquee Inspector, adjust the Smooth slider to define the number of points to smooth the edges of the Action application by.

The slider goes up to 15 points, but you can enter higher numbers in the field.

## Defining Type Setting

Use the Type control in the Marquee Inspector to determine if Actions are applied to areas inside or outside the marquee. If you have more than one active marquee, you can also specify if Actions are to be applied to areas that overlap with another marquee or to areas within multiple marquees.

The three Type settings are:

- **Union** - Actions are applied to areas within multiple marquees that have this setting. The border of a Union marquee consists of black and white dashes marching in the counter-clockwise direction.
- **Difference** - Actions are applied to areas within other marquees, minus the areas isolated by marquees set to Difference. The border of a Difference marquee consists of black and white dashes marching in the clockwise direction.

**Note** *If only marquees set to Difference are active, Actions are applied to all parts of the main layer except the areas isolated by these marquees.*

- **Intersection** - Actions are applied to overlapping areas within multiple marquees that have this setting. The border of an Intersection marquee consists of smaller black and white dashes marching in the counter-clockwise direction.

If you have only one active marquee set to either the Union or Intersection, Actions are applied to the area within or along the marquee boundary, depending on the Area setting. If you set the marquee to Difference, Actions are applied to areas outside the marquee boundary or everywhere except along the marquee boundary, again depending on the Area setting.

If you have multiple active marquees, where Actions are applied depends on the individual Type settings of each marquee because all active marquees affect Action application. For example, if you set two marquees to Intersection, or one to Union and the other to Intersection, and the marquees do not intersect, Actions are not applied anywhere.

For another example, if you have two intersecting marquees and set one to Difference and one to Union, Actions are applied to all areas within or along the boundary of the Union marquee except those that intersect the Difference marquee.



*Star Marquee Set to Union and Text Marquee Set to Difference*

Try experimenting with different Type setting combinations, with and without overlapping marquees. You can see that where Actions are applied follow the logic of the Type settings of each marquee.



**To define the Type setting of a marquee:**

1. Select the marquee.
2. In the Marquee Inspector, select one of the Type settings: Union, Difference, or Intersection.

## Exporting Marquees

After you create marquees in a document, you can drag them to other documents, save them in the Action Catalogue, or even e-mail them to others. You can also export the saved marquees from the Action Catalogue. For more information, see [Exporting and Importing Items](#) on page 38.

### Dragging Marquees into Other Documents

Use the Arrow tool to select and drag one or more marquees into another document. The marquees appear with their original settings and properties in the new document.

**To drag marquees into other documents:**

1. Select one or more marquees.
2. Drag the marquee or marquees into another document window.

### Saving Marquees in the Action Catalogue

Use the Arrow tool to select and drag a marquee from a document window into the Action Catalogue. All marquee properties and settings except location are saved. From the Action Catalogue, you can drag the marquee icon into any document and the marquee appears in the center of the document. For more information about moving items into the Action Catalogue, see [Importing from Other Windows or Applications](#) on page 38.

**To save a marquee in the Action Catalogue:**

1. Select the marquee.
2. Drag the marquee into the folder that you want in the Action Catalogue, either into a folder in the Shelf or into the browser.

To rename a marquee in the Action Catalogue, select the marquee and change the name next to the marquee icon. You can see and edit the name of the original marquee in the Components Inspector. For more information, see [Renaming Document Components](#) on page 116.

**Tip** *You can also use the Components Inspector to select and drag the marquee.*

## E-mailing Marquees

You can select and drag one or more marquees from the document window into an e-mail application to send as an attachment. When you receive a marquee attachment, you can drag the icon into a document window or into the Action Catalogue. If the attachment consists of multiple marquees, all marquees are dropped in the center of the document window. You can manipulate each individually.

If you drag a multiple marquee attachment into the Action Catalogue, all included marquees are saved under one marquee name. After you drag the marquee icon from the Action Catalogue into a document, all marquees appear in the center of the document and you can work with each individually. For more information about marquees with the Action Catalogue, see [Saving Marquees in the Action Catalogue](#) on page 100.

### To e-mail one or more marquees:

1. Select the marquee that you want to e-mail.
2. Drag the marquee to the e-mail application as an attachment.
3. Repeat steps 1 and 2 for all marquees that you want to send.

To send multiple marquees as one attachment, select all the marquees that you want to send and drag all into the e-mail application as one attachment.

**Tip** *You can also use the Components Inspector to select and drag the marquee.*

## Deleting Marquees

After you delete a marquee from a document, you have to create it again if you want the exact same properties and settings. In general, do not delete marquees until you are sure that you do not need to use them again.

If you do not want marquees to affect Actions, you can deactivate or hide them. All active or visible marquees affect Actions. Press Tab to toggle between hiding and displaying all marquees. You can also individually hide and display marquees. For more information, see [Hiding Document Components](#) on page 113.

### **To delete one or more marquees:**

1. Select the marquee or marquees that you want to delete.
2. Press Delete or Command+/, or select Remove from the Marquee menu.

**Tip** *You can also select the marquee in the Components Inspector and just press Delete.*

**Tip** *To delete all marquees, just press Command+A for select all. In TIFFany3, select all implies that the entire main layer is selected for Action application, so any and all marquees are removed.*



*Chapter*

# 6

# Documents

This chapter describes working with documents and document components, as well as applying Actions and Engines to documents, undoing changes, and running batch processes.

## Documents Overview

A document consists of at least one layer and any marquees that you create. TIFFany3 supports standard image file types and provides the TIFFany3 document type. A TIFFany3 document can include multiple layers of different file type, resolution, size, and color space.

The document window displays the components of a document and lets you manipulate the contents, including brushing with Actions. The default canvas of the document window is a checkered pattern that appears below all layers.

**Tip** *Because layers and marquees are the components of a document, familiarize yourself with these components before you work with documents.*

For more information about document components, see [Marquees](#) on page 77 and [Layers](#) on page 41.

## Viewing Documents

TIFFany3 provides various options for you to view your documents with, for example zoom levels and rulers. You can also clone a document and display multiple views of the same document at different zoom levels. Use the Components Inspector to view all the components in your document. The upper box displays the layers and the lower box displays the marquees.

### Displaying and Hiding Rulers

You can toggle between displaying and hiding the rulers no matter what you set for the Show Rulers check box in the Document Presentation preferences. The default measurement is inches, but you can also change that in the preferences.

#### To toggle between displaying and hiding rulers:

1. Make sure that the document window is key if you have more than one open document window.
2. Press Command+= or select Toggle Rulers from the Controls menu.

### Viewing Documents with Interpolated Display

Use the Interpolated Display tool to toggle between viewing the document with or without interpolation. Without interpolation, the tool looks like a triangle with a jagged edge, and with interpolation the edge becomes smooth. Interpolation smooths the display of pixels in the document window but does not affect the actual layers.

With documents at zoom levels greater than 100%, interpolation gives you a better idea of what the actual image would look like for example on paper at that size, or in a high-resolution composition. For purposes of optimizing processing speed and working with the image, however, you generally view your document without interpolation.

To toggle between interpolated and noninterpolated display, simply click on the Interpolated Display tool.



*Without Interpolation*



*With Interpolation*

## Viewing Documents at Different Zoom Levels

Use the Zoom tool and the Zoom poplist to adjust the zoom level of your document view. The Zoom tool always zooms in to twice the original. For example, you would zoom in from 50% view to 100% and then 200%. The Zoom tool lets you pick the part of the document that you want to zoom in for.

The Zoom poplist displays the current zoom level of the document window. With the Zoom poplist, you can also zoom in or out, as well as fit the view of all document components to the document window.

You can also use the Navigator Inspector to not only change the zoom level but also specify the exact area of the document that you want to display in the document window. For more information, see [Navigating Around Documents](#) on page 107.

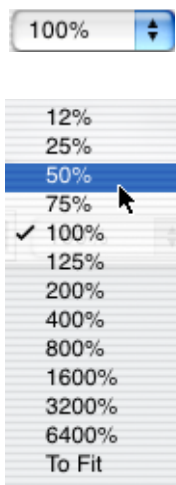
### Zoom Tool



#### To zoom in with the zoom tool:

1. Select the zoom tool.
2. Click in the part of the document that you want to zoom in for.

### Zoom Poplist



#### To adjust the zoom level with the zoom poplist:

1. Press the Zoom poplist, which displays the current zoom level, to see your zoom level options.
2. Choose one of the 12 default zoom levels, from 12% to 6400%, or the To Fit option. The To Fit view displays the document in the maximum zoom level that still shows all components in their entirety.

## Navigating Around Documents

A document window does not always display all the components of your document, depending on the zoom level and the size and shape of the document window. Scroll bars appear whenever parts of a document are hidden from your view. Aside from the scroll bars in the document window, you can also use the Hand (scroll) tool or the Navigator Inspector to navigate around the document window to display the parts of the document that you want to see.

