Pulsio Lab — User guide

Contents

1. Welcome
2. The Pulsio Lab screen
3. Your first cartoon
4. The tutorial: learning by doing
5. Cartoon styles
6. Drawing like a studio
7. Moving things without redrawing
8. Automations and shot timing
9. The camera
10. Photos and stop motion
11. The effects library
12. Titles and credits
13. Sound
14. Editing and storyboard
15. Exporting the film
16. Working as a team
17. Several screens, settings and comfort
18. The FFSMC suite
19. Shortcuts worth knowing
20. System requirements
21. Every command, one by one

Welcome

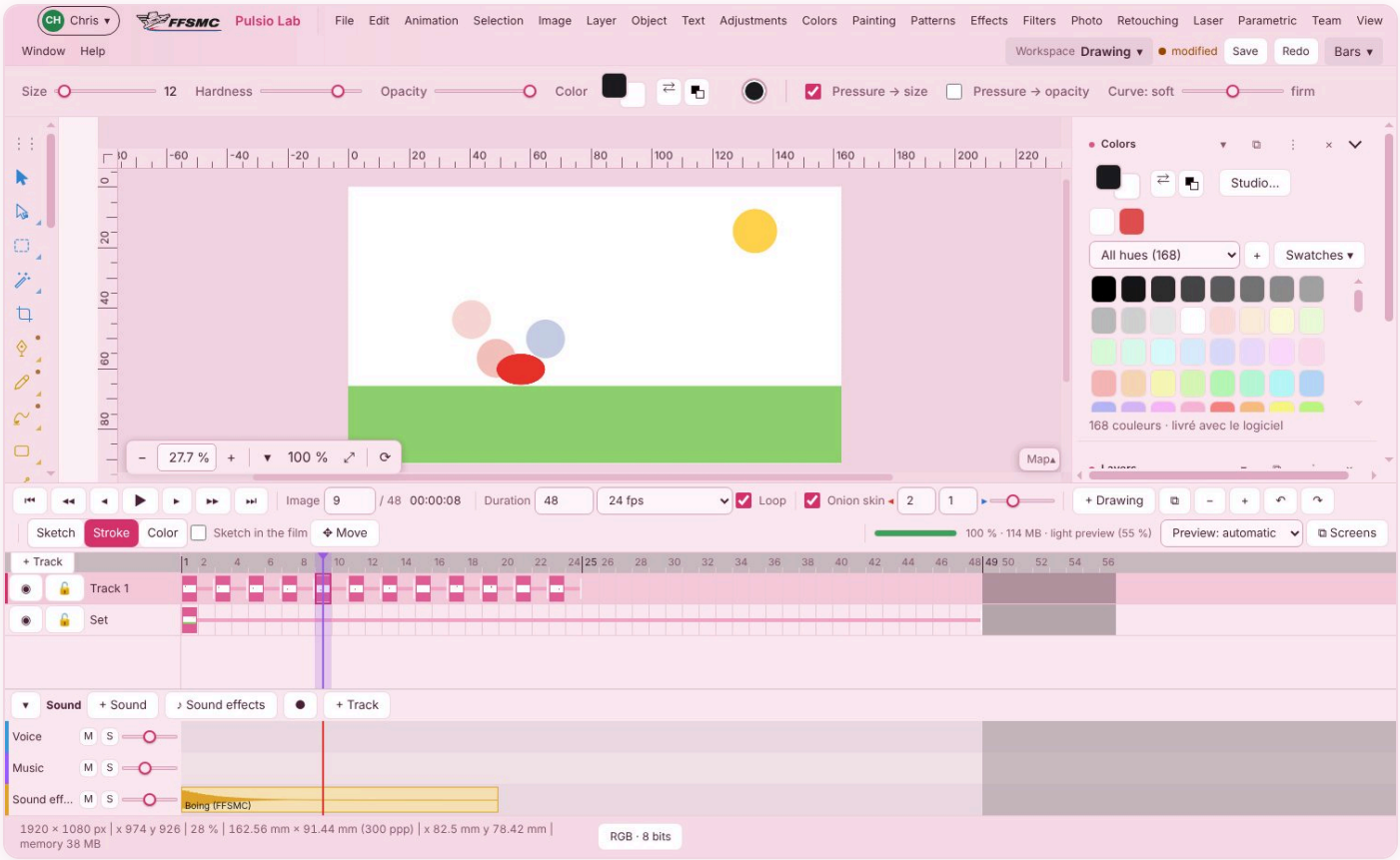
Pulsio Lab is for making cartoons. You draw a picture, then the next one, then the one after that, and when they flash by quickly, the drawing moves. That has been the principle of animation for a hundred years, and it is exactly what the program does, with everything you need around it: sound, camera, titles, effects, and export to video.

This guide starts from scratch. Never made a cartoon before? Not sure what a "keyframe" is? That's fine: every word is explained the first time it comes up, and the chapter "Your first cartoon" walks you through a short film from start to finish in about fifteen minutes. If you would rather learn by doing, the built-in tutorial guides you live inside the program (chapter "The tutorial: learning by doing").

Pulsio Lab is built on the same engine as Grafusio Lab, the FFSMC drawing and photo-editing program. All the drawing, painting and retouching tools of Grafusio Lab are therefore here, in every frame of your film. They are described in the second part of this guide, "Every command, one by one".

One tip before you start: when a button puzzles you, hover the mouse over it. A sentence appears at the bottom of the window to tell you what it does. And if that is not enough, press F1: this guide opens at the right page.

The Pulsio Lab screen



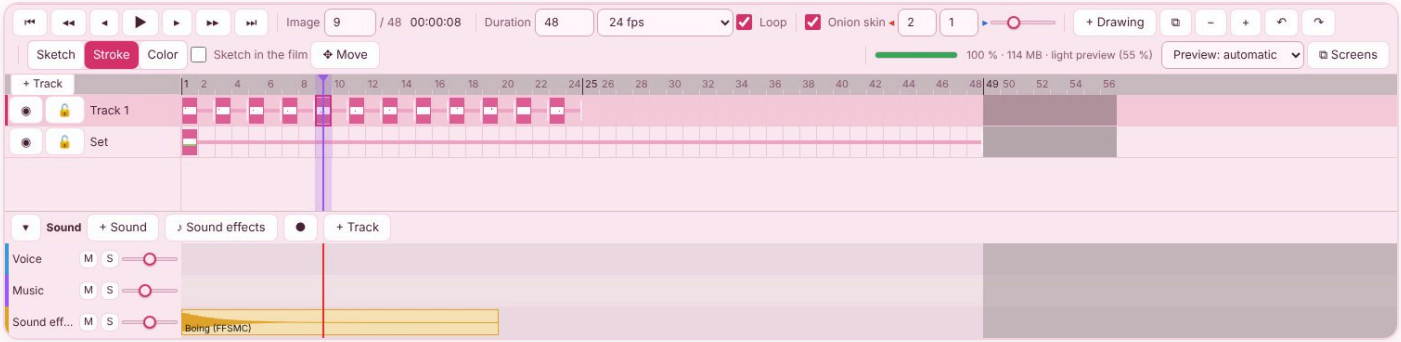
The first time you start the program, a small assistant asks you a few questions: the language, the appearance, your level (beginner or experienced), your pen settings if you

have a graphics tablet, and where to put the timeline if you have several screens. You can change all of it later at any time. To run the assistant again, use Help › First start assistant....

The screen is divided into four areas.

- **The sheet**, in the middle: the picture you are drawing. It is the size of your film.
- **The tools**, on the left: pencil, brush, eraser, shapes, selection... These are the Grafusio Lab tools.
- **The panels**, on the right: the layers of the drawing, the colors, the film palette, the drawing reserve, the parametric tree.
- **The timeline**, at the bottom: the time of the film. Each little cell is one frame. This is where everything happens.

The timeline



The timeline looks like a strip of film lying on its side. From left to right, time moves forward. From top to bottom, the tracks are stacked like sheets of tracing paper: the top track is in front of the ones below.

- Click a cell to go to that frame.
- Double-click an empty cell to create a drawing there.
- Drag the right edge of a drawing to make it last longer.
- Drag a drawing to move it in time.
- Drag in the ruler at the top to scrub through the film.
- Right-click a cell to get every command available at that spot.
- Ctrl + mouse wheel makes the cells bigger or smaller.

Above the cells, the strip of buttons holds playback (▶), the frame number, the time (minutes, seconds, frame), the length of the shot, the frame rate (the number of frames per second), the loop and the onion skin.

Drag the top edge of the timeline up or down to give it more or less room.

The two undos

There are two "undo" commands in Pulsio Lab, on purpose.

- **Ctrl+Z on the sheet** undoes the last pencil stroke, as in any drawing program. Each drawing keeps its own history.
- **Ctrl+Z when the timeline has focus** (after clicking in the timeline), or the ↶ ↷ arrows in the strip, undoes the last thing done in the timeline: a drawing placed, a length changed, a track moved.

Nothing is ever lost along the way: a drawing removed from the timeline goes into the film bin (Animation › Film bin...), and you can put it back from there.

Your first cartoon

The easiest way to understand is to try. We are going to make a ball bounce. Allow about fifteen minutes.

Setting up the film

1. Choose File › New film.... The window offers a size and a frame rate. Leave "HD video (1920 × 1080)" and 24 frames per second: that is the frame rate of classic animation.
2. Confirm. A blank sheet appears, and the timeline at the bottom shows one track, "Track 1", with empty cells.

Drawing the frames

1. Take the brush on the left and draw a ball at the top of the sheet.
2. Press the right arrow key: you move to the next frame. The sheet is blank, but you can still see your ball, in pale red. That is the **onion skin**: it shows you the previous drawing so you know where to put the next one.
3. Draw the ball a little lower.
4. Do it again: right arrow, ball a little lower, until it touches the ground. Then make it go back up.

You don't need to create the drawings yourself: drawing on an empty frame creates the drawing automatically.

Watching the result

Press Enter. The film plays, in a loop. Press Enter again to stop it.

If the ball moves too fast, make each drawing last two frames instead of one: this is called "animating on twos", and it is the most common pace in animation. Click a drawing in the timeline and drag its right edge one cell, or use Animation › Hold one frame more.

Saving and showing

1. File › Save the film. The film is stored in a single ".pulsio" file that holds everything: drawings, sounds, settings.
2. File › Export the film... makes a real MP4 video that you can send, publish or watch on your television.

While you work, Pulsio Lab makes backup copies by itself. If the computer suddenly switches off, your film is offered back to you the next time you start.

The tutorial: learning by doing

Reading is good; doing is better. Pulsio Lab has a built-in tutorial that walks you through the work live, inside the program: a card tells you what to do, an orange circle surrounds the spot to click, and as soon as it is done the tutorial moves on to the next step by itself. You can't break anything: each tour can start from a brand-new practice film.

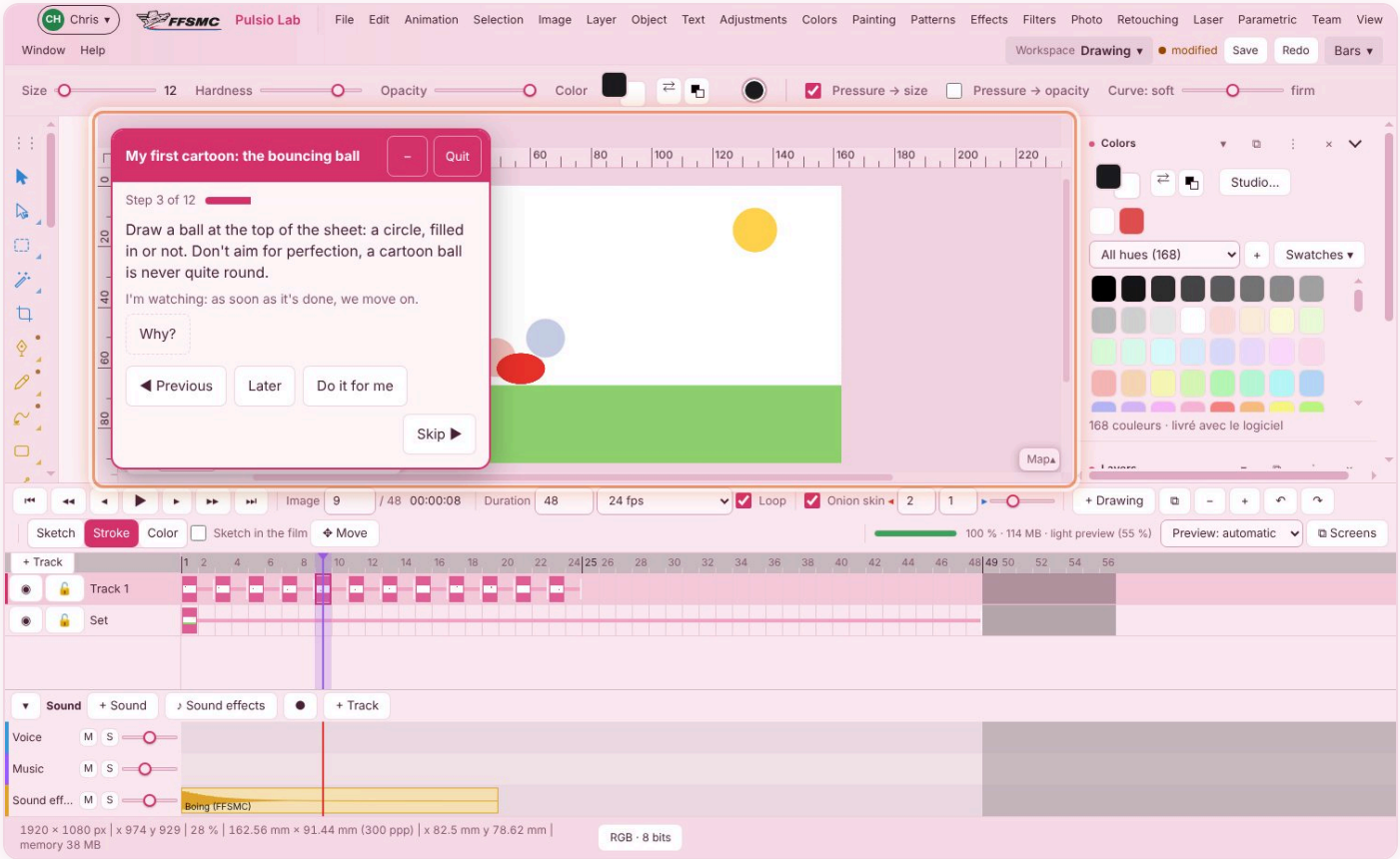
To open it: Help › Pulsio Guide..., or the "Learn step by step (tutorial)" button on the start page.



The tours

- **My first cartoon: the bouncing ball** (10 minutes): drawing frame by frame, onion skin, playback, holding drawings, saving. This is where to begin.

- **Sketch, clean line and color** (6 minutes): the studio method, from the blue rough to the color laid under the line.
- **My first character: a puppet** (8 minutes): a body and an arm on two layers, rigged as a puppet; the arm lifts with one gesture.
- **Choose a cartoon style** (3 minutes): manga, clear line, giant robots, volume and reflections...; the film takes the palette, line and rhythm of the style.
- **Making a drawing move without redrawing it** (6 minutes): the Move tool and keyframes.
- **Filming with the camera** (5 minutes): a slow zoom on the scene.
- **My first photo film** (5 minutes): one photo per frame, with the webcam or with sample photos the tutorial makes for you.
- **Adding sound** (4 minutes): a sound effect at the right moment, then voice and music.
- **A title and effects** (4 minutes): the film title and a ready-made effect from the library.
- **Showing your film** (3 minutes): the MP4 video with sound.



The buttons on the card

- **Why?** explains what the step teaches you.
- **Do it for me** does the step for you, exactly as if you had clicked the right spot. Handy when you can't find it, or to watch before trying yourself.

- **Previous** goes back one step, **Skip** jumps over a step.
- **Later** sets the tour aside: you pick it up at the same place with Help › Guide: pick up where I left off, even after closing the program.
- **Quit** closes the tutorial; your film stays as it is.

Drag the card's top bar to move it; the "–" button shrinks it to a small dot.

Picture lessons and the assistant

The guide has two more tabs. **Lessons** shows, picture by picture, the main parts of the program (the timeline, the camera, sound, editing...), with a link to the matching chapter of this guide. **Assistants** prepares a new film in four questions: its name, where it will be watched (landscape, vertical for the phone, square, 4K), its pace and the length of the first shot.

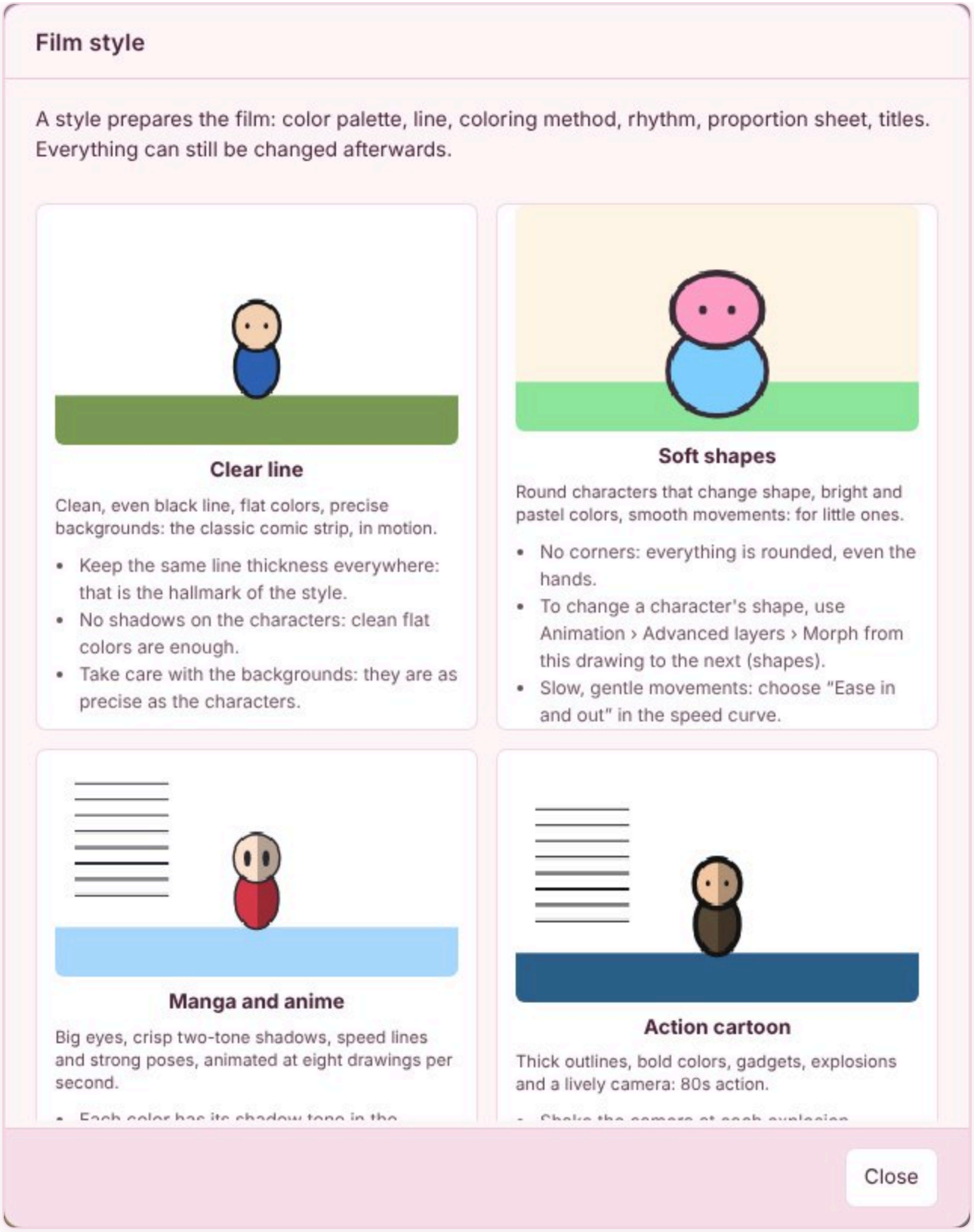
Sample films

File › Sample films... (or the button on the start page) opens three short films made by FFSMC: the bouncing ball, the waving character, the little photo film. Open one, play it with Enter, then look at how it is built: its tracks, its drawings, its keyframes. It's yours: change whatever you like and save it under another name.

Cartoon styles

A cartoon for toddlers does not look like a giant robot film, and manga is not drawn like a classic comic strip. Each big family of styles has its own colors, line, rhythm and proportions. Pulsio Lab knows eleven of them: pick one, and the film starts off in the right direction.

To choose: Animation › Film style..., or straight from the New film window, on the "Style" line.



What the style prepares

- **The palette**: the style's colors arrive in the film palette, each with its name (skin, skin shadow, hair, sky...). For styles with crisp shadows, each color has its shadow tone right next to it.

- **The line**: its color, thickness and hardness are set for the Stroke stage.
- **The rhythm**: the film's frame rate and the number of frames a drawing is held.
- **The proportion sheet**: it goes into View › Reference images and gives the character's height as a number of heads. Draw over it; it is not part of the film.
- **The titles**: the font and look of the titles follow the style.
- **Three tips** on each style's card, to get off to a good start.

Nothing is forced. After choosing a style, you can change any color, thicken the line or switch to another frame rate. And the style can be changed at any time from the same menu.

The eleven styles

- **Clear line**: a clean, even black line, flat colors, backgrounds as carefully drawn as the characters. The classic comic strip, in motion.
- **Soft shapes**: round characters that change shape, bright and pastel colors, slow movements. For little ones.
- **Manga and anime**: big eyes, two-tone shadows, speed lines, strong poses, eight drawings per second.
- **Action cartoon**: thick outlines, bold colors, gadgets, explosions and a moving camera.
- **Classic cartoon**: rubbery arms, exaggerated bounces, squash and stretch, with the slight quiver of old films.
- **Cut-out paper**: paper pieces that move like puppets, with a light shadow.
- **Chalk and pastel**: a shaky line, visible paper, soft colors: a handmade cartoon.
- **Pixel**: big pixels, a small palette, short looping animations, as in video games. The film is small and export enlarges it without blur.
- **Giant robots**: metal, beams, explosions and heroic poses held for a long time, in the manner of 1970s science-fiction series.
- **Great adventure**: painted backgrounds, golden light, sunsets, and long pans across several layers of depth.
- **Volume and reflections**: the drawing is still made by hand, but each color gets its volume, with soft shadows, highlights and light, as in recent computer-animated series.

Volume and reflections

With the "Volume and reflections" style, you color as usual at the Color stage, and each drawing gets its shadows, highlights and light on its own. A thin line, or no line at all, strengthens the effect.

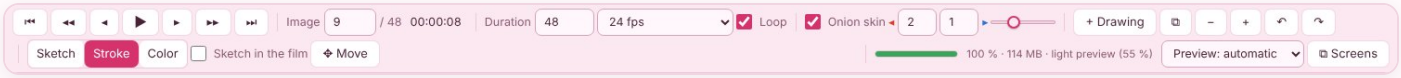
If you choose this style partway through, Animation › Add volume to all drawings adds it to the drawings already made. Each drawing's "Material and relief" setting can still be changed in the parametric tree: light direction, shine, depth.

Backgrounds on several layers

For wide landscapes, paint the background on several tracks: the far distance (mountains, sky), the middle (forest, town) and the front (grass, rocks). Give each track a distance (Camera panel, "Distance of each track"), then move the camera: the far distance moves slowly, the front scrolls fast, and the scene gains depth. A background does not change from frame to frame: right-click its drawing in the timeline › Drawing length › Until the end of the shot (background), and it stays for the whole shot.

Drawing like a studio

Sketch, clean line, color



In animation studios, a drawing is made in three stages, and Pulsio Lab follows the same method. The three buttons in the strip, **Sketch**, **Stroke** and **Color**, choose the stage you are drawing on.

- **The sketch**, in blue, is the rough: you look for the shape, start again, scribble.
- **The clean line** is traced over the sketch, sharp and final. This is what you see in the film: as soon as it exists, the sketch disappears from the film.
- **The color** goes under the line. The paint bucket fills the areas closed by the clean line, even if the line has small gaps, and the color slips slightly under the line so that no white edge is left.

The paint bucket settings (size of the gaps to close, width of the color under the line) are in Animation › Drawing stage › Paint bucket of the Color stage....

The film palette

A character must keep the same colors from one end of the film to the other. The film palette, in the panels on the right, keeps these colors. Change a color in the palette and it

changes in every drawing at once. The "Pick up the film's colors" button fills the palette with the colors already used.

Keys, breakdowns and in-betweens

Animators do not draw the frames in order. They first draw the **keys**: the important poses of the movement (the ball at the top, the ball on the ground). Then the **breakdowns**, which say how you get from one key to the next. Then the **in-betweens**, the filler drawings.

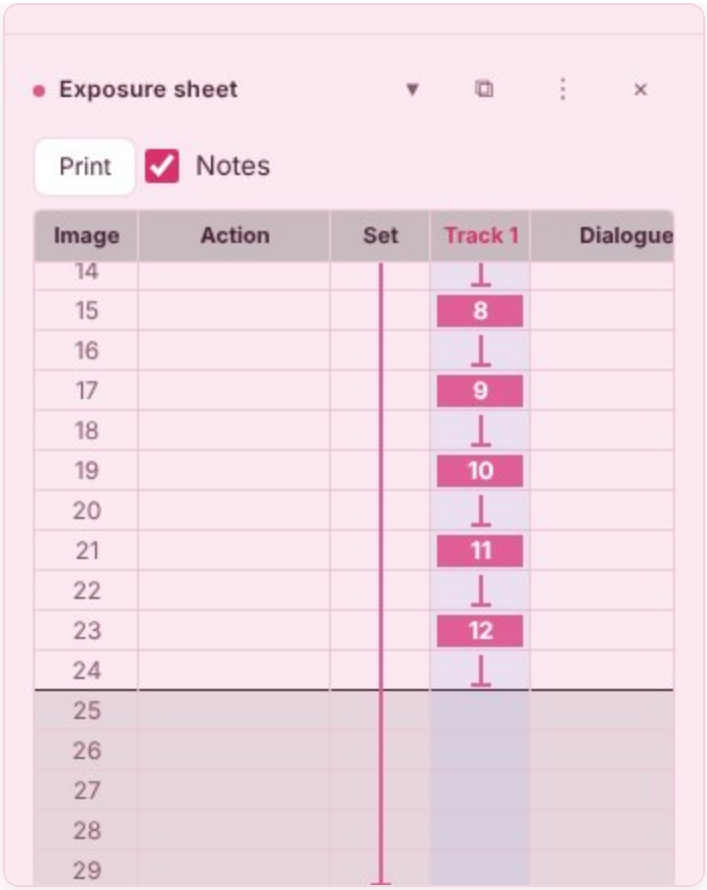
Right-click a drawing › Drawing marker, to mark it as a key (red corner), breakdown (orange corner) or in-between (grey corner). Then Animation › Drawing marker › Compute the in-betweens up to the next key… shows you how many in-betweens you need and where to put them: evenly spaced, or closer together near the keys for a movement that starts or stops gently. The blank sheets are placed for you; all that is left is to draw.

For vector drawings, Animation › Advanced layers › Morph from this drawing to the next (shapes)… even computes the drawings in between: each shape slides into the next one.

The drawing reserve

An open hand, a closed hand, the eight mouths of a talking character: some drawings come back again and again. Store them in the reserve (panel on the right), in groups, and place them again with one click at the current frame. Right-click a cell in the timeline › Replace with a drawing from the reserve, to swap one drawing for another.

The exposure sheet



Animation › Exposure sheet shows the same work as the timeline, but as on the paper sheets used in studios: one row per frame, one column per track, with the action and dialogue notes. Type a drawing number and press Enter to expose it at the current frame. The sheet can be printed.

The animation desk

- **Rotate the sheet** (Animation › Rotate the sheet...) turns the paper so you can draw in the direction of your hand, as on a real light table. The drawing is not changed.
- **Flip the sheet** shows it mirrored: the flaws in a face jump out at you.
- **The reference sheet** keeps the character's front, side and three-quarter drawings in view.
- **The living line** makes the track's line boil slightly, as if it had been traced over by hand on every frame. You see it in the film, not while drawing.

Moving things without redrawing

Redrawing every frame takes time. For a background that slides, a car crossing the screen or a turning wheel, Pulsio Lab moves the whole track without touching the drawing.

Track keyframes



1. Choose the track you want to move.
2. Take the Move tool (✥ Move in the strip). A frame appears around the drawing.
3. On the first frame, place the drawing where it should start. On a later frame, move it to where it should arrive.

Each time you change a value, a **keyframe** is set (a small diamond in the timeline). Between two keyframes, the program works out the movement by itself. If the very first keyframe is set further along than the first frame, the previous position is kept as a keyframe on the first frame: the movement starts from there.

The Track animation panel shows all the values: position, rotation, size, skew, pivot, opacity, blur, color, and order in front or behind. The **pivot**, the red cross, is the point the track turns around: the shoulder for an arm, the center for a wheel.

The timing of the movement

A movement at constant speed looks mechanical. Animation › Track animation › Speed curve... sets how you get from one key to the next: ease in, ease out, bounce, spring, elastic, jump, or a curve you draw yourself by dragging the two red points. The orange ball shows the resulting speed.

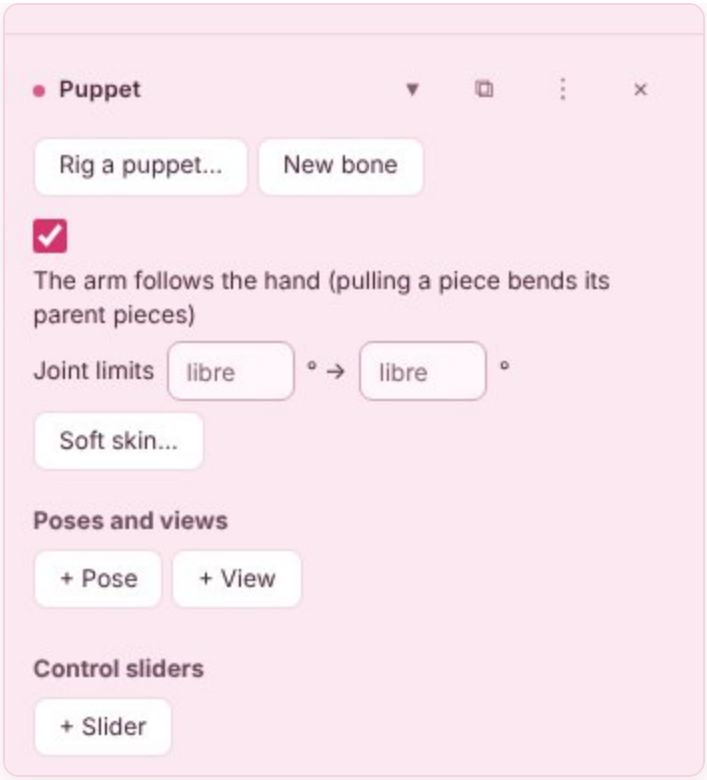
Paths and pen movements

- **Draw the path**: draw on the sheet the route the track should follow. It can turn in the direction of the curve, like a plane.
- **Record a movement** (Animation › Record a movement...): the film plays, you put the pen on the object and move it the way it should move. The track follows your hand, frame by frame. Lift the pen to finish.

Attaching one track to another

The hand follows the arm, the arm follows the body. Right-click a track › Attach the track: it then follows the other track, on top of its own movement.

The puppet



If your character is drawn in separate pieces, each piece on its own layer (head, arm, forearm, hand...), Animation › Puppet › Rig a puppet... turns it into a puppet: one track per piece, with suggested joints and attachments that you can correct afterwards. Pull a hand and the arm follows.

- **Bones and soft skin**: for an arm in one piece that bends at the elbow, place bones on the drawing, then Soft skin.... The drawing bends without breaking.
- **Poses** keep the position of all the pieces; one click puts them back later.
- **Views** (front, side, three-quarter) also change the drawings of the pieces.
- **Control sliders** drive several pieces at once: a "smile" slider, a "blink" slider.

Masks, adjustment layers, soft grid

In Animation › Advanced layers:

- **The mask**: a track is only visible inside the drawing of another track (a window, an opening circle).
- **The adjustment layer**: a track with no drawing that changes everything below it (brightness, contrast, blur...), with keyframes. For a scene that grows darker at dusk.
- **The soft grid**: the drawing sits on a grid whose points you pull. A flag flapping, a character breathing.
- **The drawing's animated effects**: an effect setting (blur, color, distortion) that changes over the frames.

Automations and shot timing

Automations

Animation › Track automations gives ready-made, adjustable movements: walk, bounce, loop, swing, pendulum, continuous rotation, vibration, flapping in the wind, breathing, blinking, squash and stretch, dragging movement, motion blur, drop shadow, crowd, and more. Choose one, adjust it, and it goes on the current track.

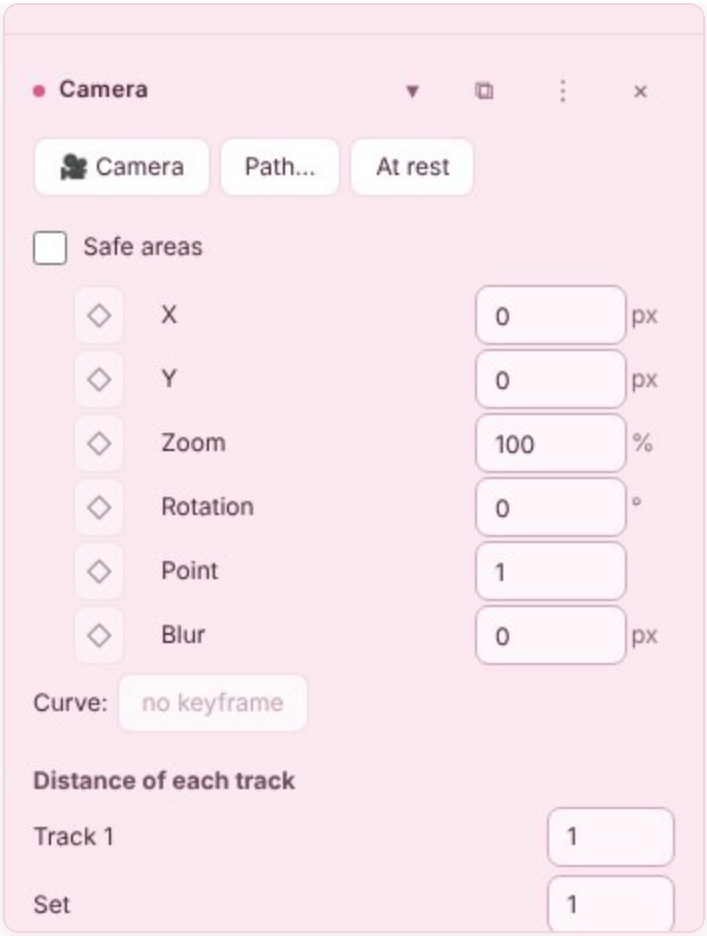
Randomness (a vibration, a crowd) is drawn once and for all: the film plays back exactly the same until you ask for a new draw.

Shot timing

Animation › Shot timing... changes time without touching the shot: slow motion, fast motion, speed curve (slowing down then speeding up within the same shot), reverse, back and forth, freeze frames. You see the result in the editing player and in the export.

Time-lapse (Animation › Time-lapse...) keeps one frame in N from a long series of photos or a video: time goes by N times faster, with the light evened out.

The camera



The camera films your sheet. It can move, zoom and turn, like a real camera above the animation desk.

1. Animation › Camera › Camera tool.
2. Drag inside the camera frame to move it, drag a corner to zoom, drag the circle to turn it.
3. As with tracks, each change sets a keyframe.

You can also draw the camera's path on the sheet, add a shake (an explosion, a giant's footstep) and show the **safe areas**: the light-blue frame keeps the action visible on every screen, the golden frame keeps titles readable.

Each track has a **distance**. With the focus setting, tracks that are nearer or further away become blurred, and when the camera moves, near tracks slide past faster than distant ones: the depth effect of the great films.

Photos and stop motion

Pulsio Lab can also animate models, clay and toys: you take a photo, move the object a little, take another photo.

Live capture

Connect a webcam, or a camera that the computer recognizes as one, then Animation › Photos › Live capture….

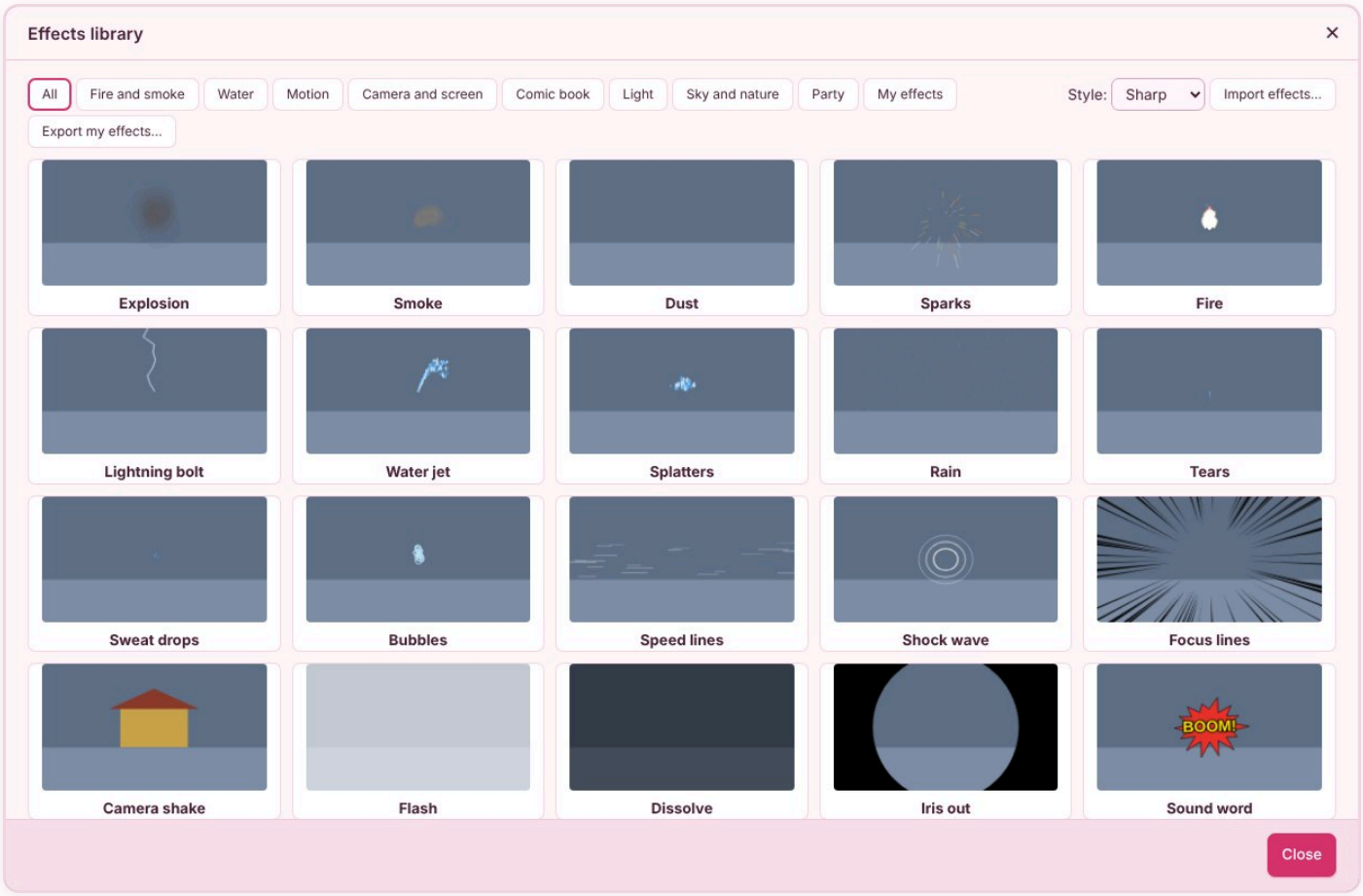
- The space bar takes the photo.
- The last photo is shown see-through over the live image: you can see where you were.
- Tab switches quickly between the live image and the last photo, to judge the movement.
- L plays the last photos in a loop.