Both the Hand (scroll) tool and the Navigator Inspector let you modify the vertical and horizontal view of the document window at once. You essentially adjust both scroll bars at once. The Navigator Inspector also:

- Shows you the entire view of the document as well as the area that is currently visible in the document window
- Lets you resize the visible display area, essentially adjusting the zoom level so that the area you specify is displayed in the document window

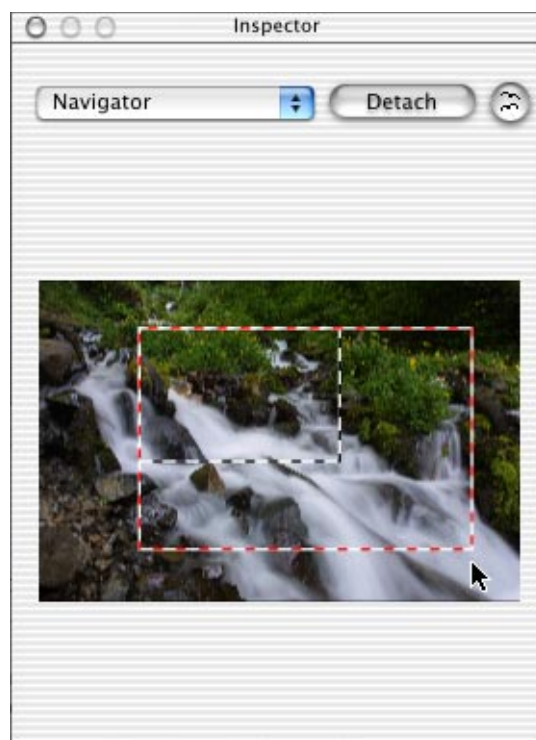
### Hand (Scroll) Tool



**To navigate with the Hand (scroll) tool:**

1. Select the Hand (scroll) tool.
2. Click in the document view.
3. Drag in the opposite direction that you want to move the document view. For example, if you want to see the content northeast of the current display view, drag the document in the southwest direction.

## Navigator Inspector



### To navigate with the Navigator Inspector:

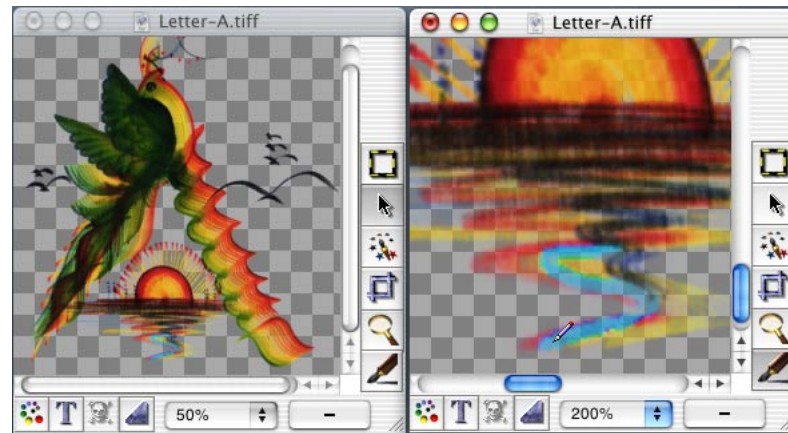
1. Make sure that the document window is key if you have more than one open document window.
2. Click within the box that shows the location of the current document view.
3. Drag the box to the part of the document that you want to display.
4. To resize the display view, click on a point that is outside the box and close to the corner that you want to use to drag.

Drag toward the center of the box to decrease the view size, or zoom in, and drag away from the center of the box to increase the view size, or zoom out. The box is always proportionally resized based on the size and shape of the document window.

**Tip** *If you just click on a point outside the box and near a corner, the box is automatically resized with that nearest corner adjusted as closely to the click point without losing the proportion of the display view.*

## Cloning Document Views

You can clone a document view to display the document at another zoom level in another document window. Clone views are helpful for working in detail in one window, for example at 200%, and at the same time seeing how the results look in the 50% zoom level.



*Document Clones at 50% and 200% Zoom Levels*

All modifications that you make to any of the clone views are reflected in all the other views. For example, if you create a marquee in one of the clone views, the same marquee shows up in the other views. It does not matter which view is the original; you do not even need to save using the original document window.

The clone views are still independent in some ways, aside from the different zoom levels and other document view settings. Although all views include the same document components, when you select a marquee or layer, the other views do not reflect that selection. You can have a different main, or selected, layer in each view. When you apply an Action to the main layer in one view, however, the application is reflected in all clone views, no matter which layer is the main layer in the other views.

Each clone view also has its own set of Inspectors. For example, with different main layers in different clone views, the information in the Layer Inspector depends on which document window is key, or selected.

**To clone a document view:**

1. Make sure that the document window is key if you have more than one open document window.
2. Press Command+D or select Clone View from the Document menu. A clone of the document appears in another document window.



## Selecting Document Components

When you have multiple components in your document, for example various layers and marquees, you need to keep track of which component is selected. In general, you must select a component to modify or view information about it. When you use the Arrow tool and click on a point where components overlap, what is selected depends on the selection hierarchy.

### Selection Hierarchy

The first level in the selection hierarchy is the marquee, then the layers depending on whichever one is on top. If you click on a point where the top layer is transparent but the next is opaque, the latter is selected even though the transparent layer is the top layer.

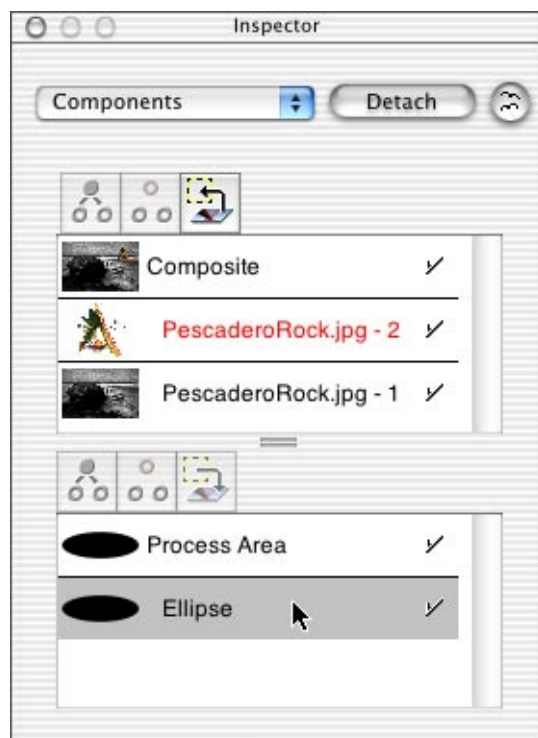


*Clicking on a point within a marquee selects the marquee. If the marquee is not there, the grayscale layer would be selected because the other layer has a transparent pixel at the click point.*

For example, if you click in a point that lies within a marquee boundary, the marquee is selected no matter what layer is below. If you click on a point where layers overlap, the uppermost opaque pixel determines the layer that is selected. To change the order of layers and move a layer in front of or behind another, see [Ordering Layer Positions](#) on page 73.

**Note** *Even when a marquee is selected, not a layer, the last layer to be selected is still the main layer, indicated by a solid white border.*

To bypass the selection hierarchy for the Arrow tool, you can use the Components Inspector to select any component in the document. You can even select a layer that you cannot see in the document window because other layers completely hide it. When you press Tab and hide all marquees and selection markers, even the white border for the main layer, you can still use the Components Inspector to select components.



**To select document components with the Components Inspector:**

1. Make sure that the document window is key if you have more than one open document window.
2. Click on the component that you want to select. The layers are displayed on the upper box and the marquees on the lower box.
3. To select all layers, click on Composite. To select all marquees, click on Process Area.

Remember that even when you select all layers, the last main layer is still the main layer. Only when you select one layer other than the main layer or hide the main layer does another layer become the main layer.

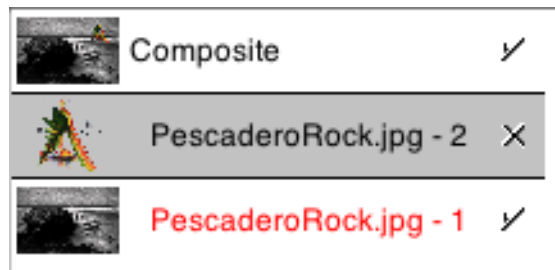
**Note** *The Components Inspector displays the main layer with the layer name in red.*

## Hiding Document Components

With the Tab key, you can toggle between hiding and displaying all marquees and selection markers, including the white border for the main layer. You can use the Components Inspector to hide specific marquees and layers.

While pressing Tab can hide the selection markers for layers, the Components Inspector hides the layers themselves. Hiding individual layers can be helpful when you want to combine layers into one. The Flatten tool combines all visible layers in the document, so you can hide the layers that you do not want to include. When you hide the main layer, another visible layer becomes the main layer. Actions are applied only to the main layer.

When you hide marquees, they are deactivated and have no effect on your Actions. Only one and all visible marquees are active. If you hide one marquee in the Components Inspector, pressing Tab toggles only the other marquees that are not hidden in the Inspector.



### To hide specific document components with the Components Inspector:

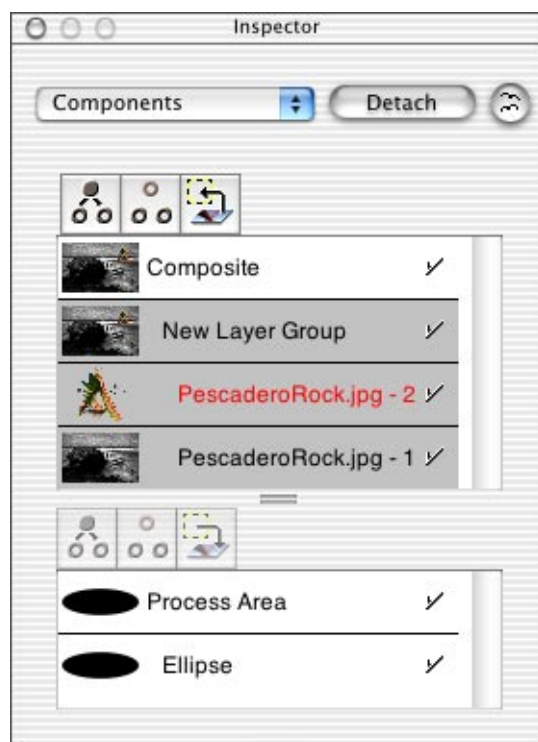
1. Make sure that the document window is key if you have more than one open document window.
2. Click on the check next to the component that you want to hide. The check becomes an X to signify that the component is hidden.
3. To unhide a component, click on the X, which then becomes a check.

**Tip** *If you want to hide all marquees except one, Control-click in the Components Inspector on the only marquee that you want to be active. Likewise, you can Control-click on the one layer that you want to be visible. That layer consequently becomes the main layer, as the only visible layer in the document.*

## Grouping Document Components

Use the Components Inspector to group and ungroup multiple layers or marquees. A group represents components selected together but does not actually combine layers or marquees into one. You can select, move, and hide all the components in a group at once by manipulating the layer or marquee group. For example, when you select a layer group in the Components Inspector, you select all the included layers.

You can still select and modify individual components that belong to a group. If you add a component to an existing group, you end up with two groups: the original one and a new one that includes the added component.



### To group document components:

1. Make sure that the document window is key if you have more than one open document window.
2. In the Components Inspector, select the layers or marquees that you want to group.
3. Press the Group button. A component called New Layer Group or New Marquee Group appears.

**Tip** *Instead of using the Components Inspector, you can also use the Arrow tool to select the layers or marquees. Select Group from the Layers or Marquees menu.*

**To ungroup document components:**

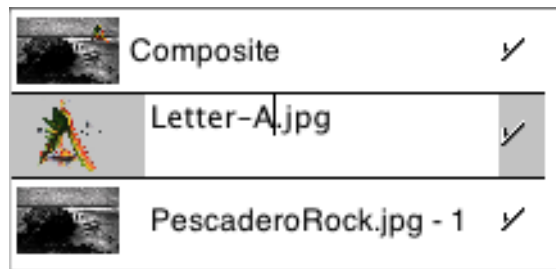
1. Make sure that the document window is key if you have more than one open document window.
2. In the Components Inspector, select the layer or marquee group.
3. Press the Ungroup button. The layer or marquee group disappears.

**Tip** *Instead of using the Components Inspector, you can also use the Arrow tool to select the layers or marquees that compose a group. Select Ungroup from the Layers or Marquees menu.*

## Renaming Document Components

Use the Components Inspector to name or rename layers and marquees. Naming components helps you identify them not only within but also outside the document. For example, when you drag a marquee into the Action Catalogue or a layer into another document, the name stays with that component.

When you create a marquee, the default name is the marquee type, such as Elliptical or Bitmap. A text marquee name, however, defaults with the text that the marquee was first created with.



### To name or rename a document component:

1. Make sure that the document window is key if you have more than one open document window.
2. In the Components Inspector, select the layer or marquee.
3. Double-click on the existing name and enter a new name.
4. Press Return.

## **Applying Actions to Documents**

Use the Action Catalogue or Action Inspector to apply Actions to either the entire main layer or areas in the main layer designated by marquees. You can also use the brush to manually apply any Action from the Action Catalogue. The active marquees are still in effect when you brush an Action. For example, if the marquee is defined so that Actions can be applied only outside the marquee boundary, you can only brush areas outside the marquee.

## Applying Actions from the Action Catalogue

From the Action Catalogue, you always apply the Action with its saved settings and have the option of using the brush to manually apply the saved Action. The Action Catalogue drawer provides a preview box where you can see the results of an Action on your document. The preview shows the effects of only saved settings. When you adjust settings in the Action Inspector, for example, the preview box does not display your image with the adjusted settings unless you save the settings.

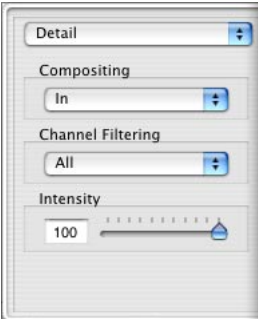
### To apply an Action from the Action Catalogue:

1. Select the Action in the browser.
2. If you want to preview the results of this Action to your image, click Detail in the toolbar and select Preview from the drawer poplist.



The preview box flashes with the before and after application image and then settles into a preview of the whole main layer with the Action applied, even if active marquees exist.

3. If you want to view the Action settings, open the Action Inspector.
4. If you want to view or adjust the expert settings, click Detail in the toolbar if the drawer is not already open and select Detail from the poplist.



The drawer defaults with the expert settings that the Action was last saved with. You can adjust the expert settings and override the defaults.

5. Click Apply in the toolbar of the Action Catalogue to apply the Action with its saved settings and either the saved or overridden expert settings.

Click Create Mask to apply a Mask Action. For more information, see [Creating Mask Actions](#) on page 32.

**Tip** *The preview box shows areas that a bitmap marquee would be created for using colors defined in the Action Inspector.*



Active Stop Action Button

The Stop Action button is active when the Action is being applied.

6. If you want to stop the application before it finishes, you can press Command+. or press the activated Stop Action button.





*Inactive Stop Action  
Button*

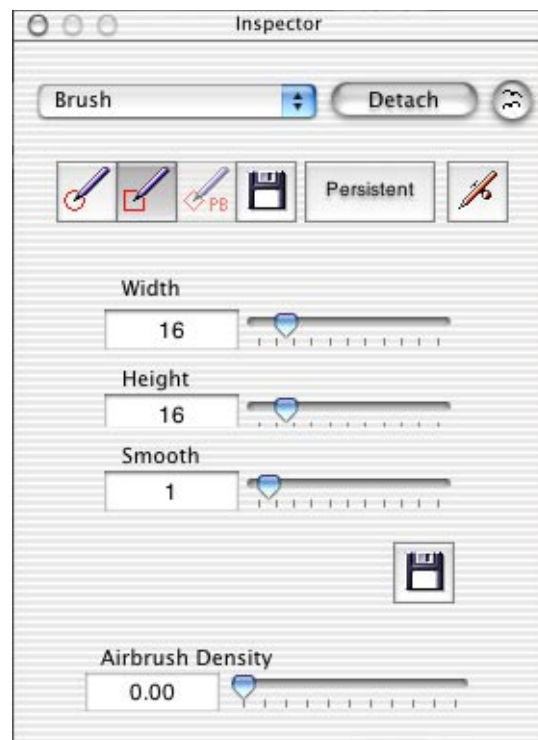
The inactive button signifies that the Action application is finished.

## Defining and Saving General Brush Settings

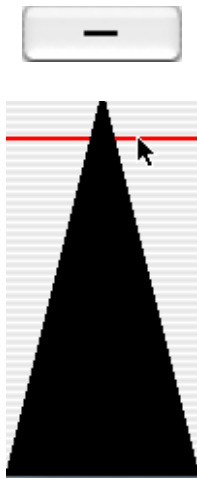
Use the Brush Size popup or the Brush Inspector to specify the brush size. The Brush Size popup gives you a brush tip of equal width and height. With the Brush Inspector, you can enter a different width and height.

The Brush Inspector also lets you define the shape of the brush tip and the smoothness of the brush strokes. The smoothness determines how sharp the brush stroke is. A smoothness of 0 gives the sharpest brush stroke. A smoothness of 15, for example, indicates that 15 points of the brush stroke edge is faded or blurry.

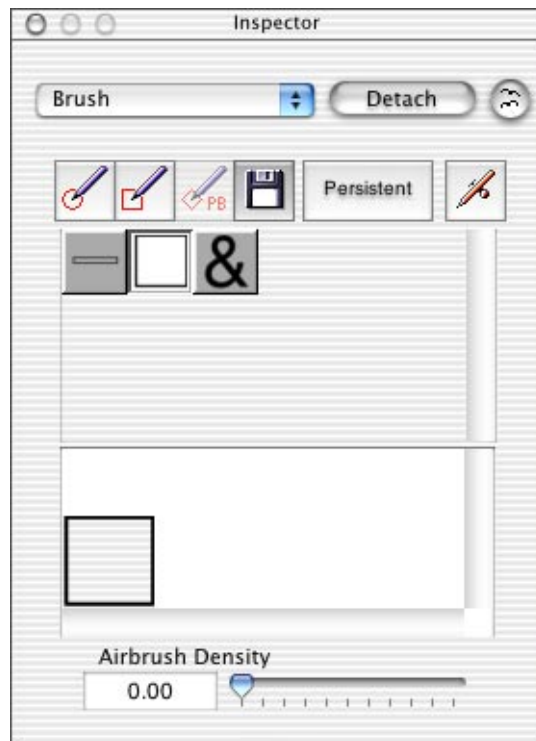
You can also save general brush settings in the brush palette.