A warning tells you if a photo is blurred, too dark, or if a hand was left in the shot.

Retouching the whole sequence

- **Import photos or a video**: a series of photos sorted by file name, or a video split into frames.
- **Sort the photos**: change the order, spot duplicates, remove the failed ones.
- **Even out the light**: no more flicker when the sun changes during the shoot.
- **Stabilize on markers**: touch one or two fixed points in the set, and each photo is realigned.
- **Erase wires and rigs**: with a photo of the empty set, paint white over the wires and they disappear.
- **Green or blue screen**: the background color becomes transparent, and a set goes underneath.
- **Cut out the whole track (no green screen)**: the subject of each photo or each frame of a video is cut out on its own, even on a busy background, and the background becomes transparent. Choose “On every frame” for the most accurate result, or “On the frames that change” to go much faster: in between, the edge follows the movement of the camera and of the subject. The edge stays steady from one frame to the next. You can stop at any time; the frames already done are kept.
- **Cut-out finishing**: sticker-style outline, shadow (soft, on the ground, cast, sharp, contact, floating, or following the relief of the set), reflection, or a background taken from the original photo (blurred, black and white, darkened), on every cut-out photo of the track.
- **Draw over the photos**: speed lines, speech bubbles, effects.

The effects library

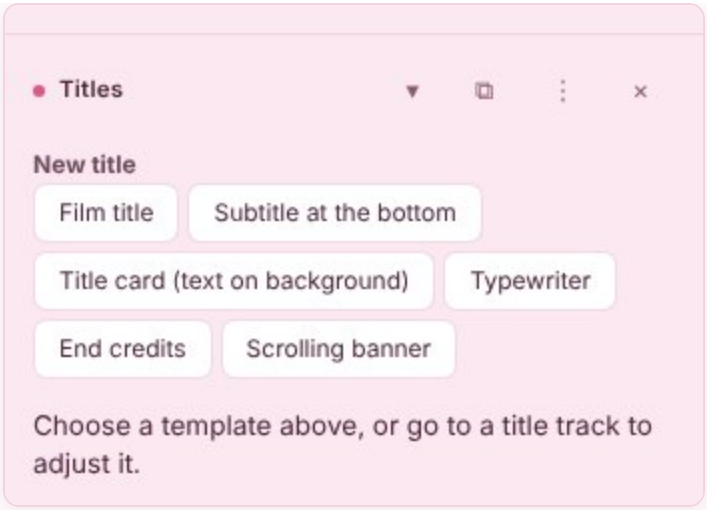


Animation › Effects library... opens a library of moving effects: fire, smoke, rain, snow, falling leaves, lightning, speed lines, shock waves, comic-book sound words, impact stars, glitter, tears, sweat drops... Each one is shown in motion. One click places it at the current frame, on a new track.

The Effect panel then sets its position, size, amount, colors and line style (sharp, pencilled, painted). Its purple cell in the timeline moves and stretches like a drawing. Sound words (POW!, BOOM!) are written in the language of the program.

An effect you have set up well can be kept in "My effects", and shared with others in a .pulsioeffets file.

Titles and credits

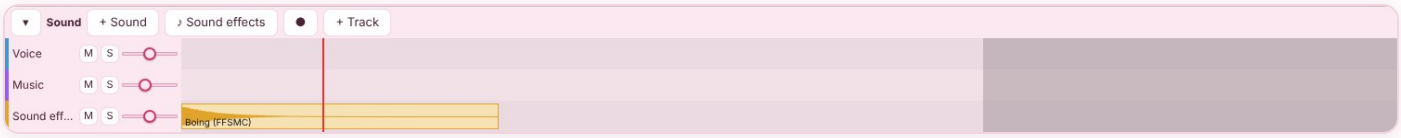


Animation › Titles and credits offers templates: film title, subtitle at the bottom, title card (text on a background), typewriter, rolling end credits, scrolling banner. A title is a track of its own: write the text, choose the font, colors, outline, shadow and the way it comes in and goes out. Its golden cell moves and stretches in the timeline.

All the fonts on the computer are offered, including those installed with Crea Pol Lab.

A long text (credits, dialogue, script) can come from a document you have already written: Text › Import a text... reads .docx and .doc, .odt and .rtf documents, web pages, e-books (.epub), Markdown and plain text files, with their formatting (fonts, sizes, colours, bold, italic, alignment, lists, tabs with dot leaders). Text › Save text as... does the reverse, and Text › Paste with formatting keeps the look of a text copied elsewhere.

Sound



The sound tracks are under the timeline: voice, music, sound effects.

- **+ Sound** imports sounds (WAV, MP3, FLAC, OGG, AIFF, and even the sound from a video). The sound is placed at the current frame.
- ♪ **Sound effects** opens the sound effects made by FFSMC, royalty-free for your films.
- ● records your voice with the microphone while the film plays.

Drag a sound to move it, drag an edge to shorten it. Double-click: its settings (volume, fade in and fade out, background noise cleaning, equalizer). When you drag the playhead, you

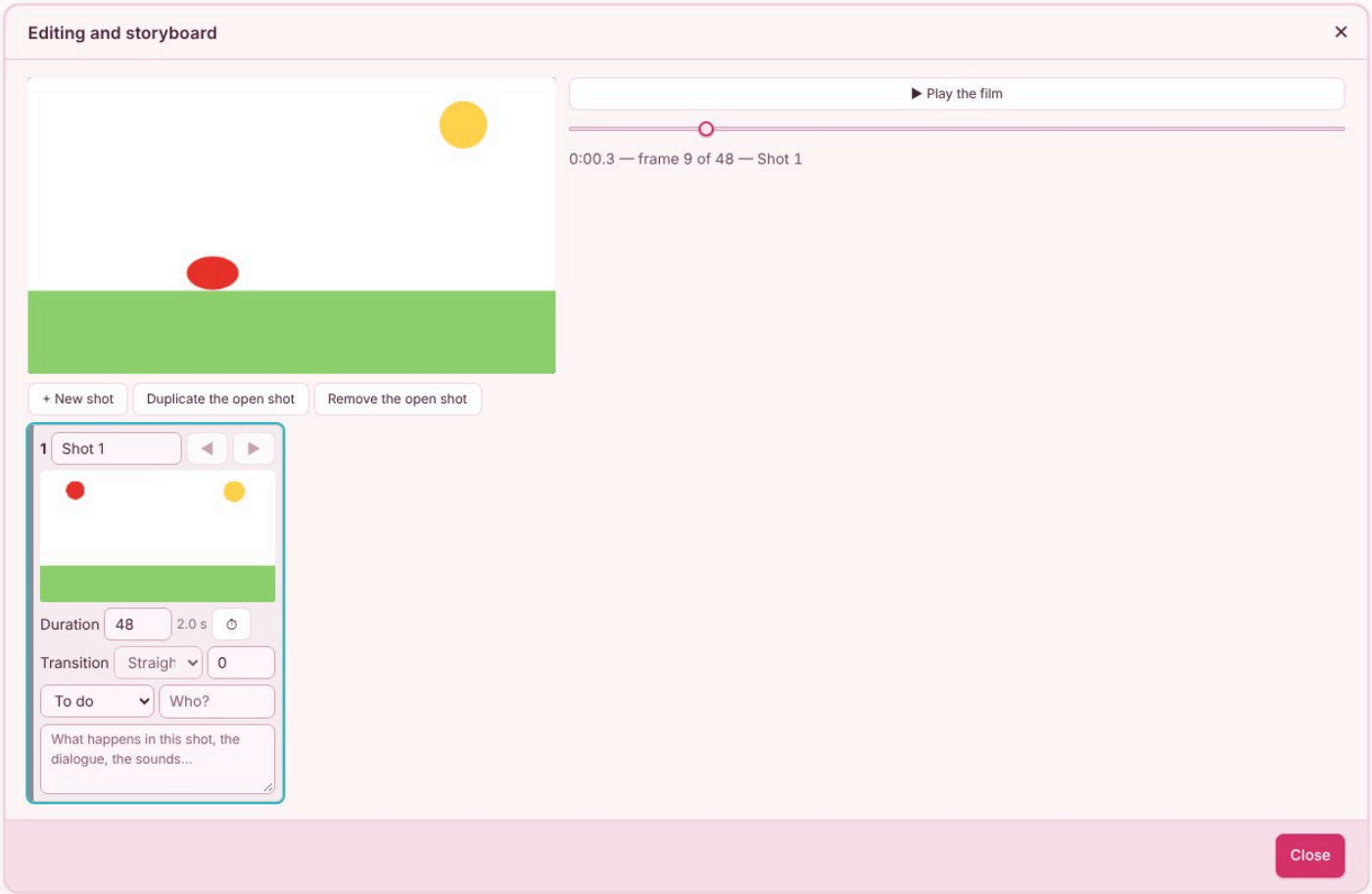
hear a short piece of sound at each frame: handy for placing a footstep.

A sound can be **anchored to the drawing** of a track: if the drawing moves, the sound goes with it.

Lip sync

To make a character talk, you need eight mouths: rest, A, E, O, U, M B P, F V, L. Animation › Sync the lips... creates this set of mouths to draw if you don't have it yet. Then the program listens to the voice and places, for each frame, the mouth that fits best. You can change each mouth by hand afterwards.

Editing and storyboard

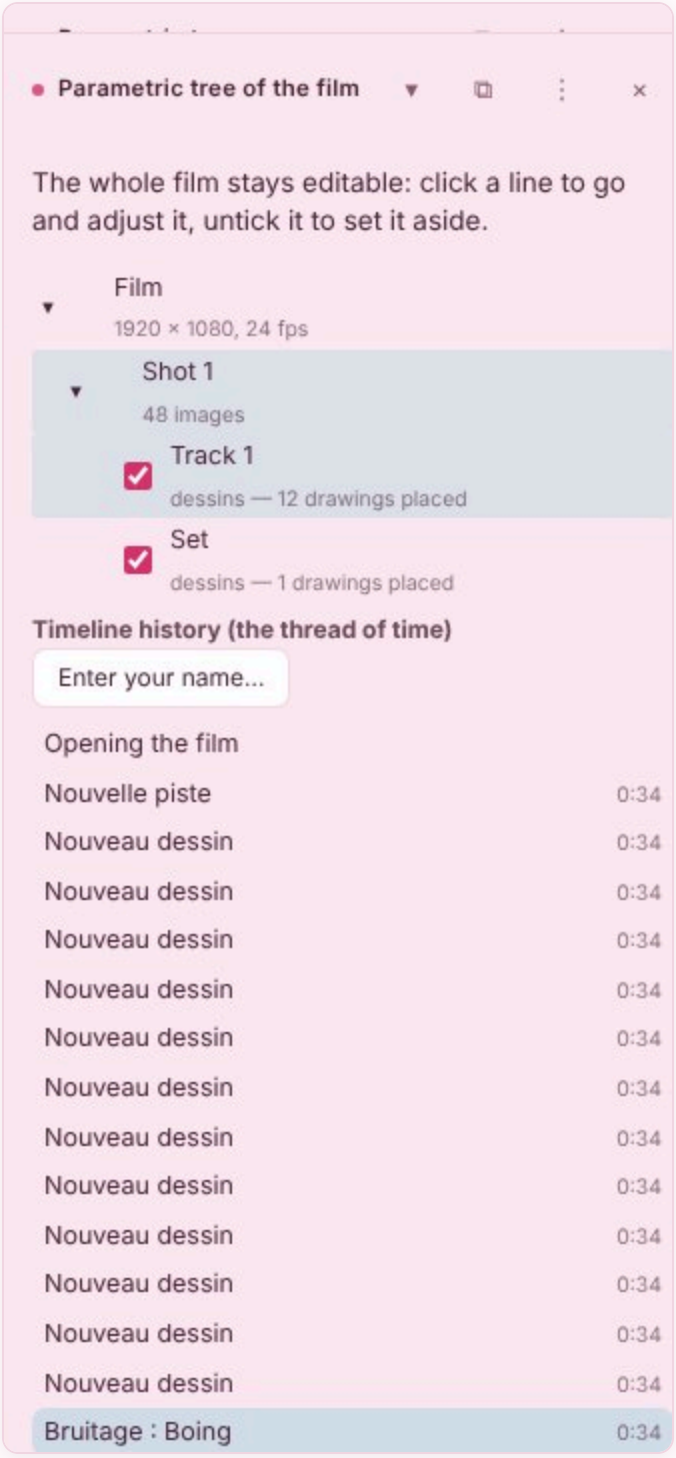


A film is cut into **shots**: a shot is a continuous piece of film, with no cut. Animation › Editing and storyboard... shows all the shots of the film as cards: thumbnail, length, transition from one shot to the next (cut, cross-dissolve, fade to black or white, wipe, iris), status (to do, in progress, to review, approved), the person handling it, and the script.

- Drag the cards to change the order.
- Click a thumbnail to open the shot and draw in it.
- The player plays the whole film, with the transitions.

Start a film with quick sketches in each shot: that is your storyboard, and the timing of the film falls into place before the first real drawing.

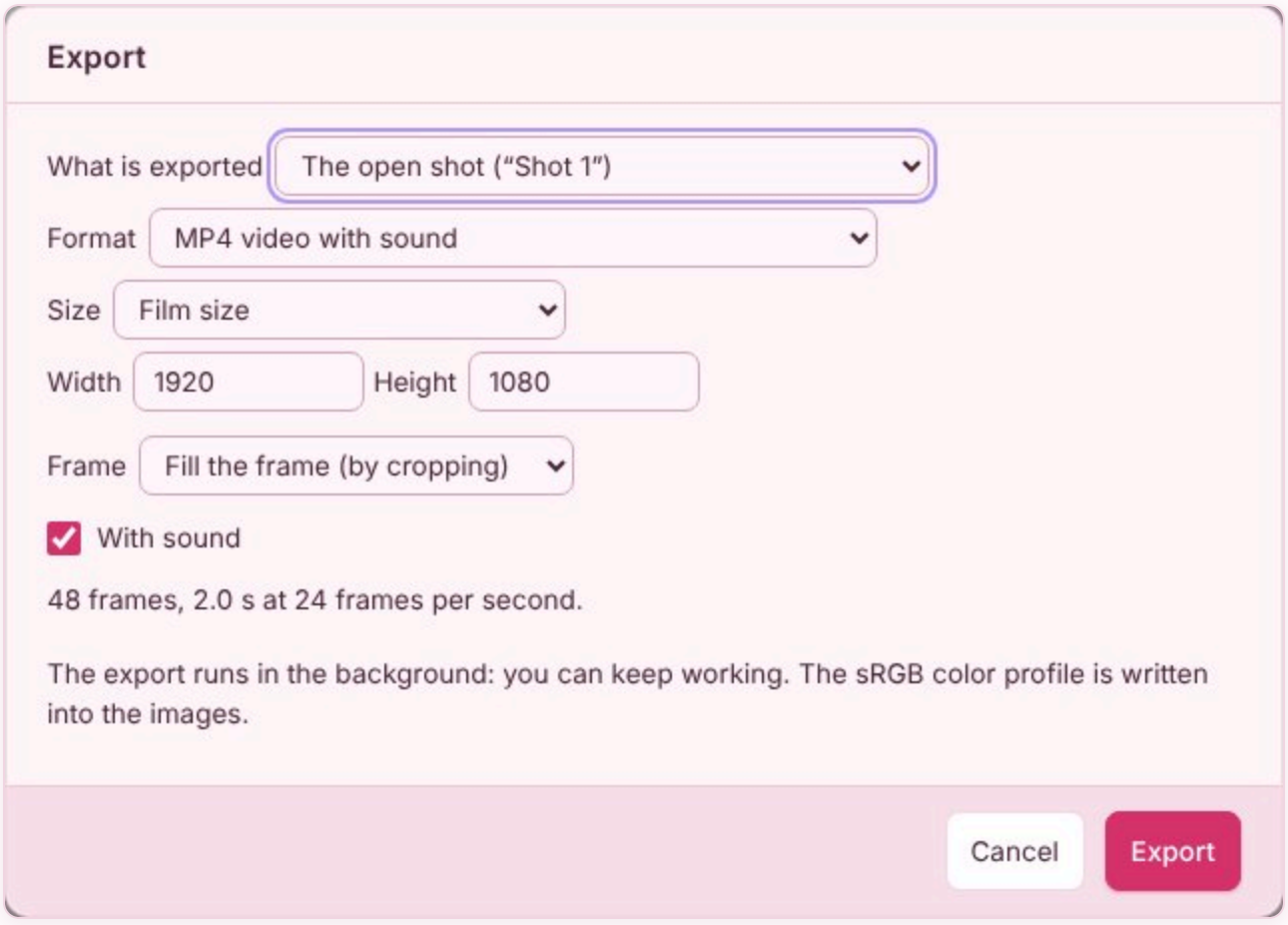
The film's parametric tree



The parametric tree, in the panels on the right, shows everything that makes up the film, shot by shot and track by track: keyframes, camera, titles, effects, masks, soft grids, living line, movements. Click a line to go to its setting. The checkbox sets a setting aside without losing it, so you can compare. The cross removes it. Everything can be undone.

Below the tree, the timeline history keeps the thread of time, with the name of the person who did each operation.

Exporting the film



File › Export the film… makes the files to show or send.

- **MP4 video with sound**: to share, publish, or watch on a television.
- **Transparent-background video** (MOV or WebM): for an editing program.
- **Animated GIF**: a small animation without sound.
- **Image sequences** in PNG, TIFF or JPEG: for color grading or printing.
- **Sprite sheet**: for a game or a website.
- **The sound only**, or **a still image**.

Ready-made settings exist for social networks and screens: landscape, portrait for phones, square, in HD, 4K or 8K. The export runs in the background: you keep working while it is being made. The export is always at full quality, even if the working preview is lighter. On a computer with several cores, several frames of the film are computed at the same time, each with its own memory, and the video is written to disk as it goes: a long film, in 4K or 8K, exports without filling up the software's memory. Every core of the computer takes part except one, kept so that the window stays smooth: the more cores the processor has, the faster the export.

Working as a team

Several people can work on the same film, each on their own computer, from a shared folder on the local network or a NAS. Never on the Internet: the film stays with you.

1. Team › Make this a team film... and choose the shared folder.
2. The others use Team › Open a team film....
3. Each person takes the shot they are working on (Team › Take this shot). A shot that has been taken can only be changed by the person who took it; the others see it with that person's name.

Each save keeps the previous version (Team › Shot versions...). Review lets you leave written or drawn comments on a precise frame. The team library shares characters, sets, sounds and effects. And the shared export has the film's frames computed by every computer that helps.

If the network drops, you keep working: everything is merged back as soon as it returns, and nothing is lost.

Several screens, settings and comfort

- **Several screens**: Animation › Detach the timeline onto another screen... puts the timeline in its own window. Animation › Large film preview on another screen... shows the film large while you draw.
- **Film settings**: name, background, how often backup copies are made, playback memory.
- **The playback memory** keeps frames ready to play. The green bar in the strip shows how much of the shot is ready. While you work, frames are computed at screen size to

stay smooth; the export is always at full quality. By default it takes a quarter of the computer's memory (16 GB on a computer with 64); the film settings let you give it more, with no limit other than the computer itself.
- **Languages**: View › Language... changes the program's language straight away, without closing your film.

The FFSMC suite

Pulsio Lab is part of a family of programs developed by FFSMC that talk to each other.

- **Grafusio Lab**, the drawing, painting, photo-editing and vector program. A Grafusio Lab document can be imported as a drawing in the film, with nothing lost (File › Import a Grafusio Lab drawing...). If it stays linked to its file, it updates when you change it in Grafusio Lab.
- **Crea Pol Lab**, to manage and create fonts: the fonts it installs are offered for your titles.
- **Cut Lab**, to send a drawing to a cutting machine.
- The other programs in the suite are presented in File › FFSMC Suite....