**To define the general brush settings:**



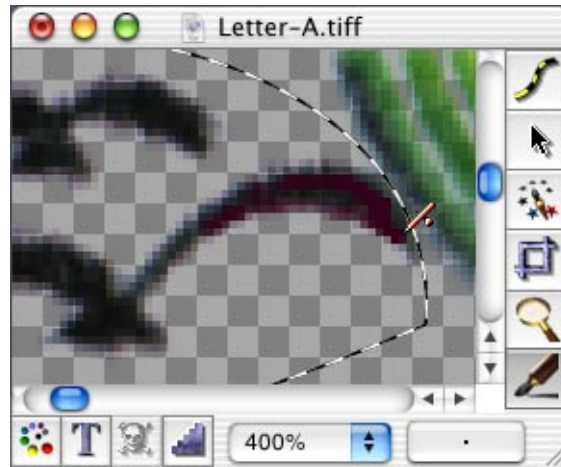
1. Press the Brush Size poplist, which displays the current brush size, to see your brush size options.
2. Select a brush size.  
You can alternatively adjust the Width and Height sliders or just enter the dimensions in points for the brush tip in the Brush Inspector.
3. Select a brush tip shape, either rectangular or elliptical.
4. Adjust the Smoothness slider or enter the number of points in the field. The smoothness value cannot exceed the width and height of the brush size, or the larger of the dimensions if they differ.
5. To save these brush settings, press the Save brush button below the sliders. You can view the brush palette by selecting the Brush palette option.



**Tip** You can open the brush palette and drag in a layer with transparency, or alpha. The opaque areas become the brush tip and size and are immediately saved in the brush palette.

## Manually Applying Actions

Use the Brush tool to manually apply any Action in the Action Catalogue. When you brush with an Action, remember that any active marquees affect the areas that you can apply the Action to, and your brush strokes apply to only the main layer. You brush with the settings saved in the Action Catalogue. For example, if you select an Action in the Action Catalogue and modify some Action settings without saving, you still brush with the original, saved settings.

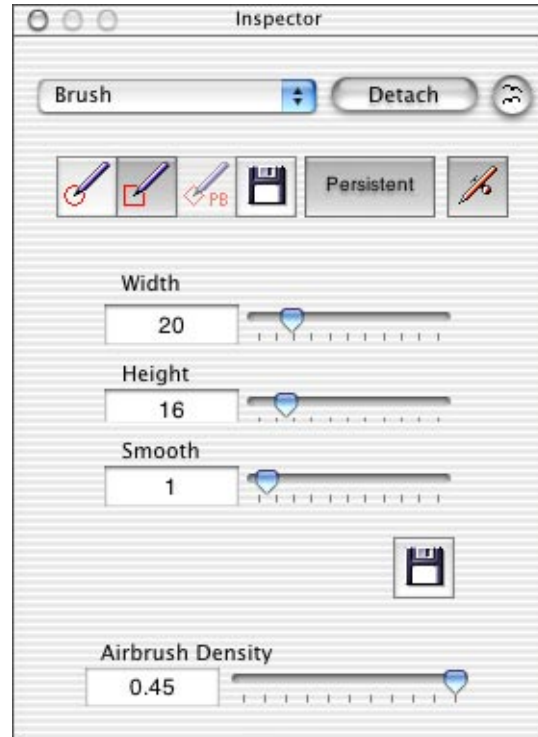


*Brushing a Color Action, Using a Marquee to Stay within Specific Area of Layer*

When you select the Brush tool, the brush has the settings currently in the Brush Inspector. The settings remain the same each time you select the Brush tool until you modify the settings or select a brush from the brush palette.

In the Brush Inspector, you can activate the Persistent tool so that even when you rebrush over the same point, the Action is still applied only once. For example, if you are brushing a Contrast or Sharp Action, you usually do not want to reapply the Action when you rebrush over an area. When you select the Brush tool again, you reset the persistence and can rebrush over those areas.

Also use the Brush Inspector to set the brush to airbrush mode. You can also specify the density of the brush stroke. You can set any brush to airbrush mode, including brushes in the brush palette.



**To brush an Action with the brush:**

1. Select the Action in the Action Catalogue.
2. Select the Brush tool.
3. In the Brush Inspector, use or modify the current general settings, or select a brush tip from the brush palette.
4. Select the Persistent tool if you want to prevent reapplying the Action with brush strokes over the same area.
5. Optionally select the Airbrush mode and adjust the Airbrush Density Slider or enter a value in the field. You can enter a value that is higher than the maximum on the slider, 0.30.
6. In the document, you can manually apply Actions by clicking or dragging with the brush.

**Tip** *Shift-drag to brush in a completely straight line.*

## Applying Actions from the Action Inspector

From the Action Inspector, you can adjust the settings and apply the Action with those settings. You can open the Action Inspector either for an Action selected in the Action Catalogue or from the Actions menu. If you save the modified settings for the Action into the Action Catalogue, you can later apply the saved settings from the Action Catalogue. For more information, see [Applying Actions from the Action Catalogue](#) on page 118.

### To apply an Action from the Action Inspector:

1. Open the Action Inspector for the Action selected in the Action Catalogue or from the Actions menu.
2. Adjust the Action settings, including the expert settings, if applicable. Click Expert in the toolbar if the controls are not displayed. For more information, see [Expert Settings](#) on page 16.
3. Click Apply in the toolbar of the Action Inspector to apply the Action with the current Action and expert settings in the Action Inspector.

Click Create Mask to apply a Mask Action. For more information about Mask Actions, see [Creating Mask Actions](#) on page 32.

**Tip** *You can first click Apply to preview areas that the Mask Action would create a bitmap marquee for, and then undo that application.*



*Active Stop Action Button*



*Inactive Stop Action Button*

The Stop Action button is active when the Action is being applied.

4. If you want to stop the application before it finishes, you can press Command+. or press the activated Stop Action button.

The inactivated button signifies that the Action application is finished.

## Applying Engines to Documents

Use the Action Catalogue or Engine Inspector to apply Engines to your documents. When you drag the Action icon from a tool into the Action Catalogue, the tool is saved as an Engine with specific settings.

These tools from the Tools menu, as well as the saved Engines, apply either to the entire main layer or all layers in a document. Active marquees have no effect on Engines, and you cannot brush or use Action expert settings with Engines.

For more information about the tools that you can create Engines from, see:

- [Color Space Tool](#) on page 65
- [Numeric Crop Tool](#) on page 71
- [Applying Sequences of Actions and Engines](#) on page 127
- [Setting Document Export Formats](#) on page 138
- [Combining Layers](#) on page 69
- [Combining Layers](#) on page 69
- [Posterize Tool](#) on page 67
- [Premultiply Alpha Tool](#) on page 66
- [Resampling Layers](#) on page 62
- [Resize Tool](#) on page 55
- [Setting Layer DPI](#) on page 64

When you double-click on an Engine or click Settings in the toolbar with an Engine selected, the Inspector appears with the settings for the Engine. As with Actions, you can apply Engines from the Action Catalogue or the Engine Inspector.

## Applying Engines from the Action Catalogue

From the Action Catalogue, you always apply the Engine with its saved settings. The Action Catalogue drawer provides a preview box where you can see the results of certain Engines, such as the Resize Engine, on your document. The preview shows the effects of only saved settings. When you adjust settings in the Engine Inspector, for example, the preview box does not display your image with the adjusted settings unless you save the settings.

### To apply an Engine from the Action Catalogue:

1. Select the Engine in the browser.
2. If you want to preview the results of this Engine to your image, click Detail in the toolbar and select Preview from the drawer poplist. The preview does not apply to most Engines.
3. If you want to view the Engine settings, open the Engine Inspector.
4. Click Apply in the toolbar of the Action Catalogue to apply the Engine with its saved settings.

The Stop Action button is active when the Engine is being applied.

5. If you want to stop the application before it finishes, you can press Command+. or press the activated Stop Action button.

The inactive button signifies that the Engine application is finished.



*Active Stop Action Button*



*Inactive Stop Action Button*

## Applying Engines from the Engine Inspector

From the Engine Inspector, you can adjust the settings and apply the Engine with those settings. If you save the modified settings for the Engine into the Action Catalogue, you can later apply the saved settings from the Action Catalogue. For more information, see [Applying Engines from the Action Catalogue](#) on page 125.

### To apply an Engine from the Engine Inspector:

1. Open the Engine Inspector for the Engine selected in the Action Catalogue.
2. Adjust the Engine settings as needed.
3. Click Apply in the toolbar of the Engine Inspector to apply the Engine with the current settings in the Engine Inspector.

The Stop Action button is active when the Engine is being applied.

4. If you want to stop the application before it finishes, you can press Command+. or press the activated Stop Action button.

The inactivated button signifies that the Engine application is finished.



*Active Stop Action Button*



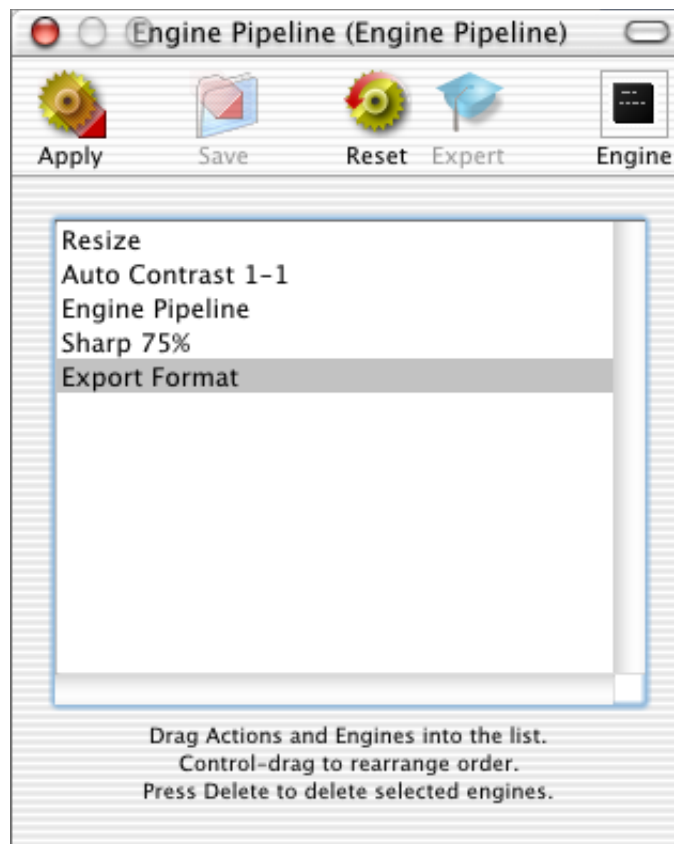
*Inactive Stop Action Button*



## Applying Sequences of Actions and Engines

Use the Engine Pipeline tool to apply a sequence of Actions and Engines to your documents. You drag Actions and Engines from the Action Catalogue into the Engine Pipeline tool and arrange the order to create the pipeline. Because the Engine Pipeline tool can also be saved as Engines, you can include Engine Pipeline Engines in the sequence.

**Note** *The Engine Pipeline tool is only available in the Professional version of TIFFany3.*



### To set up and apply pipelines of Actions and Engines:

1. Select the layer that you want to apply Actions and Engines to.

**Note** *Some Engines apply to multiple layers, or the entire document. In that case, it does not matter which layer is the main layer.*

2. Open the Engine Pipeline tool.
3. Select an Action or Engine in the Action Catalogue.
4. Drag the item's icon into the Engine Pipeline tool.

5. Repeat steps 2 and 3 for all the Actions and Engines that you want to include.
6. Control-drag the items in the pipeline if you need to reorder the sequence.
7. Click Apply in the toolbar.

The pipeline of Actions and Engines are sequentially applied to the entire main layer or document.

**Tip** *You can drag the Engine icon from the Engine Pipeline tool into the Action Catalogue and save the settings as an Engine Pipeline Engine that you can apply to other documents, for example in a batch process. The Engine Pipeline Engine is always applied to the entire layer or document, and active marquees have no effect. You also cannot brush with the Engine Pipeline Engine.*

## Applying Actions and Engines from History

The History drawer contains a list of the last 20 Actions and Engines applied from either the Action Catalogue or Action/Engine Inspector and records the settings that were applied. The list is chronological, with the last applied Action or Engine at the top.

If you use an Action or Engine with the exact same settings as an Action or Engine of the same name in History, for example Scatter Blur, Scatter Blur moves to the top of the History list as the last applied Action and the previous Scatter Blur disappears. Applying Scatter Blur many times in a row with the same settings does not alter the list. If you modify parameters of Scatter Blur before reusing it, however, TIFFany3 lists Scatter Blur again as an individual entry.

If you select an Action or Engine in History that was applied from the Action Catalogue by clicking Apply in the toolbar, the browser automatically displays and selects the corresponding Action or Engine if it still exists. The Action or Engine is selected even if it has been saved with different settings since being recorded in History. To view or reapply an Action or Engine with the exact settings that it was previously applied with, however, you need to use the History list.



### To view, apply, and save an Action or Engine from History:

1. Click Detail if the Action Catalogue drawer is not already open and select History from the poplist.
2. Select and double-click the Action or Engine that you want to view or apply.

The Action or Engine Inspector appears with the exact settings that the Action or Engine was previously applied with.

3. Click Apply in the toolbar with the previous settings or adjust the settings first before applying. If you apply modified settings, History records the Action or Engine again as a separate entry.

**Tip** *If you do not need or want to open the Action or Engine Inspector, you can select the Action or Engine in History and drag to the document to apply the Action or Engine with its recorded settings.*

4. If you want to save the Action or Engine from History, with recorded or modified settings, first select the destination folder in the Action Catalogue browser and then drag in the Action or Engine icon from the Action or Engine Inspector.

You can rename the Action or Engine next to the Action or Engine icon in the Action Catalogue.

## Extending Dynamic Range by Merging Bracketed Exposures

Use the Dynamic Range tool to extend the dynamic range of images by merging three bracketed exposures of the exact same image. You specify the documents that you want to use: the image with the correct exposure, the over-exposed version, and the under -exposed version. The tool creates a new document by merging the three, extending the dynamic range of the correct exposure.

For example, if you use these three documents:



*Under-exposed Image*

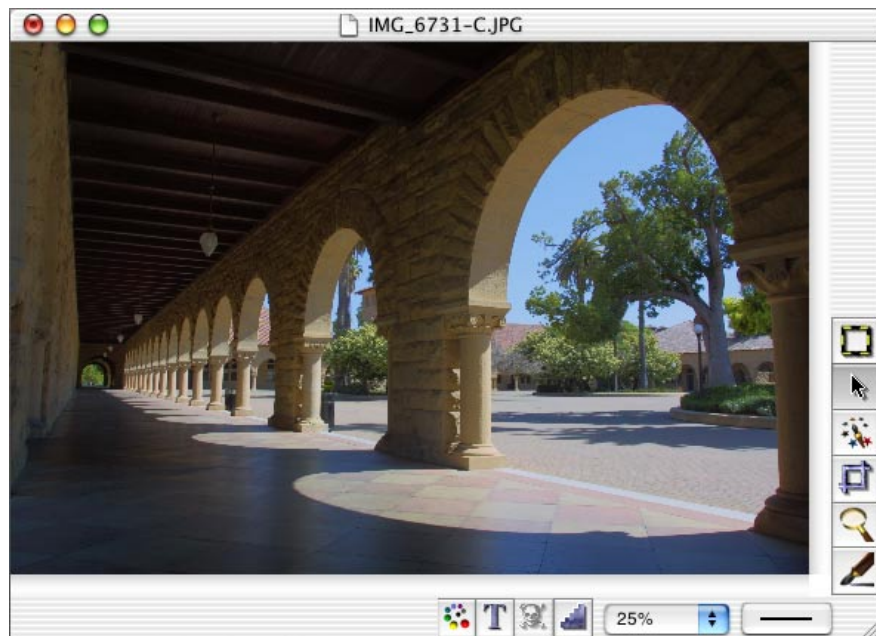


*Correctly Exposed Image*



*Over-exposed Image*

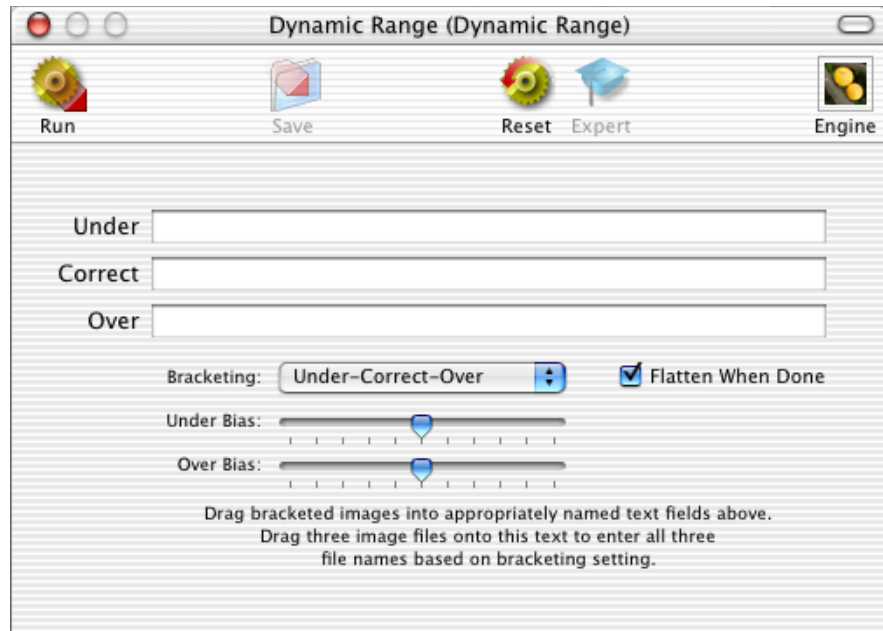
The tool creates a new TIFFany3 document by merging the three above images.