The editions

Pulsio Lab comes in three editions: **Essential**, **Complete** and **Studio**. The Essential edition is enough to draw, animate, add sound and export. The Complete edition adds the advanced tools: photo retouching, puppet, lip sync, full camera and editing, automations, shot timing, the full effects library, and every export format. The Studio edition adds teamwork. When a feature is not in your edition, the program simply tells you so, without blocking anything else. Help › Editions and license... shows yours.

Shortcuts worth knowing

- **Enter**: play / stop.
- **Right / left arrow**: next / previous frame.
- **Shift + right / left arrow**: next / previous drawing on the track.
- **Ctrl+Z**: undo (on the sheet: the drawing; in the timeline: the timeline operation).
- **Ctrl+S**: save the film.
- **F1**: this guide, at the right page.
- In live capture: **Space** takes the photo, **Tab** compares, **L** plays in a loop, **Esc** stops.

All the program's shortcuts are in Help › Keyboard shortcuts, and can be printed on a sheet.

System requirements

Pulsio Lab runs on Windows 10 and Windows 11 (64-bit), and on Mac (Intel and Apple processors). A graphics tablet with a pen is recommended for drawing, but a mouse is enough to get started. For films in 4K or 8K, allow at least 16 GB of memory.

Every command, one by one

Every button, menu and setting in the program has its own entry below. The F1 key opens the right entry directly: hover the mouse over whatever puzzles you and press F1.

Animation

Film style

Prepares the film for a family of styles (clear line, manga, soft shapes, giant robots, volume and reflections…): palette, line, coloring method, rhythm, proportion sheet and titles. Everything can still be changed.

See the chapter

A style

Applies this style to the film: its colors are added to the film palette, the line takes its color and thickness, and the proportion sheet goes into the references.

See the chapter

Style of the new film

Choose a style so the film starts with the right frame rate, the right background, and the palette and line of that style.

See the chapter

Add volume to all drawings

In the “Volume and reflections” style, adds shadows, highlights and light to drawings already made (new ones get them on their own).

See the chapter

Learn step by step

Opens the tutorial: the guide walks you through your first cartoon live, showing where to click at each step. It can also do the step for you.

See the chapter

Sample films

Opens one of the short films made by FFSMC (the bouncing ball, the waving character, the little photo film), to see how they are built and use them as a model.

See the chapter

A sample film

Opens this film in place of the current one (the program first asks whether to save it).

See the chapter

New practice film

Opens a brand-new film for the tour, in HD at 24 frames per second. If the current film is not saved, the program asks first.

See the chapter

Playback

Plays the shot at the film’s speed. Enter starts or stops playback; a click in the timeline stops it too.

See the chapter

First frame

Goes back to the very start of the shot.

See the chapter

Last frame

Goes to the last frame of the shot.

See the chapter

Previous image

Goes back one frame. On the keyboard: left arrow.

See the chapter

Next image

Moves forward one frame. Keyboard: right arrow. At the end of the shot, if Loop is ticked, it starts again from the beginning.

See the chapter

Previous drawing

Jumps to the previous drawing on the current track, without stopping on the frames where it is held. On the keyboard: Shift + left arrow.

See the chapter

Next drawing

Jumps to the next drawing on the current track. On the keyboard: Shift + right arrow.

See the chapter

Current frame

The number of the frame shown. Type a number then Enter to go straight to it.

See the chapter

Shot timing

Slow motion, fast motion, speed curve, reverse, back and forth, freeze frames. The shot is not touched: timing is set on top, and can be seen in the editing player and in the export.

See the chapter

Shot length

The number of frames in the shot. Lengthening adds empty frames at the end; shortening keeps the drawings that go past the end, but they are no longer played.

See the chapter

Frame rate

The number of frames per second. 24 for classic animation, 25 for television in Europe, 30 or 60 for screens. “Other frame rate…” accepts any value.

See the chapter

Loop

Ticked, playback starts again from the beginning when it reaches the end of the shot.

See the chapter

Onion skin

Shows the drawings before (in red) and after (in blue) through the sheet, like tracing paper on the light table. It disappears during playback.

See the chapter

Previous drawings

How many previous drawings show through (0 to 10). The nearest one is the most visible.

See the chapter

Following drawings

How many following drawings show through (0 to 10).

See the chapter

Onion skin opacity

Further right, the drawings before and after show more.

See the chapter

New drawing

Places a blank sheet at the current frame of the current track. Drawing on an empty frame also creates the drawing by itself.

See the chapter

Duplicate the drawing

Copies the current drawing right after it: you adapt it to make the next frame without redrawing everything.

See the chapter

Hold one frame more

The drawing stays on screen one frame longer; the rest of the track moves back by as much.

See the chapter

Hold one frame less

The drawing stays on screen one frame less; the rest of the track moves forward by as much.

See the chapter

Insert a frame

Adds a frame at this point of the track: in the middle of a drawing, it is held one frame longer; otherwise an empty frame is added. The rest moves back one frame.

See the chapter

Remove this frame

Removes a frame at this point of the track: the drawing is held one frame less (or removed if it had only one, after confirmation) and the rest moves forward.

See the chapter

Remove the drawing

Removes the drawing from the current frame, after confirmation. It stays in the film's trash until it is emptied.

See the chapter

Undo in the timeline

Undoes the last operation made in the timeline (drawing placed, length, move, track...). The drawing itself is undone with Ctrl+Z as usual.

See the chapter

Redo in the timeline

Redoes the timeline operation that was just undone.

See the chapter

Playback memory

Frames already ready to play: they are not recomputed. The green bar shows how much of the shot is ready.

See the chapter

Preview quality

While you work, the images of the other tracks and of playback are computed at screen size to stay smooth. The export is always at full quality.

See the chapter

Soft grid

The drawing laid on a grid whose points you pull with the Move tool. Each deformation is a keyframe: a flag flapping, a character breathing.

See the chapter

Timeline height

Drag this edge up or down to enlarge or shrink the timeline.

See the chapter

New track

Adds a track above the current track. What is drawn on an upper track goes in front of what is on the tracks below.

See the chapter

Delete the track

Removes the current track from the shot, after confirmation. Its drawings stay in the film's trash.

See the chapter

Track name

Double-click to give the track a meaningful name: background, character, shadows...

See the chapter

Show or hide the track

A hidden track is not visible while drawing or during playback. It stays in the film.

See the chapter

Lock the track

A locked track can no longer be changed by mistake: you can no longer place or move drawings on it.

See the chapter

Track opacity

Makes the whole track more or less transparent.

See the chapter

Film settings

The film's name, its background, how often backup copies are made, and the playback memory.

See the chapter

Film bin

Drawings removed from the timeline. You can put them back at the current frame or empty the trash for good.

See the chapter

Clear the playback memory

Forgets the frames ready to play; they are recomputed as needed.

See the chapter

New film

Sets the name, size, frame rate, length of the first shot and background of a new film.

See the chapter

Open a film

Opens a Pulsio Lab film (.pulsio file).

See the chapter

Other screens

Detach the timeline onto another screen, or show the film large on another screen (while drawing: the current frame; during playback: the film).

See the chapter

Detach the timeline

The timeline becomes a separate window, placed on the chosen screen. It keeps everything: mouse, pen, keyboard, right-click. “Reattach” puts it back under the sheet.

See the chapter

Reattach the timeline

Puts the timeline back under the sheet, in the main window.

See the chapter

Large film preview

Shows the film large on another screen: the current frame while drawing, the film during playback. Double-click in the preview: full screen; Esc to leave it.

See the chapter

First start assistant

Choose the language, the look, the level (beginner or expert), set up the pen and place the timeline or the film preview on another screen.

See the chapter

Start right away

An HD video film at 24 frames per second is already set up: just start drawing.

See the chapter

What the current drawing is

Says whether the drawing at the current frame is a key, a breakdown or an in-between, and where the in-between sits along the path.

See the chapter

Drawing stages

Each drawing has three layers: Sketch, Clean line and Color. The chosen step stays the same from one frame to the next.

See the chapter

Sketch

Draw the rough, in blue pencil. The sketch disappears from the film as soon as the drawing's clean line exists.

See the chapter

Clean line

Ink the drawing cleanly over the sketch. This is the line you see in the film.

See the chapter

Color

Color under the line. The paint bucket follows the clean line, closes its small gaps and goes under the line.

See the chapter

Sketch in the film

Ticked: the sketch also shows in the film and the onion skin, even when the clean line is done.

See the chapter

Paint bucket of the Color stage

Set the size of the gaps that get closed, the width of color going under the line, and the tolerance.

See the chapter

Closed gaps

Gaps in the line smaller than this width are closed for filling: the color does not leak.

See the chapter

Color under the line

The color spills slightly under the line: no more white edge along the lines.

See the chapter

Color tolerance

The higher it is, the more light or grey lines are crossed by the fill.

See the chapter

Film palette

The film's colors. Changing a color in the palette changes it in every drawing at once; this can be undone.

See the chapter

Add the current color

Puts the current drawing color into the film's palette.

See the chapter

Pick up the film's colors

Adds to the palette every color already used in the drawings, from most used to least used.

See the chapter

Palette color

Click: draw with it. Double-click: change it in the whole film. Right-click: name it, move it, remove it.

See the chapter

Change the color everywhere

Every stroke, fill and object of this color takes the new one, in all the drawings of the film.

See the chapter

Drawing marker

Mark the drawing as a key, breakdown or in-between. The timeline and the exposure sheet show it in color.

See the chapter

Key

A main pose of the movement (red corner).

See the chapter

Transition

The pose that shows how you get from one key to the next (orange corner).

See the chapter

In-between

A filler drawing between two keys (grey corner).

See the chapter

Compute the in-betweens

Between this key and the next: how many in-betweens are needed, where to place them along the path (even or slowing), with the spacing chart. The blank sheets are placed automatically.

See the chapter

Length of each drawing

On 1s: one drawing per frame (very smooth). On 2s: each drawing stays two frames (the most common in animation).

See the chapter

Number of in-betweens

Computed from the chosen length; it can be changed by hand.

See the chapter

Movement timing

Even: same spacing everywhere. Slow at the start or end: the drawings bunch up near the key, the movement starts or stops gently.

See the chapter

Exposure sheet

The same work as the timeline, seen as on paper: one row per frame, one column per track, and the action and dialogue notes. Typing a number then Enter exposes that drawing at the current frame.

See the chapter

Print the exposure sheet

Prints the shot's chart, with the drawing numbers and the notes.

See the chapter

Notes

Show or hide the Action and Dialogue columns.

See the chapter

Drawing reserve

Replaceable drawings sorted into groups (mouths, hands, eyes). One click places one on the current frame. Retouching it once changes it everywhere it is used.

See the chapter

Reserve group

Choose the group of drawings shown in the panel.

See the chapter

Groups

Create, rename or remove a group; create the usual set of mouths.

See the chapter

Store the current drawing

Puts the drawing of the current frame into the chosen group.

See the chapter

Mouth set

Creates the eight usual mouths (rest, A, E, O, U, M B P, F V, L), ready to draw, for lip sync.

See the chapter

Drawing from the reserve

Click: place it on the current frame. Right-click: duplicate it for a variant, rename it, remove it.

See the chapter

Sync the lips

The program listens to the voice, on the computer, and places for each frame the mouth that fits best. Each mouth can then be changed by hand.

See the chapter

Voice

The voice file (WAV, MP3, OGG, M4A...). It is stored in the film and can be heard during playback.

See the chapter

Mouth track

The track where the mouths are placed (preferably a track that contains only the mouth).

See the chapter

Mouths to use

The reserve group that contains the drawn mouths.

See the chapter

Voice start

The film frame where the voice starts.

See the chapter

Sensitivity

Further right: quiet sounds (whispers, word endings) open the mouth too.

See the chapter

Voice during playback

Mute or restore the film's voice during playback.

See the chapter

Remove the voice

The voice leaves the film; the mouths already placed stay.

See the chapter

Record a movement

The film is playing; put the pen on the sheet and move it: the track follows the path, frame by frame. Lift the pen to finish. Esc cancels.

See the chapter

Smooth the movement

Removes small hand tremors, without changing the path.

See the chapter

Living line

The track's line boils slightly, as if traced over by hand at each frame. You see it in the film, not while drawing.

See the chapter

Boil strength

From almost nothing to fully visible.

See the chapter

Boil rate

How many frames between each change of the line's shape.

See the chapter

Recurring shapes

The number of different shapes that come back in turn.

See the chapter

Reference sheet

The character's reference drawings (front, side, three-quarter) kept in view, stored with the film. The light table lays them transparently over the drawing.

See the chapter

Rotate the sheet

Rotate the sheet as on an animation desk, to draw in the direction of your hand. The drawing itself is not changed.

See the chapter

Sheet straight

Puts the sheet back the right way up.

See the chapter

Flip the sheet

Shows the drawing mirrored to spot its flaws (the drawing is not changed).

See the chapter

Track animation

Move the whole track without redrawing: position, rotation, size, skew, pivot, opacity, blur, color, order. A value set at a frame becomes a keyframe; the program computes the frames in between.

See the chapter

Move tool

Drag inside the frame: move. Drag a corner: enlarge or shrink (Alt: width or height only). Drag the circle: rotate. Drag the red cross: move the pivot. Shift: straight movement, rotation in 15° steps. Esc: finish.

See the chapter

Keyframe

A filled diamond: there is a keyframe here. An empty diamond: the value is computed between two keys. Click: set or remove the key.

See the chapter

Auto key

Ticked: each change sets a keyframe at the current frame. Unticked: the change applies to the whole track, as long as it has no keyframe.

See the chapter

Speed curve

The timing of the movement up to the next key: even, ease in, ease out, bounce, spring, elastic, jump, or a hand-drawn curve.

See the chapter

Free curve

Drag the two red points: a curve that rises quickly at the start gives a fast start, a curve that goes past the top makes the movement overshoot before coming back.

See the chapter

Attached to

The track follows another track (the hand follows the arm), on top of its own movement. It stays where it is on screen when you attach it.

See the chapter

Copy, paste

Copy all the values of the track at one frame, to apply them at another frame (or on another track).

See the chapter

Horizontal position

Movement to the right (in film pixels). Negative: to the left.

See the chapter

Vertical position

Movement downwards (in film pixels). Negative: upwards.

See the chapter

Rotation

In degrees, around the pivot. 360: a full turn.

See the chapter

Width

In percent of the drawn size. Negative: mirrored.

See the chapter

Height

In percent of the drawn size. Negative: flipped upside down.

See the chapter

Skew

Skews the drawing, in degrees.

See the chapter

Pivot

The point around which the track turns and grows (the shoulder for an arm).

See the chapter

Opacity

100: fully visible. 0: invisible. To fade in or out smoothly.

See the chapter

Blur

Blurs the track (a distant set, an object passing quickly).

See the chapter

Applied color

A color laid over the drawing, with its strength (0: none). For a flash, a shadow, a character blushing.

See the chapter

Draw at the animated position

The sheet follows the movement of the current track: you draw where the track is in the film, and the line lands in the right place in the drawing.

See the chapter

Puppet

Pieces attached to each other (hand to arm, arm to body), animated without redrawing. Each piece's pivot is its joint.

See the chapter

Rig a puppet

A drawing with each piece on its own layer becomes a puppet: one track per piece, joints and attachments suggested, everything can be corrected afterwards.

See the chapter

New bone

A piece with no drawing, attached to the current piece. It is used as a bone for the soft skin. Drag its red cross onto the joint.

See the chapter

The arm follows the hand

With the Move tool, pulling a piece makes it go towards the pen by bending its parent pieces. Alt: move the piece alone.

See the chapter

Joint limits

The smallest and largest angle the piece can take (an elbow does not bend backwards). Empty: no limit.

See the chapter

Soft skin

The track's drawing bends with the ticked bones, with no break (an arm in one piece bending at the elbow).

See the chapter

Pose

The position of all the pieces, kept in the library. Click: set it again at the current frame.

See the chapter

Character view

A pose that also changes the pieces' drawings (front, side, three-quarter). Click: switch to this view.

See the chapter

Control slider

A slider that drives several pieces at once (smile, anger, blink). You show the puppet at rest, then "full".

See the chapter

Replacement piece

Replace the cell's drawing with a drawing from the reserve (open hand, closed hand...).

See the chapter

Advanced layers

Animated masks, adjustment layers, soft grid, morphing from one shape to another, animated effects.

See the chapter

Mask

The track is only visible inside the drawing of another track (a window, an opening circle). If the mask track moves, the mask moves.

See the chapter

Adjustment layer

A track with no drawing that changes everything below it: brightness, contrast, saturation, tint, blur, with keyframes. It shows in the film (playback, preview, export).

See the chapter

Morph from one shape to another

Between two vector drawings of the track, the program computes the drawings in between: each shape slides into the next one, with its colors.

See the chapter

Effect

The settings of the current track's effect: position, size, amount, line style, colors and its own settings. Its purple cell on the timeline moves and stretches like a drawing cell.

See the chapter

Photos

Animate models, modeling clay, objects: one photo per frame, taken live or imported, then retouched across the whole sequence.

See the chapter

Import photos or a video

A sequence of photos (sorted by file name) or a video split into frames, placed on the "Photos" track.

See the chapter

Duration of each photo

The number of frames each photo stays on screen (2 is the most common).

See the chapter

Framing

Fill the film: the photo covers everything, the edges that stick out are cut. Show the whole photo: bars appear on the sides.

See the chapter

Frame over

1: every frame of the video (at the film's frame rate). 2: one in two, and so on.

See the chapter

Sort the photos

Drag the photos to change the order, spot duplicates, remove the failed ones (they go into the film's trash).

See the chapter

Even out the light

The program measures the light of each photo and corrects the differences from one frame to the next (no more flicker). Each correction stays adjustable.

See the chapter

Stabilize

Touch one or two fixed markers in the set: the program finds them on each photo and realigns the photo. Each realignment stays adjustable.

See the chapter

Clean plate

A photo of the set without the model or the wires. It is used to erase the wires and rigs from the other photos.

See the chapter

Erase wires and rigs

Paint white over the wires: the clean plate shows through at that spot. In black, the photo comes back.

See the chapter

Retouch the whole sequence

Brightness, contrast, temperature, tint and saturation applied to every photo at once, always adjustable.

See the chapter

Cut out the whole track

The subject of each photo or each video frame is cut out, without a green screen: the background becomes transparent and the scenery on a track below shows through. The edge stays steady from one frame to the next.

See the chapter

Subject search

Precise: the precise cut-out model, which keeps hair and fine details. One look per frame: almost twice as fast, barely less accurate. Fast: the small model, for a test or a long video.

See the chapter

The subject is searched

On every frame, the subject is searched for again: the most accurate, especially when it moves fast. On the frames that change: the subject is only searched for when the image has changed enough (a moving camera is taken into account); in between, the edge follows the movement of the camera and of the subject. Much faster, almost as accurate; “looking often” searches more often, for a subject that changes shape (a person walking, an animal).

See the chapter

Steady edge

Where the picture does not move, the edge is smoothed from one frame to the next: it no longer flickers. Where the subject moves, each frame keeps its own edge.

See the chapter

Cut-out finishing

Sticker-style outline, shadow (soft, on the ground, cast, contact, floating), reflection, or a background taken from the original photo (blurred, black and white, darkened), on all the cut-out photos of the track.

See the chapter

Green or blue screen

The background of a chosen color becomes transparent on every photo; a set goes on a track underneath.

See the chapter

Draw over

A drawing track above the photos: speed lines, effects, speech bubbles.

See the chapter

Live capture

The live image from the webcam or camera, with the last photo shown through it. Space: take. Tab: live or last photo. L: loop. Esc: stop.

See the chapter

Camera

What the film shows of the shot: the camera moves, zooms and rotates, with keyframes and speed curves like the tracks. Its frame shows as a dotted line on the sheet.

See the chapter

Camera tool

Drag inside the camera frame to move it, drag a corner to zoom, drag the circle to rotate it (Shift: in 15-degree steps). Esc to finish.

See the chapter

Camera path

Say in how many frames the camera makes the journey, then draw the path of its center on the sheet: it will follow it, at the pace of a smooth curve.