*New Document that Extends Dynamic Range of Correctly Exposed Image*

The Dynamic Range tool works only for images that are exactly the same except for the exposure, as shown above. To take such pictures, the subject should be stationary and you must use a tripod. Cable release and mirror pre-lock are highly recommended, as well as using Aperture Priority with the same aperture while varying the exposure time.

**Note** *The Dynamic Range tool is available only in the Professional version of TIFFany3.*



**To extend the dynamic range of images by merging bracketed exposures:**

1. Open the Dynamic Range tool.
2. From TIFFany3 document windows, Finder, or other applications such as Caffeine Software Curator, drag documents into the appropriate text fields.
3. If your documents are sequentially named, for example IMG1000, IMG1001, and IMG1002, you can drag all three at the same time into any part of the window outside the text fields. The documents default into the text fields based on the Bracketing setting, Under-Correct-Over or Correct-Under-Over.

For example, if IMG1000 is the correctly exposed image, IMG1001 the under-exposed version, and IMG1002 the over-exposed version, you set the Bracketing control to Correct-Under-Over so that the documents are appropriately defaulted into the text fields.

4. Accept the flatten default if you want the new document to have one layer, or uncheck the Flatten When Done check box if you want the new document to consist of three layers. For more information, see [Combining Layers](#) on page 69.

5. Adjust the Under Bias and Over Bias sliders if you want to specify the bias of the under-exposed or over-exposed image, right to increase and left to decrease bias.

An exposure with increased bias factors more into the merge, and less with decreased bias. For example, if the under-exposed image is increased in bias and the over-exposed decreased, the resulting image takes most from the under-exposed, then the correct, and least from the over-exposed.

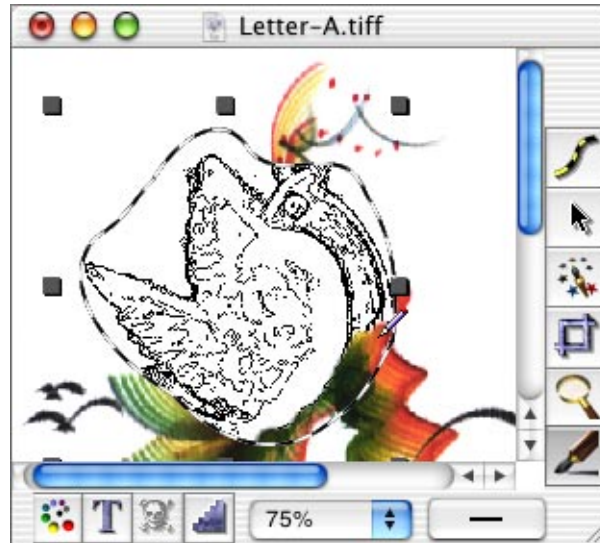
6. Click Run in the toolbar.

The Dynamic Range tool runs and the new document appears. The default name of this document is the name of the correctly-exposed document with *-C* appended.



## Undoing Document Changes

Use the regular undo feature or the Undo Inspector to undo changes to your document. You can undo, for example, any Action application, the creation, deletion, movement, and rotation of document components, and more. With the Undo Action, you can use the brush to manually undo Actions for parts of your document. For example, you can undo a Sharpen Action for only certain areas of your image.



*Brushing with Undo Action to Undo Select Areas with Contourline Action Applied*

The Undo Inspector shows the entire undo history of your document and lets you revert to a particular state. If you save the document as a TIFFany3 document, TIFFany3 saves the undo history along with the document so that you can reopen the document and still have access to the undo levels.

With all these options of undo, you can use the method most appropriate for your goal. The Undo Inspector includes undo levels for all changes to your document, but the Undo Action applies only to Actions. The regular undo feature also applies to any changes to your document.

**Note** *When you apply a sequence of Actions and Engines with the Engine Pipeline tool or Engine, the Actions and Engines are sequentially recorded as separate items in the Undo Inspector.*

## Undo Inspector



### Undoing document changes from the Undo Inspector:

1. Open the Undo Inspector.

The highlighted item is the next modification that you can undo, and anything above that item is already undone.

2. You can jump to any state of the document by selecting that item. Your document consists of the selected item and all others below. Reverting to another state of the document does not generate another undo level.

When you make another change to your document, all the undo items above the selected one are replaced by the undo level for the newest change.

## Undo Action



### Undoing Actions with the Undo Action:

1. Select the Undo Action in the Action Catalogue.  
In the Action Inspector, you can set the undo level. An undo level of one designates the last Action application, a level of two is the second to last application, and so on.
2. You can click Apply in the toolbar to undo the last Action application. In this way, the Undo Action functions like the regular undo feature.
3. To manually undo parts of the document, use the brush to apply the Undo Action. For more information, see [Manually Applying Actions](#) on page 121.  
Like any Action, applying the Undo Action creates an undo level and is an Action that you can undo.
4. To manually undo an Undo Action, uncheck the Automatic level adjustment check box in the Action Inspector. When this check box is checked, TIFFany3 automatically adjusts the undo levels when you brush.

For example, if the Sharpen Action is undo level one, and a brush stroke with the Undo Action creates another undo level, the undo level is automatically adjusted to two so that with the next brush stroke you undo the Sharpen Action. This check box applies only to manual applications of the Undo Action.

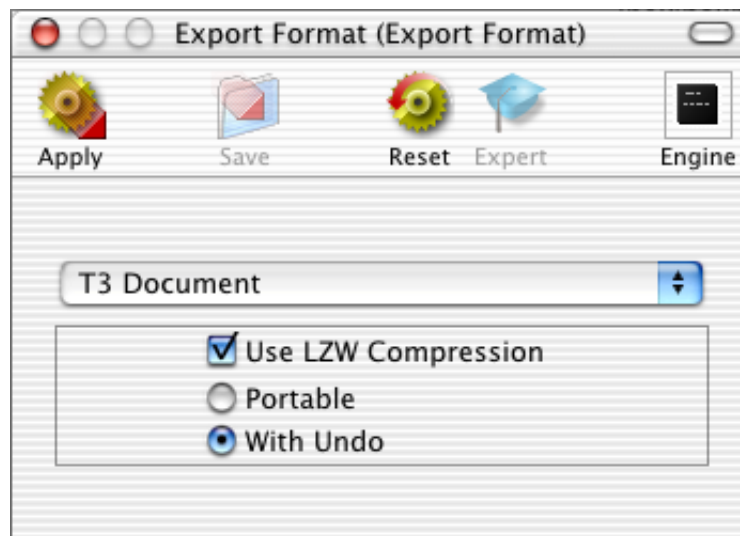
## Setting Document Export Formats

Use the Export Format tool to set the export format without saving the document at the same time. For example, you can change a JPG into a TIFF in the middle of working on the document. You also define settings for the export format that you choose.

The available export formats are:

- T3 Document
- TIFF
- EPS
- JPG
- BMP
- GIF
- PNG

When you save your document, it is saved by default with the export format that you set.



**To set the document export format:**

1. Open the Export Format tool.
2. Select the export format and define any settings as needed.
3. Click Apply in the toolbar.

**Tip** *You can drag the Engine icon from the Export Format tool into the Action Catalogue and save the settings as an Export Format Engine that you can apply to other documents, for example in a batch process. The Export Format Engine is always applied to the entire document, and active marquees have no effect. You also cannot brush with the Export Format Engine.*

## Setting Up and Running Batch Processes

TIFFany3 provides two ways to batch process your document. You can use either the Document Manager to set up processes that run in the open application or the Batch Manager for automatic processes that run in the background.

With the Document Manager, you can apply different Actions and Engines to documents in the same batch. With the automatic processing that you set up with the Batch Manager, you apply the same Actions and Engines to all documents.

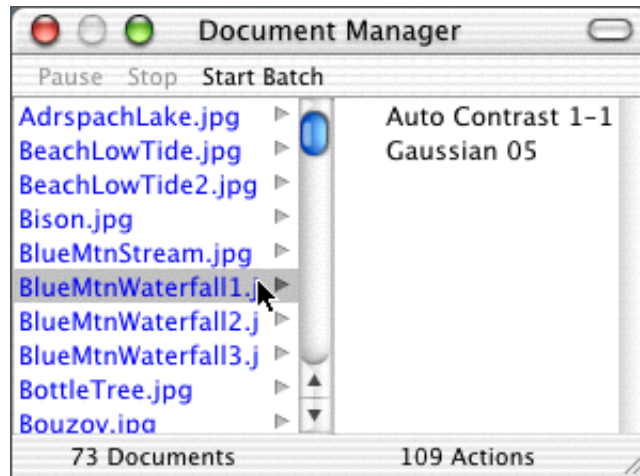
You have more flexibility with the Document Manager, which requires manual processing. Even though the Batch Manager is less flexible, the processing is automatic and runs in the background. Both are suitable for different purposes.

For both types of processes, you can determine the sequence that the Actions and Engines are to be applied in. You can also include Engine Pipeline Engines, which themselves contain a sequence of Actions and Engines to apply to documents. For more information, see [Applying Sequences of Actions and Engines](#) on page 127.

**Note** *Batch processing is available only in the Professional version of TIFFany3.*

## Manually Batch Processing with the Document Manager

Use the Document Manager to set up a group of documents and the Actions and Engines that you want to apply to each. For example, for a set of ten documents, you can run Action A on all, Engine B on documents one through seven, and Action C on documents five and nine. You can define as many documents, Actions, and Engines as you want.



### To set up and run manual batch processes:

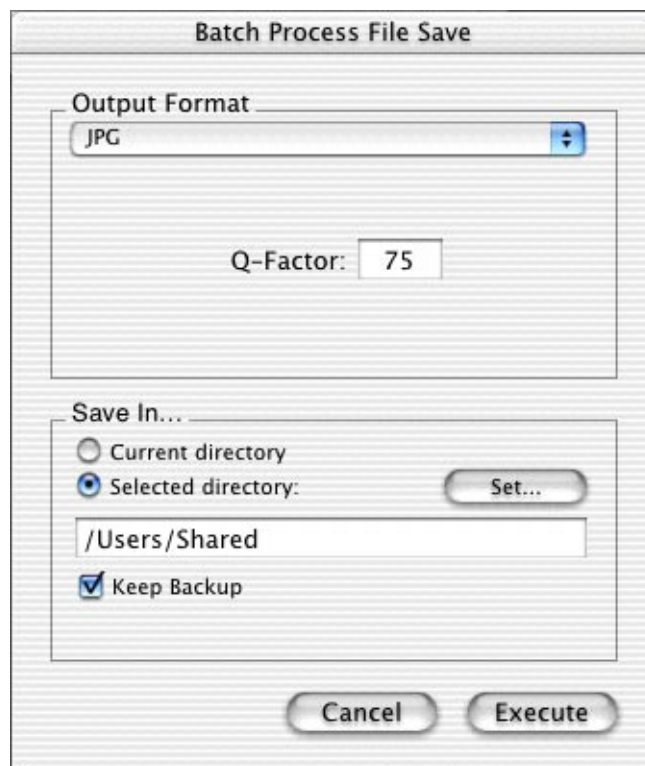
1. Open the Document Manager.
2. Drag image documents that you want to batch process from Finder into the Document Manager.

**Tip** You can also drag folders from Finder. All documents within that folder are added to the list, including documents in any subfolders.

3. Select the documents in the Document Manager that you want to apply an Action or Engine to, for example, select all or only some.
4. Select the Action or Engine in the Action Catalogue and click Apply in the toolbar. The Action or Engine is not actually applied yet, but set up in the batch process for only the selected documents.
5. Repeat steps 3 and 4 for all the Actions and Engines that you want to apply. The batch process will run the Actions and Engines in the order that you set them up.

**Tip** To remove an Action, Engine, or document from the Document Manager, just select the item and delete it. You can still add documents, Actions, and Engines at any point.

6. When you want to run a batch process, select the documents, either all, some, or one, in the Document Manager.
7. Click Start Batch in the toolbar.



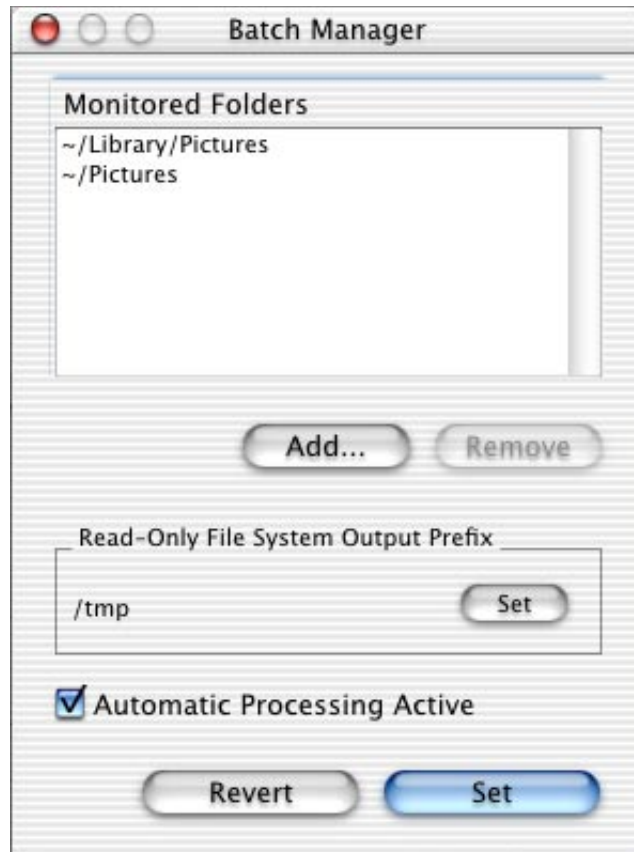
8. Specify the output format and the settings for that format.
9. Define a specific output directory for all the selected documents or save the output files in their current directory.
10. If you are saving files in the same format as the originals and the originals are in the output directory, you can choose to keep a backup of the original or override it with the processed document.
11. Press the Execute button. The Actions set up for the selected documents are applied. The document names are also removed from the Document Manager.

**Tip** *While a batch is processing, you can still select all or some documents in the Document Manager and press Delete to remove those documents from the batch process.*



## Automatically Batch Processing with the Batch Manager

Use the Batch Manager to set up automatic batch processing that runs in the background over the network. You set up specific folders with a series of Actions and Engines so that documents in such folders are automatically processed as long as TIFFany3 is running anywhere on the same network. If so, you do not even need to open TIFFany3 on your computer.



### To set up and run automatic batch processes:

1. In Finder, create folders that you want to use for automatic batch processing.
2. Drag the icons of selected Actions or Engines into the folders in Finder.

The order that the Actions and Engines are sorted in Finder determines the sequence to be applied. By default, the items are alphabetically sorted.

To specify the sequence, you can rename the items in a way that they are sorted in the order that you want. For example, if you have Auto Contrast, Resize, and Sharp 90%, you can rename the items as 1-Resize, 2-Auto Contrast, and 3-Sharp 90%.

**Tip** *Use the Engine Pipeline tool to set up a complete sequence of Actions and Engines, save the tool settings as an Engine in the Action Catalogue, and drag just this Engine Pipeline Engine into the folder in Finder.*

3. In the Batch Manager, add the folders that you set up with a sequence of Actions and Engines to the Monitored Folders list.
4. In the Read-Only File System Output Prefix, accept the `/tmp` default or select another path as the prefix for read-only output.

For example, if you place read-only documents in a monitored folder named Batch, the processed files would appear in a subfolder of `/tmp`. The path is `/tmp/Batch/Processed`. Likewise, the source files would appear in `/tmp/Batch/Source`. The original documents remain in the Batch folder, and all the documents in these three folders are read only.

5. Check the Automatic Processing Active check box and press the Set button.
6. In Finder, place documents into the appropriate monitored folder.

The documents are automatically batch processed if TIFFFany3 is running anywhere on the same network. The processed documents appear in a Processed subfolder of the monitored folder, and the documents that you placed are moved to a Source subfolder of the monitored folder.

**Tip** *If nothing happens to the documents in a monitored folder, make sure that TIFFFany3 is running somewhere on the same network as the monitored folder and that automatic processing is activated. After you check the Automatic Processing Active check box and press the Set button, any unprocessed documents in the monitored folders are automatically processed.*

# Index

## A

---

### Action Catalogue

- applying Engines 125
- creating actions 30
- deleting items 39
- exporting items 38
- History 129
- importing items 38
- moving items 29
- organizing items 28
- overview 24
- preview box 118
- renaming items 28
- saving marquees 100
- searching for items 26
- selecting items 25
- storing and using shortcuts 27

### Action Catalogue browser

- navigating through 25

### Action Catalogue Shelf

- description 27
- placing and arranging items 27
- removing items 27

### Action categories 13

### Action families 13

### Action Inspector

- applying Actions 123
- defining Mask Actions 32
- defining Process Actions 35
- description 15

### Action settings

- accessing 15
- overview 15
- See also* expert settings

## Actions

- applying from Action Catalogue 118
- applying from Action Inspector 123
- applying from History 129
- applying in pipeline 127
- applying to irregular marquees 82
- batch processes 140
- channel filtering 19
- compositing 16
- creating from Actions menu 31
- creating in Action Catalogue 30
- creating Mask Actions 32
- creating Process Actions 35
- defining application with respect to marquees 94
- e-mailing 38
- exporting 38
- importing 38
- intensity 16
- list of categories and families 13
- manually applying with brush 121
- manually undoing 135
- overview 12
- selecting in Action Catalogue browser 25
- stopping application 118, 123
- undoing 135

### Actions menu

- creating Actions 31

### Add

- Compositing setting 17

### airbrush

- defining and using 121

### All

- Channel Filtering setting 21

- alpha
  - giving to layer 65
- Area
  - marquee setting 96
- Arrow tool
  - moving layers 53
  - moving marquees 91
  - resizing layers 54
  - resizing marquees 92
  - selecting layers 43
  - selecting marquees 90
- B**