See the chapter

Safe areas

The light-blue frame (90 %) keeps the action visible on every screen, the golden frame (80 %) keeps titles readable.

See the chapter

Camera at rest

The camera goes back to the film frame, with no movement. This can be undone.

See the chapter

Horizontal shift

To the right in film pixels (negative: to the left).

See the chapter

Vertical shift

Downwards in film pixels (negative: upwards).

See the chapter

Zoom

100%: the film frame; 200%: twice as close; 50%: you see twice as wide.

See the chapter

Rotation

The camera tilts, in degrees.

See the chapter

Focus

The sharp distance: 1 for the normal plane. Tracks nearer or further away become blurred.

See the chapter

Depth blur

How strongly tracks that are not at the focus distance are blurred. 0: everything stays sharp.

See the chapter

Track distance

1: the normal plane. 2: twice as far, the track scrolls half as fast (a distant background). 0.5: very close, it scrolls twice as fast (a foreground).

See the chapter

Titles and credits

A title is a track of its own: choose a template, write the text, set the font, the colors and the effect. Its golden cell on the timeline moves and stretches like a drawing cell.

See the chapter

Title template

Film title, subtitle, title card, typewriter, end credits or scrolling banner: a new title track is placed at the current frame.

See the chapter

Title text

One line per line break. The title updates as you type.

See the chapter

Font

All the fonts on the computer, including those installed with Crea Pol Lab. “More fonts” offers them all.

See the chapter

Stroke

The color and thickness of the outline around the letters. 0: no outline.

See the chapter

Background

A colored band behind the text; with “Background over the whole frame”, it becomes a full title card.

See the chapter

Position

The center of the text, in percent of the film's width and height (50 and 50: in the middle).

See the chapter

Effect

How the title comes in and goes out: fade, slide, zoom, typewriter; or the whole text rising (credits) or scrolling (banner) for the length of the title.

See the chapter

Title length

The number of frames during which the title is shown.

See the chapter

Editing and storyboard

The film's shots as cards: thumbnail, length, transition between shots, status, person, script. Drag the cards to arrange them; click a thumbnail to open the shot. The player plays the whole film.

See the chapter

Play the film

All the shots in sequence, with their transitions (dissolves, wipes).

See the chapter

New shot

An empty shot after the open shot. Start with a sketch: it will serve as the storyboard.

See the chapter

Duplicate the shot

A copy of the shot, with copies of its drawings: changing one does not affect the other.

See the chapter

Remove the shot

The shot leaves the edit. This can be undone.

See the chapter

Shot card

The name, the length, the transition from the previous shot (cut, cross-dissolve, fade to black or white, wipe) and its length, the status, the person handling it and the script.

See the chapter

Parametric tree of the film

Everything that makes up the film, shot by shot and track by track: keyframes, camera, titles, effects, masks, soft grids, living line, movements. A click on a line takes you to its setting; the checkbox sets a setting aside without losing it; the cross removes it. Everything can be undone.

See the chapter

Your name

The name written next to each operation in the timeline history, so you know who did what when several people work on a film.

See the chapter

Automations

Ready-made movements added to the track's keyframes: loop, walk, bounce, swing, pendulum, path, following another track, randomness, floating, breathing, blinking, vibration, rotation, trailing motion, link between settings, crowd. Each is set with sliders, turned off with a checkbox and stacks with the others.

See the chapter

Add an automation

It goes on the current track and starts at the current frame when that makes sense (loop, path).

See the chapter

Draw the path

Draw on the sheet the path the track will follow, starting from where it is.

See the chapter

New draw

The randomness changes. As long as you don't draw again, the film plays back exactly the same.

See the chapter

Speed

100%: normal. 50%: twice as slow. 200%: twice as fast.

See the chapter

Direction

Normal, reverse (the shot played from end to start) or back and forth.

See the chapter

Between two frames

In slow motion, frames are missing: keyframed movements are computed exactly; drawings and photos can blend from one to the next. In fast motion, averaging the frames smooths the movement.

See the chapter

Speed curve

From a frame of the film onward, the speed changes smoothly: you slow down, then speed up within the same shot.

See the chapter

Freeze frame

One frame of the shot stays on screen for the chosen number of frames.

See the chapter

Time-lapse

From a long sequence of photos or a video: one frame in N, smoothed by averaging the frames it replaces, with the light evened out.

See the chapter

Effects library

All the effects, in motion: fire, smoke, water, movement, camera, comics, light, sky and nature, party. A click places the effect at the current frame, on a new track.

See the chapter

Place the effect

A new effect track starts at the current frame.

See the chapter

Place with a click

Click on the sheet: the center of the effect goes there.

See the chapter

Save as a new effect

Your settings become an effect in “My effects”, in the library.

See the chapter

Export my effects

A .pulsioeffets file with all your effects, to give to the team.

See the chapter

Import effects

The effects from a .pulsioeffets file join “My effects”.

See the chapter

Sound

The sound tracks under the timeline: voice, music, sound effects. Each sound can be moved, trimmed and adjusted; you hear it during playback and when dragging the playhead.

See the chapter

Sound tracks

Drag a sound to move it (snapped to frames), drag an edge to trim it. Double-click or right-click: its settings. Delete: remove it. A click beside it moves the playhead, letting you hear the sound.

See the chapter

Import sounds

WAV, MP3, FLAC, OGG, AIFF, M4A, and sound from videos. The sound is placed at the current frame, on the track that suits it (voice, music or sound effects).

See the chapter

Record the voice

The film plays from the current frame while you speak into the microphone; the voice is placed on the Voice track, in its place.

See the chapter

FFSMC sound effects

Boing, pop, whoosh, thud, ding, footstep, click, whistles, spring, explosion, rain, wind, applause, tick-tock, bubbles: made by FFSMC, royalty-free.

See the chapter

New sound track

One more track, to keep sounds apart (ambience, second voice...).

See the chapter

Sound track

M mutes the track, S plays it solo; the slider sets its volume. Double-click the name to change it.

See the chapter

Hear the sound while dragging

While dragging the playhead, you hear a short piece of sound at each frame.

See the chapter

Volume

100%: the original volume.

See the chapter

Fades

The sound fades in at the start, or fades out at the end, over the chosen number of frames.

See the chapter

Volume moment by moment

Pairs frame:volume, for example 1:100, 48:40, 72:100 — the music goes down while the character speaks.

See the chapter

Cleaning

Background noise (hiss, hum) disappears between sentences; the further the slider goes, the stronger the cleaning.

See the chapter

Even out the volume

The sound is brought to an even volume, like the film's other evened-out sounds.

See the chapter

Equalizer

More or less bass, mids and treble, in decibels.

See the chapter

Stay locked to a drawing

The sound follows this track's drawing: if the drawing moves on the timeline, or if the shot's timing changes, the sound stays with it.

See the chapter

Export the film

MP4 video with sound, animated GIF, PNG, TIFF or JPEG image sequence, sprite sheet, transparent-background video, sound only, still image. In HD, 4K or 8K, landscape, portrait or square. The export runs in the background.

See the chapter

What is exported

The whole film, all the shots in sequence with their transitions and timing; or only the open shot.

See the chapter

Format

MP4 to share and publish; MOV with a transparent background for an editing program; GIF for a small animation without sound; image sequences for grading or printing; sprite sheet for a game or a website.

See the chapter

Size

Ready-made settings for social networks and screens: landscape, portrait, square, HD, 4K, 8K. "Other size" lets you choose.

See the chapter

Frame

When the chosen size does not have the film's shape: fill by cropping, or show everything with bars.

See the chapter

JPEG quality

Higher: nicer and heavier. 92 is almost always fine.

See the chapter

Transparent background

The film's background stays transparent in the images (no colored background).

See the chapter

With sound

The mix of all the sound tracks, as you hear it during playback.

See the chapter

Exports

Exports in progress and waiting. The cross stops an export.

See the chapter

Teamwork

A film shared in a folder on the local network or a NAS (never on the Internet). Everyone sees the whole film, but a shot can only be changed by the person who took it; the others see it with their name.

See the chapter

Make this a team film

Choose a shared folder: the film is stored there shot by shot, so everyone works on their own.

See the chapter

Open a team film

Choose the film's shared folder: all the shots are brought together.

See the chapter

Save to the team folder

Your changed shots are sent to the others; the previous version is kept. This also happens by itself, regularly.

See the chapter

Take or give back a shot

Taking a shot means you alone can change it; giving it back leaves it to the others (it is saved first).

See the chapter

Shot versions

All the saved versions, with a before / after slider to compare, and the option to go back to any of them.

See the chapter

Review

Written or drawn comments, attached to a precise frame, with their status: to do, done, approved. Anyone can reply.

See the chapter

Comment here

Click on the sheet, or draw by dragging, then write the remark: it stays attached to this frame.

See the chapter

Team library

Characters and sets (reserve), sounds and set-up effects, shared by the whole team.

See the chapter

Shared export

The frames of an export are computed by all the computers that help: each takes a share, and the frames arrive in the team folder.

See the chapter

Leave the team film

Your changes are saved and your shots given back.

See the chapter

Grafusio Lab drawing

A Grafusio Lab document becomes a drawing of the film, with nothing lost: layers, effects, vector, parametric tree, at its real size. If it stays linked to its file, it updates when you change it in Grafusio Lab.

See the chapter

Import an image

PNG, JPEG, TIFF, PSD, SVG...: the image goes into the current drawing, on a layer of its own (the layers of a PSD are kept).

See the chapter

Shots

Go from one shot to another, add, duplicate or remove shots.

See the chapter

Camera

The connected webcam or camera, recognized by the computer as a camera.

See the chapter

Take the photo

The photo is added at the end of the “Photos” track. A warning tells you if it is blurred, too dark, or if a hand is in the shot.

See the chapter

Live or last photo

Quickly switch between the live image and the last photo taken, to see the movement.

See the chapter

Loop

The last photos played in a loop, followed by the live image.

See the chapter

Transparency

The last photo laid transparently over the live image, to move the model by one step.

See the chapter

Path

Draw the model’s path and the number of photos: the red mark shows where to place it for the next photo.

See the chapter

Order

Puts the track in front of (positive number) or behind (negative) the other tracks, from this frame on.

See the chapter

The tools

Selection

Click an object to choose it, drag it to move it. The squares around the selection enlarge or reduce it (Shift: without distortion, Alt: from the center); just outside a corner, you rotate it (Shift: in 15° steps). Alt while dragging: copy. Ctrl on a corner: free distortion, in perspective. On a pixel layer, this tool moves the whole layer.

Direct selection

For working on the points of a path. Click a point and drag it; pull the round handles to adjust the curve; drag the middle of a segment to bend it. Double-click a segment: adds a point. Alt + click on a point: switches it from corner to curve and back. Delete: removes the chosen points.

Pen

Click to place corner points; click and drag to place a curve point and pull its handles (Alt: independent handles). Click the first point to close the shape. Enter, Esc or double-click: ends an open path. Backspace: removes the last point. Clicking the end of an open path extends it.

Vector pencil

Draw freehand: the stroke becomes a clean, editable curve. If you return to the starting point, the shape closes. The “Smoothing” setting in the options bar decides how smooth the result is.

Vector brush

Like the pencil, but the thickness of the stroke follows the pressure of the stylus. The stroke stays vector: it scales without loss and can be edited point by point.

Blob brush

Paints solid, vector areas. When you go over a blob of the same color again, the two merge into a single shape.

Brush

Paints on a pixel layer, with the size, hardness, opacity and color from the options bar. With a stylus, pressure affects the size and, if you tick it, the opacity.

Eraser

On a pixel layer, it erases. On a vector layer, it erases too: shapes are cut and strokes severed wherever you pass (only the chosen objects if there are any).

Rectangle

Drag to draw a rectangle (Shift: square, Alt: from the center). A simple click opens its settings so you can type exact measurements. The rectangle keeps its settings: you can change its size or its rounded corners at any time.

Ellipse

Drag to draw an ellipse (Shift: circle, Alt: from the center). Its settings also let you make it an arc or a pie slice.

Polygon

Drag from the center: the distance gives the size, the direction gives the rotation (Shift: perfectly straight). The number of sides is set in the options bar.

Star

Drag from the center. The number of points and the depth between them are set in the options bar, and stay editable afterwards.

Line

Drag to draw a straight line (Shift: horizontal, vertical or at 45°). The color and thickness come from the options bar.

Text

Click to write at that spot; drag to write in a frame (the text wraps by itself); click a path with no fill to write along the path. Clicking an existing text reopens it for editing.

Gradient

Choose an object then drag across it: the gradient follows your gesture. The handles move directly on the object (start, end, center, radius, focus). For a freeform gradient, each click places a color. Double-click: opens the gradient editor.

Vector paint bucket

Click in an area enclosed by strokes or shapes, even if no single shape outlines it by itself: the area is filled by a new shape, slipped under the strokes.

Shape builder

Choose overlapping shapes, then drag through the areas to unite: they become one. With Alt, the areas you cross are removed.

Knife

Draw across shapes to cut them into separate pieces, like with a cutter. If objects are chosen, only they are cut.

Scissors

Click exactly on a path to cut it at that spot: a closed shape opens, a line splits in two.

Dimension

Drag from one point to another: the length is shown in millimeters, with arrows and extension lines. The dimension can then be edited like an object (unit, decimals, gap).

Hand

Drag to move the view. The space bar gives you the hand at any time, whatever the tool.

Brush (engine)

Paints with the brush chosen in the list: stylus pressure, tilt and rotation, smoothing, paper texture, symmetry. Each stroke stays editable afterwards: you can change its brush, color or size in the parametric tree. Shift draws a straight line, Alt picks a color, [and] change the size.

Pencil

A pencil that catches the grain of the paper: press to darken, tilt the stylus to shade. Several pencils are provided, from the mechanical pencil to the soft pencil, with the sharp pixel for pixel drawing. Key 1 on the number row (on a French keyboard: Shift+1, because “&” alone chooses the Liquify tool) or on the numeric keypad.

Airbrush

Paint builds up as long as the stylus stays down, even without moving, like a real spray gun. A low flow lets you build a soft gradient by going over it again. Key 2 on the number row (with or without Shift) or on the numeric keypad.

Eraser (engine)

Erases with a brush: hard, soft, pencil, pressure-sensitive, airbrush eraser... The back of the stylus also erases, whatever the tool. Key 3 on the number row (with or without Shift) or on the numeric keypad.

Finger (smudge)

Smears the paint already placed, like with a fingertip. A high strength drags the color very far, a low strength barely blends it. Key 4 on the number row (with or without Shift) or on the numeric keypad.

Water drop (blur)

Softens the details where you pass: overly hard skin, a background to blur. Go over again to blur more. Key 5 on the number row (with or without Shift) or on the numeric keypad.

Sharpness

Strengthens the edges where you pass: eyelashes, a gaze, lace. A low strength is enough, go over again if needed. Key 6 on the number row (with or without Shift) or on the numeric keypad.

Dodge (lighten)

Lightens the tones you aim at: the shadows, midtones or highlights. Used to place light on a face or a volume. Key 7 on the number row (with or without Shift) or on the numeric keypad.

Burn (darken)

Darkens the tones you aim at: the shadows, midtones or highlights. Used to hollow out a shadow or reinforce a volume. Key 8 on the number row (with or without Shift) or on the numeric keypad.

Sponge (saturation)

Makes colors more vivid or grayer where you pass, without changing the lightness. Key 9 on the number row (with or without Shift) or on the numeric keypad.

Color replacement

Paints with the chosen color instead of the color taken at the start of the stroke, keeping the shadows and lights. Tolerance sets how many nearby colors are affected. Key 0 on the number row (with or without Shift) or on the numeric keypad.

Pattern paint bucket

Fills with a pattern the area of the same color around the point where you click, on a pixel layer. The pattern is the one chosen for painting. An action is added: you can reopen it, change the pattern, the size, the tolerance, or delete it.

Magnifier

A click zooms in at that spot, Alt + click zooms out. By dragging, you draw a frame: the chosen area fills the window. On a touchscreen, pinch with two fingers to zoom in or out, at any time.

Rotate the view

Drag in a circle around the center of the image: the view rotates with your finger or stylus. Near zero degrees, it snaps horizontal by itself. The document doesn't change.

Note

Tap the image: a note appears, ready to write. It is kept in the document but is not printed and does not change the image.

Object removal

Mark what should disappear (a passer-by, a cable, a stain, a sign): with the brush, by drawing its outline, or with a frame. The gap is filled from what surrounds it: the neighboring texture is copied where it fits, not a simple blurry average. After the gesture, the settings window opens with the before / after slider. Key , on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Clone stamp

Alt + click on what you want to copy, then paint elsewhere: the copy appears under the brush. “Aligned” keeps the same offset from one stroke to the next. Key ; on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Healing brush

Like the stamp (Alt + click for the source), but the copy takes on the light and color of the place where you paint: it blends in without a mark. Made for wrinkles, pimples, wires against a sky. Key : on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Spot healing brush

One click on a stain, a speck of dust or a pimple: the program searches around by itself for the best texture to replace it. Successive clicks stay in a single action of the tree. Key ! on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Lighten or darken

Paint to lighten an area of the photo; with Alt held down, the gesture darkens. You choose whether the shadows, midtones or highlights move. Key § on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Whiter teeth

Paint on the teeth: the yellow is removed and a little shine is added. The lips and the inside of the mouth do not move. Key $ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Liquify

Push the material with the stylus or your finger; choose push, bloat, pinch, twirl or reconstruct. Successive strokes stay in a single retouch. Key & on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Colorize

Place touches of color on a black and white photo; touch a sample to change color. The colors spread up to the outlines. Key £ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Patch

Circle a flaw: a good piece taken nearby replaces it. Key µ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Move an object

Circle an object: a window lets you choose where it goes, the background is rebuilt. Key ¤ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Selection: rectangle and ellipse

Drag to choose a rectangular area (or round with the Ellipse button). Shift held after starting: perfect square or circle. Alt: from the center. Shift at the start adds to the selection, Alt at the start subtracts. Dragging inside a selection moves it. D key: switches from rectangle to ellipse.

Selection: lasso

Three ways to go around what you want: Freehand (you draw by hand), Polygonal (one click per corner, double-click or Enter to finish), Magnetic (the outline sticks to the image's

edges: click to place a point, follow the edge with the mouse, double-click to close). Backspace removes the last point. F key: switches from one to another.

Selection: magic wand

Click a color: all neighboring points of that color are chosen. The Tolerance slider decides how far colors are considered the same. “By color” chooses all the points of that color in the image, even far from the click. W key: switches to quick selection.

Selection: quick selection

Run the brush over the part to choose: the selection spreads by itself up to the edges. Following strokes add to it; Alt subtracts. The higher the sensitivity, the farther the selection spreads. “Paint as is” turns off edge detection: the selection is exactly what you paint.

Selection: object by frame

Draw a frame around an object, by dragging your finger or the stylus diagonally: the software finds the exact shape of the object inside the frame by itself. What is outside the frame is taken for background, the center of the frame for the object. If the object is poorly picked, draw the frame a little wider, or change the sensitivity. To add a forgotten piece, choose “Add” before drawing a second frame.

Gap-closing fill

Click in an area of a line drawing: it fills, even if the outline leaves small open passages. Choose the gap width to close, the tolerance and the layer that carries the lines.

Mesh

Click an object: a grid is placed on it. Drag its points to deform the object smoothly. On a free distortion, it is the four corners that are dragged.

Stroke width

Drag from a line to widen or thin it at that spot. Alt + click removes a width point.

Liquify

Brush over the objects: push, swirl, pucker, bloat, scallop, crystallize, wrinkle (options bar).

Corners

A dot near each corner: drag it inward to round off. All the corners follow; with Alt, only this one.

Point lasso

Draw around points freehand to choose them (Shift: add to them), then drag them with Direct selection.

Join

Drag from one open path end to another end: they are connected (Alt: smoothly).

Artboard

Draw a rectangle to create a page; drag a page to move it; pull its corners to enlarge it.

Puppet

Tap an object: a pin is placed. Tap again to place more, then drag a pin: the object bends around the others. Check “Remove a pin” to take one away.

Curvature

Tap to place points: the curve passes smoothly from one to the next. Tap the last point twice to finish, or the first point to close the shape.