---
- Basic version 5
- Batch Manager
  - setting up and running batch processes 143
- batch process
  - manual 141
- batch processes
  - automatic 143
  - setting up and running 140
- Bézier Marquee tool
  - creating Bézier marquees 83
- Bézier marquees
  - creating 83
- bitmap marquees
  - creating 88
  - Magic Wand tool 88
  - Mask Actions 88
- Blue
  - Channel Filtering setting 19
- bracketed exposures
  - merging 131
- Brighter
  - Compositing setting 17
- brush
  - airbrush 121
  - defining and saving settings 119
  - manually applying Actions 121
  - preventing Action reapplication 121
- Brush Inspector
  - defining and saving brush settings 119
  - preventing Action reapplication 121

- using airbrush 121
- Brush Size poplist
  - defining brush size 120
- Brush tool
  - see brush

## **C**

---

- Channel Filtering
  - Action expert settings 19
  - All setting 21
  - Blue setting 19
  - Cyan setting 20
  - Green setting 19
  - Hue + Saturation setting 20
  - Hue setting 20
  - Luminosity setting 20
  - Magenta setting 20
  - Red setting 19
  - Saturation setting 20
  - Yellow setting 20
- circular marquees
  - see elliptical marquees
- clone views
  - description 109
- Color Space tool
  - channel depth, color space, and dithering 65
- Components Inspector
  - grouping document components 114
  - hiding document components 113
  - ordering layer positions 73
  - renaming document components 116
  - selecting document components 112
  - ungrouping document components 115
- Compositing
  - Action expert settings 16
  - Add setting 17
  - Brighter setting 17
  - Copy setting 18
  - Darker setting 17
  - Difference setting 18
  - In setting 18
  - Multiply setting 17
  - Out setting 19

- Over setting 18
- Stencil setting 19
- Subtract setting 17
- Under setting 18

## Copy

- Compositing setting 18

## Crop tool

- manual 70
- numeric 71

## Cyan

- Channel Filtering setting 20

## D

---

### Darker

- Compositing setting 17

### Detach button 6

### Difference

- Compositing setting 18

### Document Manager

- setting up and running batch processes 141

### document windows

- clicks and drags 9
- description 104
- keyboard shortcuts 7
- tools 7

### documents

- applying Actions and Engines from History 129
- applying Actions from Action Catalogue 118
- applying Actions from Action Inspector 123
- applying Engines from Action Catalogue 125
- applying Engines from Engine Inspector 126
- applying sequence of Actions and Engines 127
- batch processing 140
- cloning views 109
- displaying and hiding rulers 105
- extending dynamic range 131
- grouping components 114
- hiding components 113

- interpolation display 105
- navigating around 107
- overview 104
- renaming components 116
- selecting components 111
- selection hierarchy 111
- setting export formats 138
- undoing changes 135
- viewing 105
- viewing in different zoom levels 106
- see also* layers
- see also* marquees

## DPI

- setting for layers 64

## Dynamic Range tool

- extending dynamic range 131

## E

---

### Elliptical Marquee tool

- creating elliptical marquees 81

### elliptical marquees

- creating 81

### e-mail

- Actions 38
- Engines 38
- layers 74
- marquees 101

### Engine Inspector

- applying Engines 126
- opening 124

### Engine Pipeline tool

- applying sequence of Actions and Engines 127

### Engines

- applying from Action Catalogue 125
- applying from Engine Inspector 126
- applying from History 129
- applying in pipeline 127
- batch processes 140
- description 2
- e-mailing 38
- exporting 38
- importing 38
- list of 124
- stopping application 125, 126

- Expert mode 5
- expert settings
  - Channel Filtering 19
  - Compositing 16
  - Intensity 16
  - overview 16
- Export Format tool
  - setting export formats 138
- export formats
  - list of 138
- exposures
  - extending dynamic range 131

## **F**

---

- Find Object Name window
  - searching for items in Action Catalogue 26
- Finder
  - adding layers from 46
  - importing and exporting items 38
- Flatten tool
  - combining layers 69
- Float button 6
- folders
  - creating in Action Catalogue 29
  - Deleted Items 39
- font panel 84
- Freehand Marquee tool
  - creating freehand marquees 82
- freehand marquees
  - creating 82

## **G**

---

- Green
  - Channel Filtering setting 19
- groups
  - in documents 114

## **H**

---

- Hand (scroll) tool
  - navigating around documents 107
- Histogram Inspector
  - viewing color and brightness information of layers 49

- History
  - description 129
- Hue
  - Channel Filtering setting 20
- Hue + Saturation
  - Channel Filtering setting 20

## **I**

---

- In
  - Compositing setting 18
- Inspectors
  - description 3
- Intensity
  - Action expert setting 16
  - marquee 95
- Interpolated Display tool
  - viewing documents with or without interpolation 105
- interpolation
  - viewing documents with or without 105

## **L**

---

- Layer Inspector
  - moving layers 53
  - resizing layers 54
  - rotating layers 59
  - viewing general layer information 47
- Layers
  - resampling 62
  - setting DPI 64
- layers
  - adding from Finder 46
  - adjusting color 65
  - clearing 75
  - combining 69
  - copying and pasting with marquees 44
  - copying into a new document 45
  - copying into another document 45
  - cropping 70
  - deleting 76
  - duplicating within a document 44
  - exporting to e-mail 74
  - grouping 114

- hiding 113
- moving 53
- ordering positions 73
- overview 42
- renaming 116
- resizing 54
- rotating 58
- rotating and cropping 60
- selecting 43
- selection hierarchy 111
- viewing information about 47

Luminosity

- Channel Filtering setting 20

## M

---

Magenta

- Channel Filtering setting 20

Magic Wand Inspector

- settings for Magic Wand tool 88

Magic Wand tool

- creating bitmap marquees 89

main layer

- description 42
- selecting 43

Marquee Inspector

- changing marquee shapes 79
- defining Area setting 96
- defining Smooth setting 97
- defining Type settings 98
- moving marquees 91
- resizing marquees 92
- rotating marquees 93

marquees

- Bézier 83
- bitmap 88
- copying and pasting layers 78
- creating multiple 79
- creating overview 79
- defining Action application smoothness 97
- defining Area settings 96
- defining effects on Action application 94
- defining intensity 95
- defining Type settings 98

- deleting 102
- dragging into other documents 100
- elliptical 81
- e-mailing 101
- freehand 82
- grouping 114
- hiding 78, 113
- moving 91
- overview 78
- rectangular 80
- renaming 116
- resizing 92
- rotating 93
- saving in Action Catalogue 100
- selecting 90
- selecting in Action Catalogue browser 25
- selection hierarchy 111
- star/polygon 86
- text 84

Mask Actions

- creating 32
- creating bitmap marquees 88
- description 32

measurement units 6

multiple items icon 28

Multiply

- Compositing setting 17

## N

---

Navigator Inspector

- description 107
- navigating around documents 108

Novice mode 5

## O

---

Orientation tool

- rotating and resampling layers 60

Out

- Compositing setting 19

Over

- Compositing setting 18

## P

---

- polygon marquees
  - see* star/polygon marquees
- Position Inspector
  - viewing information about specific pixels in layers 51
- Posterize tool
  - specifying number of colors in layer 67
- Premultiply Alpha tool
  - specifying setting for layer 66
- preview box
  - previewing Action application 118
- Process Actions
  - creating 35
  - description 35
- Professional version 5

## R

---

- Rectangular Marquee tool
  - creating rectangular marquees 80
- rectangular marquees
  - corner rounding 80
  - creating 80
- Red
  - Channel Filtering setting 19
- Resample tool
  - resampling layers 62
- Resize tool
  - resizing layers 55
- Rotate and Crop tool
  - rotating and cropping layers 60
- Rotate tool
  - rotating layers 59
  - rotating marquees 93
  - selecting layers 43
  - selecting marquees 90
- rulers
  - displaying and hiding in document windows 105

## S

---

- Saturation
  - Channel Filtering setting 20

- selection hierarchy in documents 111
- Set DPI tool
  - setting layer DPI 64
- Shelf
  - see* Action Catalogue Shelf
- Smooth
  - marquee setting 97
- square marquees
  - see* rectangular marquees
- Star/Polygon Marquee tool
  - creating star/polygon marquees 86
- star/polygon marquees
  - creating 86
  - inner radius 86
  - star points 86
- Stencil
  - Compositing setting 19
- Stop Action tool
  - stopping Action applications 118, 123
  - stopping Engine applications 125, 126
- Subtract
  - Compositing setting 17

## T

---

- text
  - see* text marquees
- Text Marquee tool
  - creating text marquees 84
- text marquees
  - creating 84
- text panel 84
- TIFFany3
  - Basic version 5
  - document type 104
  - Expert mode 5
  - general usage 6
  - Novice mode 5
  - overview 2
  - Professional version 5
- tools
  - description 2
  - list of 124
- triangular marquees
  - see* star/polygon marquees



Type  
  marquee setting 98

## **U**

---

Under  
  Compositing setting 18  
undo  
  documents and Actions 135  
Undo Action  
  description 135  
  manually undoing other Actions 137  
Undo Inspector  
  description 135  
  undoing document changes 136  
units 6

## **Y**

---

Yellow  
  Channel Filtering setting 20

## **Z**

---

zoom levels  
  adjusting 106  
Zoom poplist  
  adjusting zoom levels 106  
Zoom tool  
  adjusting zoom levels 106