Smoothing

Run the brush over a path: small angles and tremors are softened. Radius and strength in the options bar.

Grid

Drag from one corner to the other for a grid of rows and columns; in polar mode, drag from the center to the edge.

Key object

Choose several objects, tap the one that must stay in place (red frame), then tap an alignment button: the others line up on it.

Skew

Four handles in the middle of the sides of the box: drag one to tilt the chosen objects.

Sprayer

First choose the object or symbol to sow, then drag: copies are placed along the stroke, in varied sizes and angles.

Ready-made shapes

Choose the shape in the options bar, then drag from one corner to the other on the image.

Speech bubble

Drag to draw the bubble. A red point marks the tip: pull it wherever you want.

Recognized shape

Draw freehand: an almost straight line becomes straight, a round becomes a circle, a square becomes a rectangle, a triangle becomes a triangle. The rest is simply smoothed.

Crop

Drag the frame handles to choose what to keep. On a touch screen: large handles, a Locked proportions button, two fingers to rotate and enlarge the frame. A frame that goes beyond enlarges the work area. Confirm to crop.

Puppet

Tap the image to place a pin, then drag it to bend the image. A pin you don't move holds the image at that spot. “Pin the edges” keeps the image's border in place.

History brush

Repaints, where you pass, the image as it was before: at the document's opening, at a history step, or at a state you set aside. Used to bring back a detail that was over-retouched without undoing everything. All the brushes, stylus pressure and symmetry work as usual.

Pixel shapes

Drag diagonally on the image: a rectangle (rounded corners optional), an ellipse, a polygon or a star is placed in pixels. Shift gives a square, a circle or a regular shape; Alt starts from the center. The handles let you move or resize it, and “Settings…” opens everything else.

Special brushes

Four brushes that draw an effect rather than a tip: crossing hatching when you press, particle dust, a sketch that links the strokes together, a grid of small squares. Each stroke stays adjustable afterwards.

Erase up to crossings

Tap a vector stroke: the piece between two crossings (or to the end of the stroke) disappears, the rest is intact. Hovering shows in red what will go. Strokes that don't quite touch can count as crossed thanks to the margin.

Ruler

Measures a distance, an angle or a radius on any layer, photo or drawing. Drag from one point to another: the measurement is written on the image. The small circles move with a finger, a stylus or a mouse. Nothing is added to the image until you tap “Place the dimension”.

Graduated or radial adjustment

Drag on the photo: a light and color adjustment is placed and fades out smoothly (graduated: from one side to the other; radial: from the center of an ellipse toward its edge). The window then opens to set the exposure, contrast and colors, and you can still drag the handles on the image.

Interlacing

Tap the spot where two objects cross: the one underneath goes over at that spot, like two interlocked rings. Tap the same crossing again to invert it, a third time to go back to how it was.

Magic eraser

Tap a color in the photo: the whole area of that color becomes transparent. The tolerance says how far neighboring colors go with it.

Background eraser

Run the brush along the edge of a subject: only the color under the center of the brush is erased, the subject stays. Ideal for cutting out a person in front of a sky or a wall.

Texture paint bucket

Tap an area of the image: it fills with the texture chosen in the top bar (paper, canvas, wood...). The area stops where the color changes by more than the tolerance.

Image tube

Paint as with a brush: flowers, leaves, stars or your own images are laid along the stroke, each a little different. Stylus pressure changes their size.

Cornu spiral pen

Tap the image point after point: the curve passes exactly through each one and turns without the slightest jolt, like a road or a rail. Tap the last point to finish, the first to close.

Object adjustment brush

Pass over several vector objects at once to push, inflate, shrink, rotate, lighten or darken them. The closer to the center of the circle, the stronger the effect.

Appearance eyedropper

Tap an object to pick up its appearance (colors, stroke, font, effects), then tap the objects that should receive it. In the top bar, uncheck what you do not want to copy.

Vector network

A drawing made of points joined by segments, where a point can take as many segments as you like. Each closed cell fills with one tap.

The menus

Hide this action

Leaves the action in the tree but the image is calculated without it. Nothing is lost: “Show” puts it back.

Show this action

Puts a hidden action back into service.

Hide these actions

Leaves the chosen actions in the tree but the image is calculated without them.

Show these actions

Puts the chosen actions back into service.

Copy this action

Copies the action with its settings, to paste it onto another layer or into another document.

Copy these actions

Copies the chosen actions with their settings, to paste them onto another layer.

Delete this action…

Removes the action. It goes to the trash, from where it can be recovered.

Delete these actions…

Removes the chosen actions. They go to the trash, from where they can be recovered.

Hide the whole session

Hides all the strokes of this painting session at once.

Show the whole session

Puts all the strokes of this painting session back into service.

Hide the whole theme

Hides all the actions of this theme on this layer at once.

Show the whole theme

Puts all the actions of this theme on this layer back into service.

Path offset...

Creates an outline at a regular distance from the object, outward or inward. It is the tool for sticker kiss-cuts.

New (A4, 300 dpi)

New document in A4 format at 300 dots per inch: the right resolution for printing.

New (HD 1920 × 1080)

New document the size of a Full HD screen.

Open...

Opens any file Pulsio Lab recognizes: drawings (AI, PDF, EPS, SVG, DXF, DWG), images (PNG, JPEG, TIFF, PSD and PSPIMAGE layered images...) or a Pulsio Lab document. The format is recognized automatically, the layers are kept.

Import a file into the document...

Adds the content of a file (drawing or image, in any recognized format) to the current document, on new layers.

Save in another format...

Saves the document in another format: AI, PDF, EPS, SVG, DXF, DWG, PNG, JPEG, PSD... Each format offers its own settings (CMYK colors, curve precision, quality).

Send to Cut Lab

Sends the drawing to FFSMC Cut Lab, with its layers, to cut it on the cutting machine: Cut Lab offers the paths to cut layer by layer.

Add the Cut Lab marks...

Adds, on a separate layer, the marks the cutting machine reads to line up with the printed sheet (a black square and two corner brackets). These are the usual registration marks: Cut Lab recognizes them.

Send to Crea Pol Lab

Sends to FFSMC Crea Pol Lab an image of the chosen objects (with a 2 mm margin), or of the whole document if nothing is chosen: Crea Pol Lab finds the letters' font, or makes a font from them in its workshop.

Import a Crea Pol Lab result...

Places on a new layer a drawing exported by Crea Pol Lab (its Exports folder), chosen from the list from newest to oldest, at its real size.

Paste the Crea Pol Lab result

Places on a new layer the drawing that Crea Pol Lab has just copied (Edit › Copy vector). Ctrl+V does the same.

Open an image...

Opens a photo or an image as a new document.

Open a Pulsio Lab document...

Reopens a saved document (.grafusio file), with its whole parametric tree.

Import an image as a layer...

Adds an image to the current document, on a new layer.

Open an SVG...

Opens an SVG drawing (the format every vector drawing program can write) as a new vector document.

Import an SVG as layers...

Adds the contents of an SVG file to the current document, on new vector layers.

Save the Pulsio Lab document

Saves the complete document (.grafusio file): everything stays editable when reopened. If the document already has a file, it is updated without asking; otherwise Pulsio Lab asks where to save it.

Recent documents

In the installed software: the latest Pulsio Lab documents you opened or saved, from newest to oldest. A click on a name reopens the document; if the current document has unsaved changes, Pulsio Lab first asks what to do with them.

Clear the list

Clears the list of recent documents. The documents themselves are not touched.

Save the document as...

Saves the document in a new file: you choose the folder and the name. The open document then takes the file's name, and “Save” writes to it.

Export as PNG

Saves the image as you see it, as a PNG (with transparency).

Export as SVG

Saves the drawing as SVG, readable by other drawing programs and by cutting machines.

Export all variants (PNG)

One PNG image per variant of the document.

Cancel

Goes back one step (Ctrl+Z).

Redo

Redoes the undone step (Ctrl+Y).

Copy the selected actions

Copies the actions chosen in the tree to paste them onto another layer.

Paste the actions onto the active layer

Adds the copied actions to the active layer.

Delete the selected actions...

Removes the actions chosen in the tree, after showing what will change.

Take a snapshot…

Keeps the complete state of the document under a name, so you can come back to it.

Snapshots and saved-aside sequences…

List of snapshots and of the attempts abandoned after going back.

Document trash…

Everything that has been deleted, recoverable as long as the document is open.

Image size…

Enlarges or reduces the whole image. You choose the method: “Automatic” suits almost every case; “Fine enlargement” keeps outlines sharp when enlarging; “Nearest” keeps the big pixels of pixel art. A full-size preview shows the difference.

Canvas size…

Enlarges or reduces the work area without touching the drawing.

Crop…

Keeps only a part of the image.

Rotate 90° clockwise

Rotates the whole image a quarter turn to the right.

Rotate 90° counterclockwise

Rotates the whole image a quarter turn to the left.

Rotate 180°

Flips the whole image upside down.

Flip horizontally

Flips the whole image from left to right.

Flip vertically

Flips the whole image from top to bottom.

New pixel layer

Layer for painting and retouching photos.

New vector layer

Layer for shapes, paths and text, which scale without loss.

Duplicate

Makes a copy (of the layer, or of the chosen objects depending on the menu).

Create a linked copy

Copy of the layer that follows everything you do to the original afterwards.

Merge down

Merges the active layer into the one below.

Move, rotate, scale the layer...

Transforms the whole layer with exact values.

Fill with a gradient...

Covers the pixel layer with a gradient (all kinds of gradients).

Delete the layer...

Removes the layer, after showing what depends on it.

Select all

Selects the whole image. On the keyboard: Ctrl+A, when a pixel layer is active (on a vector layer, Ctrl+A selects the objects).

Deselect

Removes the selection: actions work on the whole image again. On the keyboard: Ctrl+D, when a pixel layer is active.

Fill and stroke...

All the color and outline settings of the chosen objects.

Edit the gradient...

Opens the gradient editor for the chosen object.

Position, size, rotation...

Moves, enlarges, rotates or skews the chosen objects with exact values (in millimeters if you type it: “12 mm”).

Copy objects

Copies the chosen objects (Ctrl+C).

Cut objects

Copies the chosen objects and removes them (Ctrl+X).

Paste objects

Pastes the copied objects, slightly offset (Ctrl+V).

Paste in place

Pastes the copied objects exactly where they came from (Ctrl+Shift+V).

Delete

Removes the chosen objects (Delete).

Group

Gathers the chosen objects into a group, which moves as a block (Ctrl+G).

Ungroup

Undoes the chosen group (Ctrl+Shift+G).

Clipping mask (the top shape cuts)

The topmost shape acts as the cut: the other objects are only seen inside it (Ctrl+7).

Foreground

Places the chosen objects above all the others.

Bring forward one step

Moves the chosen objects up one step.

Send backward one step

Moves the chosen objects down one step.

Background

Places the chosen objects below all the others.

Align left

Aligns the left edges of the chosen objects.

Center horizontally

Aligns the centers of the chosen objects on the same vertical line.

Align right

Aligns the right edges of the chosen objects.

Align top

Aligns the top edges of the chosen objects.

Center vertically

Aligns the centers of the chosen objects on the same horizontal line.

Align bottom

Aligns the bottom edges of the chosen objects.

Center on the image

Places the chosen objects in the center of the image.

Distribute left to right

Spaces the chosen objects evenly from left to right.

Distribute top to bottom

Spaces the chosen objects evenly from top to bottom.

Unite shapes

The chosen shapes become a single one (Ctrl+8).

Subtract the top shape

The top shape cuts its silhouette out of the shapes below.

Subtract from behind

The shapes below cut their silhouette out of the top shape.

Keep what is common (intersection)

Keeps only the part where all the shapes overlap.

Exclude what is common

Keeps everything except the parts where the shapes overlap.

Divide into areas

Cuts the shapes into as many pieces as there are different areas.

Trim (remove hidden parts)

Each shape loses what is hidden by the shapes above it.

Merge areas of the same color

Like trimming, then the areas of the same color are united.

Crop to the top shape

The shapes below are cut to the silhouette of the top shape.

Outlines of the areas

All the areas become simple outlines (strokes), each in the color of its area.

Editable compound shape (union)

Unites the shapes while keeping them separate and editable inside.

Editable compound shape (subtraction)

Cuts out while keeping each shape editable inside.

Path offset (cutting outline, margin)...

Creates an outline at a regular distance from the objects: sticker cut line (0.2 mm), cutting margin, border.

Outline converted to a surface

The stroke becomes a solid shape of the same thickness.

Convert to paths

Turns shapes and text into paths editable point by point (Ctrl+Shift+O).

Simplify...

Removes unnecessary points while keeping the shape.

Smooth...

Rounds off the corners of the selection, fills in small holes and removes small spikes.

Round the corners...

Rounds the corners of the chosen shapes, or only of the points chosen with direct selection.

Reverse the path direction

The path is followed in the other direction (the arrows swap ends).

Close the path

Joins the last point to the first: the path becomes a closed shape that can be filled.

Open the path

Removes the segment that joins the last point to the first.

Join paths

Joins the ends of two open paths, or closes a single path (Ctrl+Shift+J).

Transform and repeat...

Movement, rotation, enlargement... with as many copies as you want, each one transformed from the previous one.

Repeat in a grid...

Copies arranged in rows and columns.

Repeat in a circle...

Copies arranged in a circle, like a rosette.

Mirror symmetry...

Adds the mirror copy of the chosen objects.

Shape blend (steps between two objects)...

Creates intermediate steps between two objects.

Distort (arc, flag, wave...)...

Ready-made distortions: arc, arch, bulge, flag, wave, fish, rise, squeeze, inflate, twist.

Roughen, zigzag...

Irregular, zigzag, contracted or expanded edge.

Spiral...

Adds an adjustable spiral.

Polygon...

Adds an adjustable polygon (number of sides, rotation, rounding).

Star...

Adds an adjustable star (number of points, depth, rounding).

Dimension (measurement)...

Adds a dimension that shows the measured length.

Place an image in the drawing...

Places an image in the vector layer, among the shapes.

Measure (length and area)

Gives the length of the chosen paths (perimeter) and their area, in millimeters.

Hide objects

Hides the chosen objects without deleting them.

Lock objects

Prevents the objects from being picked with the mouse (they stay visible).

Show all and unlock

Brings back and unlocks all the objects of the layer.

New text...

Adds a text and opens its settings so you can type it.

Text on the selected path...

Writes along the chosen path.

Vectorize the text (letter outlines)

The text becomes shapes: essential for cutting and for sending a file without the font.

Use all the computer's fonts

Offers all the fonts installed on the computer. The installed software reads them on its own at startup: this line therefore does not appear there.

Add a font from a file…

Uses a font file (.ttf, .otf) that is not installed.

Fonts from Crea Pol Lab

Offers in the font list all those you made with Crea Pol Lab (Documents › FFSMC Crea Pol Lab › Fonts folder). Pulsio Lab has you choose this folder just once, then remembers it.

Brightness and contrast…

Opens the adjustment window and applies brightness and contrast to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Hue and saturation…

Opens the adjustment window and applies hue and saturation to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Black and white…

Opens the adjustment window and applies the black and white conversion to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Negative

Inverts the colors of the layer.

Gaussian blur…

Softens the layer.

Grain…

Adds grain.

Drop shadow…

Drop shadow under the object, sharp or soft. It stays vector artwork: it is written as is into the files.

Document values...

Named values (margin, light...) that you type into the settings; changing them updates everything.

Document variants...

Other versions of the same creation (colors, settings, hidden layers) in the same file.

New variant...

Creates a variant: what you change afterwards only affects it.

Save the selection as a script...

Keeps the chosen actions from the tree to replay them on other layers or documents.

Scripts...

List of recorded scripts, to apply to the active layer.

Show the actions to review

Shows in the tree the orange actions, which can no longer be applied.

Fit to window

Shows the whole image in the window (Ctrl+0).

Rotate the view by 15°

Rotates the view (not the image) to draw more comfortably (R).

Straighten the view

Puts the view back the right way up.

Grid

Shows a grid; with snapping, objects stick to it.

Snapping

Objects and points snap to the edges, centers and points of other objects, and to the edges of the image. Pink guides show it.

Location

Shows in the tree all the actions that touched the clicked point.

Actual size (100 %)

One pixel of the image for one pixel of the screen (Ctrl+1).

Convert this layer to pixels

The vector layer becomes a pixel layer.

Convert to pixels

Changes the vector layer into a pixel image. The conversion is a tree action: by deleting it, you get the vector drawing back. To keep the drawing editable, prefer “Linked pixel copy”.

Rename...

Changes the name of this item in the library.

Create a linked copy (it follows this layer)

Copy of the layer that follows everything you do to the original afterwards.

Hide

Hides the layer.

Show

Shows the layer.

Lock

Prevents the layer from being modified.

Unlock

Allows the layer to be modified again.

Lock transparency

The brush only paints where there is already something.

Release transparency

The brush paints everywhere again.

Clip to the layer below

The layer only shows inside what the layer below contains.

Remove clipping

The layer shows everywhere again.

Add a mask

Adds a white mask: you then paint in black to hide.

Mask from a layer...

Creates the mask from a layer.

Paint on the mask

The brush paints on the mask: black hides, white shows.

Paint on the layer

The brush paints on the layer itself again.

Disable the mask

The mask no longer acts, without being deleted.

Re-enable the mask

The mask acts again.

Apply the mask to the pixels

The mask is applied once and for all, then removed.

Delete the mask...

Removes the mask and the strokes painted on it.

Move up

Moves the layer up one step.

Move down

Moves the layer down one step.

Edit the settings...

Reopens the action's settings, with the preview and the before/after slider.

Compare before/after

Slider over the image: on the left without the action, on the right with it.

Compare before/after this session

Slider over the image: on the left without this painting session, on the right with it.

Compare the image without this theme

Slider over the image: on the left without all the actions of this theme.

Move up one step

Moves the object forward one step.

Move down one step

Moves the object back one step.

Paste at the end of this layer

Adds the copied actions at the end of this layer.

Copy the session

Copies all the strokes of the painting session.

Save as a script...

Keeps these actions to replay them elsewhere.

Freeze the layer up to this action...

Replaces the actions up to here with a single image: lighter, but less editable.

Freeze the layer up to the end of this session...

Replaces the actions up to the end of the session with a single image.

Unfreeze: recover the original actions...

Puts back the actions that had been frozen.

Show only this theme in the tree

The tree now only shows this theme.

Delete the whole session...

Removes all the strokes of this painting session.

Delete all the actions of this theme...

Removes all the actions of this theme on this layer.

See the problem and the solutions...

Explains why the action can no longer be applied and offers ways to repair it.

This linked action is behind its model...

Explains what the linked action no longer follows, and offers to link it again.

Copy, paste, duplicate

Copy, cut, paste (also in place) and duplicate the chosen objects.

Layout

The stacking order of the chosen objects: in front, behind, one step.

Align and distribute

Align the chosen objects with each other or with the image, and space them evenly.

Combine shapes

Unite, subtract, keep the common part, divide, trim... the chosen shapes.

Paths

Work on paths: outline to surface, conversion, simplification, smoothing, rounding, direction, closing, joining.

Repeat

Transformed copies, repeats in a grid, in a circle, mirrored, and steps between two objects.

Distort

All the distortions: envelopes, mesh, perspective, roughen, zigzag, twist, liquify, pattern along a path.

Add

Spiral, polygon, star, dimension or image, with their settings.

User guide

Opens the complete Pulsio Lab user guide (F1 opens it directly at the entry for whatever you are pointing at).

Help for the active tool

Opens the user guide at the entry for the current tool.

Keyboard shortcuts

The list of all keyboard shortcuts.

About Pulsio Lab...

Shows the program's name, its motto, its version number and its copyright.

Compare with the original image

Shows the before / after slider between the document as it was when opened (on the left) and its current state (on the right). Drag the handle to go from one to the other. Esc or a click on the image closes the comparison.

Compare with the previous step

Shows the before / after slider between the image just before the last change (on the left) and the current image (on the right). The backslash key does the same.

Compare two variants...

Shows the before / after slider between two variants of the document: one on the left, the other on the right. At least two variants are needed (Parametric › New variant).

Show the before/after slider after every command

Brings back the before / after slider that appears by itself after a menu command that changes the image (Negative, alignment, library style...).

Stop showing the slider after every command

After a menu command that changes the image, the before / after slider appears by itself. This line turns it off. Adjustment windows keep their slider.

Compare the current image with this step

Shows the before / after slider between the image at the step chosen in the history (on the left) and the current image (on the right).

New...

Creates a document at the size you want: ready-made paper, photo or screen formats, or a free size in millimeters, centimeters, inches, typographic points or pixels. You also choose the resolution and the background. Your own formats are saved and come back at the top of the list.

Levels...

Opens the adjustment window and applies levels to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Curves...

Opens the adjustment window and applies curves to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Exposure...

Opens the adjustment window and applies exposure to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Shadows and highlights...

Opens the adjustment window and applies shadows and highlights to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Temperature and tint...

Opens the adjustment window and applies temperature and tint to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Vibrance...

Opens the adjustment window and applies vibrance to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Color balance...

Opens the adjustment window and applies the color balance to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Selective correction...

Opens the adjustment window and applies the selective correction to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Photo filter...

Opens the adjustment window and applies the photo filter to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Channel mixer...

Opens the adjustment window and applies the channel mixer to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Color matching...

Gives this layer the color mood of another layer (so a pasted element fits the scene).

Sepia...

Opens the adjustment window and applies the sepia to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Split toning...

Tints the highlights one color and the shadows another.

Gradient map...

Opens the adjustment window and applies the gradient map to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Posterize...

Opens the adjustment window and applies posterize to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off.

To make it act on all the layers below, use Layer › New adjustment layer instead.

Threshold…

Opens the adjustment window and applies the threshold to the layer chosen in the layers list. The adjustment becomes an action in the tree: a double-click reopens it, the eye turns it off. To make it act on all the layers below, use Layer › New adjustment layer instead.

Blur

All the blurs: soft, motion, lens, or edge-preserving.

Sharpness

To make an image sharper or more “present”.

Noise

To remove the grain of a photo taken in the dark, dust, or on the contrary to add grain.

Distortion

To straighten (perspective, lens) or distort the image (swirl, sphere, waves).

Style

To turn a photo into a painting, a drawing, a printing screen…

Rendering

To make a material from scratch (clouds) or a shadow.

Motion blur…

Blur in a single direction: gives an impression of speed.

Radial blur…

Blur that starts from the center (zoom effect) or that spins around it (rotation effect).

Lens blur…

The blur of a real camera: bright points become small light discs.

Surface blur…

Smooths surfaces (skin, sky, wall) without touching the edges.

Miniature effect…

A sharp band, the rest blurred: a landscape or a street takes on the look of a scale model.

Sharpening...

The reference sharpening setting: strengthens the edges.

Lightness...

Gives relief and presence by strengthening the contrast of details, without hardening the edges.

High pass...

Keeps only the fine details on a gray background. Used, with the Overlay blend mode, for fine sharpening.

Noise reduction...

Removes the grain and small color spots from photos taken in low light.

Median (dust)...

Makes dust and small isolated dots disappear.

Lens distortion...

Corrects straight lines that the lens has curved (barrel or pincushion).

Swirl...

Spins the image around a center.

Spherize and pinch...

Bulges the image as if on a ball, or pinches it toward the center.

Waves...

Makes the image wavy.

Polar coordinates...

Wraps the image into a circle (a strip becomes a disc), or the reverse.

Oil painting...

Replaces details with flat touches of color, as with a brush.

Pencil drawing...

Keeps only the lines, like a black pencil or colored pencil drawing.

Outlines...

Traces the outlines of the image.

Emboss...

Gives the look of a relief pressed into paper or metal.

Halftone...

Turns the image into ink dots, as in a newspaper or a poster.

Mosaic...

The image becomes a mosaic of square or hexagonal tiles, or in irregular opus, separated by joints. Each tile takes the color of the image under it.

Glow...

Makes the light parts glow.

Vignette...

Darkens or lightens the edges to draw the eye to the center.

Color fringes...

Shifts red and blue toward the edges: removes a lens's fringes, or adds some for effect.

Clouds...

Paints a cloudy sky, or a cloudy texture in two colors of your choice.

Correct the perspective...

Straightens a photo taken at an angle: a building that seems to fall backwards, a picture or document photographed from the side. Automatic, by guides drawn on the photo, or with the sliders.

Photo development...

All of a photo's adjustments in a single window: light, colors, curve, sharpness, grain... The development remains a single line in the tree, which you reopen whenever you want.

Presets...

Opens the preset library: ready-made looks (portrait, landscape, black and white, cinema...) and those you import (.xmp, .lrtemplate files and others). One click applies them.

Color table (LUT)...

Applies a color table (.cube, .3dl or HaldCLUT image file), like those used in film and video.

Copy the development

Keeps in memory the development settings of the active photo (layer), to paste them on another photo, even in another document.

Paste the development

Pastes onto the active photo the settings copied from another photo. If the photo already has a development, it is replaced. An “Undo” puts everything back as before.

Paste partially...

Like “Paste the development”, but you choose the parts to paste: only the light, or only the colors, for example. The rest of the photo doesn't change.

Library...

Opens the library: your colors, gradients, patterns, shapes, settings, scripts and styles, and everything you bring in from your other programs. One click on an item applies it.

Fill with a pattern...

Opens the library at the Patterns tab: click a pattern to cover the layer with it, then adjust its size, angle and opacity.

Layer stroke...

Outlines everything painted on the layer with a colored line (a text, a cut-out subject, a sticker).

Apply

Applies this item, like a click on it.

Use for the stroke

Gives this color to the outline of the chosen objects, or to the next strokes (like Shift + click).

Copy the color code

Copies the color code (for example #3D8BFD) so you can paste it elsewhere.

Fill the layer with this gradient...

Covers the current pixel layer with this gradient, with its adjustment window.

Extract swatches from this pattern

Picks out the twelve main colors of the pattern and stores them in the Colors tab.

See the details...

Shows the actions this element adds to the layer, and what could not be carried over from the original file.

Make a favorite

Marks this element with a star: the library's ★ button shows only favorites.

Remove from favorites

Removes the star from this item.

File in another folder...

Moves this item to another folder of the library, or to a new folder.

Delete from the library...

Removes this element from the library. Documents that already use it do not change.

Save this folder as an .ase swatch file

Writes the colors of this folder into an .ase swatch file, the exchange format read by most drawing, photo editing and layout programs.

Save this folder as a .gpl palette

Writes the colors of this folder into a .gpl palette, a simple text format read by many free drawing and photo editing programs.

Rename the folder...

Changes the name of this folder.

Delete the folder...

Removes this folder and everything it contains from the library.

Vectorize the image...

Turns the chosen layer's image into a vector drawing: shapes with sharp outlines, which can be enlarged without loss, recolored and edited point by point. The original image stays intact, hidden behind. The settings can be reopened at any time.

Choose a font...

Shows all your fonts written with your own text, as a list or a grid. Move the mouse over a font: the document's text takes it at once, just to see. Click: it is applied. Search by name, sort by style and weight, favorites, collections, side-by-side comparison.

Character map...

All of a font's characters, arranged by family: accented letters, punctuation, symbols, arrows, ornaments. A click inserts the character into the text you are writing, or copies it.

Identify a font...

Frame a word on the image: Pulsio Lab compares its letters with all the fonts it knows and suggests the most similar, with a similarity score and an overlay to judge.

Manage my fonts...

The computer's fonts, those you add by file or by folder, those from Crea Pol Lab, your collections. Added fonts are remembered from one session to the next.

Create a logo...

A five-step assistant for making a logo: from nothing (name, slogan, initials, colors, six mockups), or from an image (photo, saved image, scanned drawing). The logo is placed as layers and tree actions: you can reopen and adjust it. An image taken from the Internet belongs to its author: it is only a starting point, the logo must become your own.

Save the logo...

Saves the logo placed in the document: PNG images with a transparent background in several sizes, and vector files (SVG and PDF) for the printer. Everything is stored in a single compressed folder.

Prepare for the laser...

Separates the drawing into material layers for a laser cutter: one layer per color, each in the material of your choice (acrylic, wood, cardboard...). The plates stack up or interlock. If the document already has a laser project, its settings reopen.

New laser project from the drawing...

Creates one more laser project from the visible layers: useful for preparing the same drawing in two ways (stacked and interlocked, for example).

Cut (red line)

The chosen objects will be cut: the beam passes through the material following their outline. They get a thin red stroke, with no fill: this is the color that machine software recognizes.

Mark (blue line)

The chosen objects will be marked: the beam traces their outline on the surface, without cutting through (a fold, a registration mark, a line drawing). They get a thin blue stroke.

Engrave (black surface)

The chosen objects will be engraved: their whole surface is filled by the back-and-forth of the beam. They get a black fill.

Tabs and cut compensation...

Cut with tabs: small bridges of material that hold the piece in the plate (it doesn't fall or tilt under the beam). Also sets the direction of kerf compensation.

Engraving test chart...

Makes a small grid of ten squares, increasingly loaded with laser, to engrave on an offcut of your material. It is used to tune Pulsio Lab to your machine.

Set from my test chart...

After engraving the test board, say which square is the lightest visible and which is already the darkest: your photos will then be adjusted for your machine and this material.

Engrave a photo...

Prepares the layer's photo for laser engraving: size in millimeters, fineness, contrast suited to the material, then conversion into black and white dots that the machine can engrave. The preview shows the result on the material.

Hardware and holes...

Opens the library of drill holes and ready-to-place pieces: screw holes, nut and magnet recesses, hangers, cable passages, feet, flexible hinge, tabs. Each piece stays adjustable afterwards.

Finger-joint box...

Draws all the faces of a box, flat, with their notches: give the width, depth, height and the thickness of the material.

Export for the laser...

Arranges the pieces on your plates and writes the files for the machine: one file per material in SVG, DXF and PDF, the assembly sheet, and if you want the G-code for a diode engraver. Everything arrives in a single compressed folder.

Materials and machines...

The library of materials (acrylics, woods, cardboard, leather...), with for each machine the kerf width and starting settings. You note your own values there and add your materials.

Check before cutting...

Examines all the laser work in the document and flags what would ruin the cut: parts that are too thin, tiny pieces, pieces that will fall out, duplicate or unclosed paths. Each flaw is shown in red on the drawing, with a one-click fix.

Color picker...

Opens the color workshop on the picker: the square, the wheel, the sliders, the code, the name, the eyedropper. It stays open while you draw.

Swatch sets...

Opens the color workshop at the swatch sets: those supplied with the software and your own. You can create, sort, rename, import and export there.

Harmonies...

Finds colors that go well together starting from one color: complementary, analogous, triad, square, rectangle, or a single hue lighter or darker.

Blends and shades...

Blends two colors, makes a sequence of colors between them, or a series of shades, tints and tones from one color.

Palette from the image...

Picks the document's main colors (from 2 to 32, your choice) and stores them in a new swatch set.

Contrast between two colors...

Says whether text of one color reads well on a background of another color. Gives the contrast ratio as a number and can lighten or darken the text so that it reads.

Color vision...

Shows the document, and your colors, as seen by people who can't distinguish red, green or blue. A simulation, to check that your work stays readable.

Print check...

Spots the colors a print shop will have trouble reproducing (electric blues, fluorescent greens, too much ink). An indication, not a guarantee.

Recolor the active layer...

Replaces colors with others on the active layer, pixels or vector. The result is an action you can reopen, adjust, hide or delete.

Recolor the whole document...

Replaces colors with others on all visible layers at once. Each layer gets its own Recolor action, which you can adjust afterwards.

Add a Recolor action...

Adds a Recolor action to the active layer and directly opens its settings with the before and after preview.

Eyedropper: foreground color

Pick a color anywhere in the image, with a magnifier that follows the mouse. A click keeps it as the foreground color, Esc cancels. Shift + I does the same from the keyboard.

Eyedropper: background color

Like the eyedropper, but the color taken becomes the background color.

Swap foreground and background

Puts the background color in place of the brush color, and vice versa. X key (or Shift + X when X is already used by a tool).

Clear the recent colors

Clears the list of colors you have used recently. Your swatch sets do not change.

Show or collapse the Colors panel

Shows or collapses, in the right column, the small color panel: recent colors and a swatch set.

Use as foreground color

This color becomes the one of the brush and of the fills.

Use as background color

This color becomes the background color.

Add to the chosen swatches

Stores this color in the chosen swatch set. If that swatch set comes with the software, it goes into “My colors”.

Rename this color…

Gives a name to this color of the swatches (“Shutter blue”, for example).

Replace with the foreground color

Changes this swatch: it takes the foreground color.

Remove this color

Removes this color from the swatches. Drawings that use it do not change.

New swatches…

Creates a swatch set that first contains the foreground color. Then drag other colors into it.

New swatches with the recent colors

Keeps in a swatch set the colors you used recently.

Duplicate these swatches

Makes an editable copy of the chosen swatches, even if they come with the software.

Rename these swatches…

Changes the name of your swatches.

Delete these swatches…

Deletes your swatch set and its colors, after confirmation. Remember to export it first if you want to keep it.

Sort these swatches

Arranges the colors of the swatches by hue, by brightness or by name.

By hue

The colors follow one another like in the rainbow, grays first.

By brightness

From the darkest to the lightest.

By name

In alphabetical order of the names.

Import a color file…

Reads a swatch set file (.gpl, .ase, .aco, .act, .acb, .csv, .soc, .kpl, or an image) and makes your own swatch set from it.

Export these swatches

Writes the swatch set to a file (.gpl, .ase, .aco, .act or .csv) to share or keep it.

Choose a brush…

Opens the list of brushes, arranged by family, with a preview of each stroke. Click a brush to pick it.

Adjust the current brush…

Opens all the brush settings: tip, spacing, stylus dynamics, scatter, paper texture, dual tip, wet paint, airbrush.

Save the current brush…

Keeps the brush as it is set, in the “My brushes” family, so you can find it later.

Import brushes…

Adds brushes to “My brushes” from a .pinceaux file of this software, a .gbr tip file or an image (black paints, or its transparency).

Export my brushes…

Saves all your brushes in a .pinceaux file, to copy them to another computer or share them.

Graphics tablet…

Shows what your stylus sends (pressure, tilt, rotation, buttons) and adjusts the pressure curve, smoothing and what the button and the back of the stylus do.

Symmetry: none

The stroke is not repeated.

Symmetry: vertical mirror

Each stroke is repeated on the other side of a vertical line, as in a mirror.

Symmetry: horizontal mirror

Each stroke is repeated on the other side of a horizontal line.

Symmetry: four quadrants

Each stroke is repeated in the four quadrants of the image.

Symmetry: rosette

Each stroke is repeated while rotating around the center: a rosette pattern. The number of branches is set in the options bar.

Symmetry: kaleidoscope

Like the rosette, with a mirror between each branch.

Symmetry center in the middle

Puts the center of the symmetries back in the middle of the image. To move it, drag the yellow dot on the image.

Guide: none

The stroke is free.

Guide: ruler

The stroke is held along a ruler. Move the two handles to orient it. A stroke that starts far from the ruler stays free.

Guide: ellipse

The stroke follows an ellipse: handy for wheels, plates, orbits. Three handles set the center, the width and the height.

Guide: perspective

The stroke follows a line that starts from a vanishing point: for drawing streets, rooms, buildings. Move the vanishing points with the handles.

Guide: curve

The stroke follows a curve, as with a draftsman's French curve. Three handles set its two ends and its curvature.

Use this engine for Brush (B) and Eraser (E)

Also runs the original Brush and Eraser through this brush engine: same brushes, same stroke quality. Choose the command again to go back to the simple engine.

Paint with a pattern...

Opens the panel where you choose a pattern to paint with: the brush, pencil, airbrush and eraser then paint with the pattern instead of a solid color. You adjust the size, rotation, opacity and the way the pattern is placed.

Choose a pattern to paint with...

Opens the list of patterns: geometric, nature, textiles, camouflage, papers, screens, kids, celebrations, and your own patterns. A click on a thumbnail takes the pattern for painting.

Fill the layer with a pattern...

Covers the whole active layer with a pattern, or only what is already painted on it. You adjust the size, rotation, offset, mirror, opacity and a fade. The before / after slider shows the effect right away.

Pattern background on the layer (grid, staggered, rosette...)...

Places copies of the pattern on the active layer: in a grid, bricks, mirror, pinwheel, waves, random, rosette, kaleidoscope, spiral or along a path. You adjust the spacing, margins, a little randomness and a gradient of size or color.

Pattern paint bucket

Chooses the tool that fills with a pattern the area of the same color around the point where you click, on a pixel layer. The pattern is the one chosen for painting.

Page background...

An assistant that prepares a page background: you choose the pattern, the format (A4, square, banner, screen, book cover, sticker sheet) and the background is placed on a layer under all the others.

Paint test chart…

Prepares a sheet for trying out your paints: squares of colors and grays, strokes of several thicknesses, hatching and dots.

Technical drawing with frame and title block…

Prepares a technical drawing sheet: a double frame, marks at the top and on the side, and a title block at the bottom right where you write the title and the draftsperson's name.

Set the active layer as a pattern…

Turns what the active layer contains into a pattern. You see the result repeated nine times, you can erase the seams, then store it in “My patterns” or paint with it.

Set the selection as a pattern…

Turns the selected part of the image into a pattern, all visible layers included.

Set the vector object as a pattern…

Turns the selected vector object (or objects) into a pattern.

Take a piece of the image as a pattern…

Takes a rectangle of the image, whose position and size you give in points, and makes it a pattern. Handy for keeping a piece of fabric or wall taken from a photo.

Make a pattern repeatable…

Erases the seams of a pattern: the edges are blended into one another so that, repeated, the pattern no longer shows a join line. Choose the amount of blending by watching the preview.

Pattern editor (draw a tile)…

A small sheet on which you draw a pattern yourself. What goes past one side comes back on the other, and the preview shows the pattern repeated nine times while you draw.

Create a generated pattern…

Makes a pattern with the software: polka dots, stripes, gingham, plaid, checkerboard, diamonds, hexagons, scales, waves, camouflage, wood, lace, screens… You adjust the colors and every detail while seeing the repeated result.

Pattern from a text or a logo…

Makes a pattern with words (“Happy birthday”...) or with the logo of the active layer, laid out in a staggered arrangement like wrapping paper.

Relief or shine from a pattern...

Uses a pattern as the relief shape of a material (metal, plastic, enamel...): a relief layer is created, then the material window opens.

Import patterns...

Adds patterns to “My patterns” from images (PNG, JPEG, WebP, GIF, BMP), .pat files or a .motifs file saved with this software.

Export My patterns...

Saves all the patterns in “My patterns” in a single .motifs file, to keep them, copy them to another computer or give them away.

Open the pattern library

Opens the software's library at the Patterns tab, with all the supplied patterns and your own.

Show rulers

Shows or hides the graduated rulers at the top and left of the image (Ctrl+R). They follow the zoom and give the real dimensions: a right click on a ruler changes the unit.

Hide rulers

Hides the graduated rulers (Ctrl+R). Nothing changes in the image or in the guides.

Ruler unit

Chooses the rulers' unit: pixels, millimeters, centimeters, inches or points. The unit proposed at the start depends on the document's resolution: millimeters for a page to print, pixels for a screen image.

Put the zero back at the top left

Puts the rulers' zero back in the top-left corner of the image. To move it elsewhere, drag the small square at the corner of the two rulers.

Show guides

Shows or hides all the guides, those helper lines that are not part of the image (Ctrl+;).

Hide guides

Hides all the guides without deleting them (Ctrl+;). Handy to see the image without the lines.

Lock guides

Prevents moving the guides by mistake. They stay visible and keep snapping.

Unlock guides

Allows moving and deleting the guides again.

Snap to guides

Objects, the shapes you draw, selections and transformations snap to the guides when you get close to them.

Stop snapping to guides

The guides stay displayed but no longer attract anything.

New guide...

Places a guide at an exact position: you choose the direction and type the measurement, in millimeters, points, pixels or percent of the page.

New guide layout...

Places a grid of guides in one go: a number of columns and rows, with the space between them and margins. Handy for a layout. A preview is shown before you confirm.

Guide color...

Changes the color of the guides so they show up well on your image.

Clear all guides...

Deletes all the guides in the document, after confirmation. The image is not touched.

Smart guides

While you move or draw, lines appear when the object aligns with another or with the page, with the distances and dimensions next to the cursor. This line turns them off or back on (Ctrl+U).

Turn off smart guides

Turns off the alignment lines and measurements that appear during a gesture (Ctrl+U).

Turn smart guides back on

Turns the alignment lines and measurements back on during a gesture (Ctrl+U).

Adjust smart guides

Chooses what is displayed during a gesture: alignment lines, distances, equal distances, dimensions, angles.

Close

Closes this document. If it has been modified, you are first asked whether you want to save it.

Close the document

Closes the active tab's document. If it was modified, you are first asked whether you want to save it (Ctrl+W).

Next document

Goes to the tab on the right (Ctrl+Tab).

Previous document

Goes to the tab on the left (Ctrl+Shift+Tab).

Close the other tabs

Closes all the documents except this one, first asking about those that are not saved.

Duplicate in a new tab

Creates a copy of this document in a new tab: you can try things out safely on the copy.

View side by side with the active document

Shows this document on the right, next to the one you are working on. You can move and enlarge it; a click on “Work on this one” makes it the active document.

Send to a new window

Opens a copy of this document in a new software window (handy for a second screen), then closes the tab. Available in the installed software.

Show document tabs

Shows the tab bar, one tab per open document.

Hide document tabs

Hides the tab bar. The documents stay open: Ctrl+Tab lets you switch from one to another.

Close the side-by-side view

Closes the second document displayed beside the first. It stays open in its tab.

Search for a command...

Opens search: type a few letters (“blur”, “crop”, “rulers”) and choose from the list what you want to launch (Ctrl+Shift+P). It finds menus, tools, actions, settings and help pages.

Zoom

Everything that changes the image's magnification: ready-made values, fill the window, zoom to selection, real size when printed, mini map.

Expand

Goes to the next magnification (Ctrl++).

Contract

Goes to the previous magnification (Ctrl+-).

Fill the window

Enlarges the image until it fills the whole window (the edges may extend beyond).

Window width

Enlarges the image so that it takes the whole width of the window.

Zoom to selection

Enlarges the image so that the chosen objects fill the window.

Real size when printing

Shows the image at its real size on paper: one centimeter on screen equals one printed centimeter. This depends on the document's resolution and on the screen's (adjustable).

Screen resolution...

For the real size to be right: hold a ruler against the screen and adjust until the bar measures 10 centimeters.

Show the mini map

Shows the image small at the bottom right, with a red frame showing what you see.

Hide the mini map

Hides the navigation mini map.

Hide the pixel grid

Removes the fine grid that separates the pixels when you zoom in a lot.

Show the pixel grid (beyond 800%)

When you zoom to 800% or more, draws a fine grid between the pixels so you can see them one by one.

Mirror view

Flips the display from left to right, without touching the image. Handy to see a drawing with fresh eyes and spot what is crooked.

Stop the mirror view

Puts the display back the right way round.

Rotate the view...

Opens a small window to rotate the display: a slider, the exact angle, buttons. The image is not modified, only the point of view changes.

Outline mode

Shows the vector drawing as simple thin lines, without colors, to see all the paths, even those hidden behind others (Ctrl+Alt+Y).

Leave outline mode

Goes back to the normal color display (Ctrl+Alt+Y).

Info panel

Opens or closes the Info panel.

Show the Info panel

Opens the Info panel: pointer position, color under the pointer, size of what is chosen.

Hide the Info panel

Closes the Info panel.

Notes

Small written notes placed on the image, so you forget nothing. They are kept with the document but never printed.

Add a note

Places a new note in the middle of what you see, ready to write.

Hide the notes

Hides all the notes of the document without deleting them.

Show the notes

Makes the notes of the document reappear.

Reference images

Opens or closes the reference photos panel: models kept in sight, without adding them to the document.

Hide the reference images

Closes the reference images panel.

Light table

Shows the reference photo in transparency over the drawing, to trace or compare.

Stop the light table

Removes the photo in transparency.

Permanent histogram

Opens the Histogram panel: the distribution of the image's tones, always visible while you correct.

Hide the histogram

Closes the Histogram panel.

Accessibility...

High contrast, text size, reduced motion: so that the software is comfortable to read and use.

New from a template...

Your templates (in folders, with their preview) and the supplied templates (cards, pages, posters, screen formats). The document created is always a copy: the template is never changed.

Home page...

Opens the start page: search for a command, new document, open, templates, recent documents, lessons.

Lessons...

Opens the guide and its step-by-step tours.

Erase all the notes...

Deletes all the notes of the document, after confirmation. The image is not touched.

Remove an element...

Opens the removal window: draw on the small photo what should disappear, the gap is filled from what surrounds it. The before / after slider is on the image.

Erase a grid, a mesh or a net...

Finds the regular lines of a grid, a wire fence or a net (and their shadows) and erases them. Works well on straight lines with enough contrast; not on lines with no contrast or very curved ones.

Erase wires, cables or bars...

Finds thin, long lines, straight or slightly curved (electric wires, cables, isolated bars) and erases them.

Remove dust and scratches from a scan...

Finds dust and scratches on a scan or an old photo and erases them, with a preview of what is found.

Fix red eye...

Finds the red pupils caused by the flash and turns them back into dark pupils.

Enhance faces...

Looks for faces and suggests portrait improvements, one per slider, which you keep or not.

Tool: object removal

Picks the removal tool: draw what is to disappear directly on the image.

Tool: clone stamp

Picks the stamp tool: Alt + click for the source, then paint.

Tool: healing brush

Takes the healing tool: Alt + click for the source, then paint; the copy takes on the light of the spot.

Tool: spot healing brush

Picks the spot tool: one click on each spot.

Tool: lighten or darken

Picks the tool that lightens (or darkens with Alt) under the brush.

Tool: whiter teeth

Picks the tool that whitens the teeth you paint over.

Before / after of the last retouch

Shows the before / after slider of the last edit made with a tool: on the left the image without it, on the right with it. A click on the image closes the slider.

Adjust the last retouch...

Reopens the settings window of the last retouch: size, strength, source, everything can still change.

Retouch: remove an element...

Opens the element removal window, with the before / after slider.

Retouch: set the stamp source here

Puts the stamp source where you right-clicked.

Retouch: before / after of the last retouch

Shows the before / after slider of the last retouch.

Clean up: descreen a scan...

Erases the screen pattern of printed and scanned images (the grid of dots or lines) and reduces paper noise. The software finds the regular pattern by itself.

Clean up: compression artifacts...

Softens small squares and halos in an over-compressed photo, without flattening the details.

Clean up: color fringes...

Removes the red, green or purple fringes that border high-contrast outlines (branches against the sky, window edges).

Restore an old photo...

Measures the photo (haze, contrast, faded colors, dust) and sets the restoration sliders; you stay in control of each one.

Straighten with a ruler...

Straightens the horizon or a vertical: draw a line along what must be straight, or let the software look for it.

Content-aware scaling...

Changes the shape of the image by squeezing the calm areas (sky, wall) and protecting the important people and objects you designate.

Enlarge the work area to fill afterwards...

Enlarges the work area; the empty edges are then filled with “Fill the empty edges...”.

Fill the empty edges...

Invents the continuation of an image from the neighboring material: edges left empty by a straightening or an enlarged work area.

Body retouching: liquify...

Pushes, bloats, pinches or twirls the material where you touch. Each gesture stays adjustable.

Face retouching: shape...

Adjusts the smile, eyes, jaw, chin, nose and width of the face, with small sliders, all at zero to start.

Piece...

Circle a flaw: a good piece taken from nearby replaces it, matching the surrounding light.

Move an object...

Circle an object and say where it goes: the background is rebuilt where it was.

Seamless cloning...

Copies a piece from one place to another and erases the join: the copy's colors match those around it.

Perspective cloning...

Copies a piece of a wall or floor while distorting it so it follows the perspective of where it lands.

Suggested distracting objects...

The software proposes spots or objects that stand out from the background; you tick those to remove. It doesn't know what an object is: it shows what sticks out, you decide.

Replace the sky...

Detects the sky, replaces it with another (blue sky, sunset, starry night or an image of your own) and matches the landscape's light.

Depth of field...

Blurs the background like a large lens: touch what must stay sharp. A map lets you see what will be blurred.

Colorize a black-and-white photo...

Adds color to a black-and-white photo: you place dabs, and they spread out to the outlines.

Painting style...

Turns the photo into an oil painting, watercolor, pointillism, pencil drawing, comic book or mosaic; the colors of another image can be borrowed.

Combine photos (alignment, panorama...)...

Combines several photos of the same scene: average (less noise), median (passers-by disappear), extended focus, HDR merge or panorama. The photos are aligned first.

HDR merge (several exposures)...

Combines the same scene photographed several times, lighter and darker: each part of the image is taken from the photo where it is best exposed. The photos are aligned first.

Tool: liquify

Push the material with the tip of the stylus or your finger. Key & on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Tool: colorize

Lay touches of color on a black and white photo. Key £ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Tool: patch

Circle a flaw to replace it with a good piece. Key µ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Tool: move an object

Circle an object to move it; the background is rebuilt. Key ¤ on a French PC keyboard; on another keyboard, give it a key in Preferences › Keyboard shortcuts.

Reselect

Restores the last selection that was removed.

Invert selection

Selects everything that was not selected, and leaves out what was.

Select subject

Looks for the image's subject and chooses it. This works when the background is plain or nearly plain (studio, product, portrait against a plain wall). On a busy background, the software says so: you then need to choose the subject with quick selection or the lasso.

Color range

Switches to the “By color” magic wand: one click chooses all the points of that color in the image.

Extend to similar colors…

Adds to the selection all the points of the image whose color resembles what is already chosen.

Feather…

Softens the selection edge: the effect fades out gradually instead of stopping abruptly.

Border…

Replaces the selection with a band that follows its edge.

Transform selection

Moves, enlarges, shrinks or rotates the selection outline, without touching the image's pixels. Enter confirms, Esc abandons.

Position and size of the selection...

To give the selection an exact position, size and rotation, in numbers.

Refine edge...

Opens the window that refines the selection's edge: hair, fur, mesh. You see the result on a checkerboard, black, white or your other layers.

Quick mask

Shows the selection as a colored veil over everything that isn't chosen. Handy for spotting misses. Shift+Q turns it on and off.

Selection from the layer's transparency

Chooses what is opaque in the active layer. The submenu says how to combine it with the current selection.

Selection from the layer's mask

Chooses what the mask of the active layer lets show. The submenu says how to combine it with the current selection.

Selection from the chosen vector objects

Selects the area of the currently chosen vector objects (Selection tool). The submenu says how to combine it with the current selection.

Replace selection

The new selection replaces the old one.

Add to selection

The new selection is added to the old one.

Subtract from selection

The new selection is removed from the old one.

Intersect with selection

Only what is in both selections is kept.

Turn the selection into a mask

Adds to the active layer a mask that shows the selection and hides the rest.

Turn the selection into a vector path

Draws the outline of the selection as curves, on a new vector layer.

Store the selection...

Stores the selection under a name in the document. You can bring it back later.

Saved selections

The selections stored in this document: reload, add, subtract, intersect, rename, delete.

Load this selection

The saved selection becomes the image's selection.

Add to the current selection

The saved selection is added to the image's selection.

Subtract from the current selection

The saved selection is removed from the image's selection.

Intersect with the current selection

Only what is in both the saved selection and the image's selection is kept.

Rename this selection...

Changes the name of the saved selection.

Delete this saved selection

Removes this selection from the document's memory.

No saved selection

There is no selection stored in this document yet.

Copy the selection's pixels

Copies the pixels of the active layer that are in the selection (Ctrl+C when there is a selection).

Copy all visible layers

Copies the selection's pixels as they appear, all layers combined.

Cut the selection's pixels

Copies then erases the selection's pixels (Ctrl+X, when a pixel layer is active). The erasing is an action in the tree: you can undo it.

Paste the copied pixels

Places the copied pixels on a new layer, at their original position (Ctrl+V).

New layer via copy

Puts the selection's pixels on a new layer, in the same place.

Fill the selection...

Fills the selection with a color. The area is recorded with the action.

Erase the selection

Makes what is selected transparent, on the active layer (Del key).

Crop to selection

Crops the image to the smallest rectangle that contains the selection.

Remove background...

Makes the background transparent. Either the software recognizes a plain background, or it uses your selection. The settings open with a before / after preview.

Replace the background...

Like “Remove background”, then places a color or gradient of your choice behind the subject.

Area of this action...

Changes the area where the action works: you can enlarge it, soften it, invert it or take the current selection.

Limit this action to the current selection

The action will then act only within the selection you currently have on the image.

Object by frame

Switches to the tool that finds an object's shape when you draw a frame around it.

Resume the lasso points

Puts back the points of the last polygonal lasso, to move them, remove some or add some, then close the outline again. This only works as long as the selection hasn't changed since.

Tonal range...

Chooses the shadows, midtones, highlights or skin tones of the image. A window lets you set the range and softness, with a before / after slider to see the result.

Select the sky...

Looks for the sky in a photo and chooses it. A window lets you set the sensitivity, with a before / after slider. The sky must touch the top of the image; the software says so if it doesn't see any.

Selection outline (stroke)...

Draws a stroke along the edge of the selection: thickness, color and position of the stroke (inside, centered, outside) are set in a window with a before / after slider. The stroke is a tree action: you can change it later.

Paste into selection

Places the copied image on a new layer, sized to the selection. Only the part that is inside the selection stays visible (a mask is added). You set the size and position in a window with a before / after slider.

Stylus and guide settings...

Sets the stylus tilt for left-handers, the hold that gives a perfect shape, the strength of the guide snapping and what to snap to.

Show the hexagonal grid

Draws a grid of six-sided cells on the image: for board games, maps and honeycomb patterns. It is not part of the image.

Hide the hexagonal grid

Removes the hexagonal grid from the screen.

Hexagonal grid settings...

Sets the size and orientation of the cells, and whether vector shapes snap to their centers and vertices.

Guide: short ruler

The stroke is held along a segment between two dots, and it does not go past its ends.

Guide: parallel rulers

All strokes are held parallel to the direction given by the two handles, wherever you start them.

Guide: concentric ellipses

The line follows an ellipse of the same shape as the tips, of the size that passes through the start of the line: for targets, swirls, waves.

Guide: vanishing point

The stroke follows the line joining its start to the vanishing point: for rays, trains moving away, roads.

Guide: four-corner perspective

A perspective grid placed on four corners: the stroke follows one of its two families of lines depending on the gesture's direction.

Guide: ellipses in perspective

Circles seen in perspective on a four-corner plane: wheels, plates, round tables.

Guide: four-point curve

The stroke follows a curve set by two ends and two curvature handles.

Guide: fisheye

For a very wide-angle scene: the lines become arcs that pass through two vanishing points, or surround them.

Guide: curvilinear perspective

Three vanishing points: the lines become arcs that pass through two of them. For curved scenes and panoramas.

Import brushes from other software...

Adds to “My brushes” brushes made elsewhere: .kpp, .bundle, .abr, .gih, .gbr, .brush and .brushset files. Image tips are kept, recognized settings are converted, and a report lists what could not be carried over.

Quick pencil tint...

Shows the layer's pencil sketch in light blue (or in the color of your choice), paler, so you can ink over it without being bothered by the lines underneath. The setting is an action: remove it to get the original sketch back.

Bleed beyond the cut line...

Extends the colors of the shape's edge a few points beyond it, so that a shift in the cut (sticker, label) never leaves a white edge.

Computed fill...

Fills the layer with a dot screen, noise, a grid or the result of a formula. Everything can be adjusted afterwards: size, angle, density, colors.

Computed fill as a vector pattern...

Turns the computed fill chosen in the parametric tree into a repeatable pattern, applied to the selected vector objects and stored in the pattern library.

Gap-closing fill

Fill tool for line drawings: click in an area and it fills even if the outline has small gaps. The setting opens with the before / after slider.

Hide the selection's floating bar

Hides the small gesture bar that follows the selection.

Show the selection's floating bar

Shows the action bar near the selection: fill, copy to a layer, invert, cut, smooth, edge, background, outline, paste inside, deselect.

Unpin the selection bar

The selection bar follows the selection again instead of staying where it was placed.

My buttons...

Choose up to ten commands from the menus to have them at hand in a small bar. You can reorder them and remove some.

Hide the personal buttons bar

Hides the small bar of your personal buttons.

Show the personal buttons bar

Shows the small bar of your personal buttons.

Panels on demand...

Sets the key that brings each panel (brushes, colors, tools, buttons) up next to the cursor.

Brushes panel

Brings recent brushes, favorites and your own up next to the cursor. Choosing one picks it and closes the panel.

Colors panel

Brings recent colors up next to the cursor. A click takes the color, Shift + click takes it as the background.

Tools panel

Brings all the tools up next to the cursor.

My buttons panel

Brings your personal buttons up next to the cursor, large.

Artboards...

The list of the document's artboards (pages): name them, arrange them, duplicate them, save them as images.

New artboard

Adds an A4 page to the right of the last one.

Save each artboard as an image

Saves one image per artboard, named after the document and the artboard.

Live effects

Effects that stay attached to the object and follow it: offset, shadow, glows, scribble, 3D... Each one is adjusted afterwards.

Appearance...

The Appearance panel: all the fills, strokes and effects of the chosen object, to adjust, hide, arrange or add to.

Graphic styles…

Ready-made looks (white sticker edge, neon, label…) and your own: one click applies them to the chosen objects.

Select

Choose at once all the objects that look like the chosen object, invert the selection, save a selection.

Chosen points

What you do to the points chosen with Direct selection or the lasso: average, align, join, cut.

Recall a saved selection

Loads a saved selection from this document.

Envelope by style (arc, flag, wave…)…

Envelope by style: bends the object like an arc, an arch, a flag, a wave, a fish… The text stays text, editable at any time.

Envelope by mesh…

Envelope by mesh: a grid placed over the object. With the Mesh tool, drag its points: the object deforms smoothly.

Envelope by the top object…

The top object serves as a mold: the objects below take its shape (a text inside a heart, a logo inside a crest).

Mesh tool (pull the envelope points)

Takes the Mesh tool: click an object to place a grid on it, then pull its points.

Free distortion (four corners)…

Distortion by the four corners, or perspective: the top narrower than the bottom, or one side smaller than the other.

Perspective…

Gives perspective: the top narrower than the bottom, or one side smaller than the other.

Pucker and bloat...

Pucker (points pulled outward, sides hollowed: a pointed star) or bloat (sides swollen: a flower).

Roughen...

Roughen: an irregular edge, as if torn (spikes) or wavy (smooth).

Zigzag...

Zigzag: the path becomes a sawtooth or regular wavy line.

Twist...

Twist: the object turns on itself, strongly at the center and less and less toward the edges.

Random adjustment...

Random adjustment: each point and its handles move a little, at random, for a less perfect drawing.

Transform (and copies)...

Live transform: size, move, rotation, mirror, with copies that follow one another (frieze, rosette, spiral of copies).

Liquify tool (push, swirl, scallops...)

Takes the Liquify tool: distort objects with a brush.

Pattern repeated along a path...

Pattern along a path: the pattern (the objects chosen under the path) is repeated all along it, or a single copy is stretched and bent over its whole length.

Object bent along a path...

An object (a drawn text, a frieze) is stretched and curved to follow the whole path above it.

Expand the envelope (freeze)

Expand appearance: the effects are frozen into ordinary objects (paths and groups). After that, they can no longer be adjusted.

Path offset (live effect)...

A live offset effect: a colored border all around the object (beneath it), a cut line on top, or the shape itself enlarged or shrunk. It follows the object: retype the text, move a point, the

border follows. For a sticker, a cut-out logo, a label.

Rounded corners (live effect)...

Live rounded corners: all the corners of the object are rounded, even those it will have later.

Dashes aligned to the corners...

Dashes aligned on the corners: the dashes are adjusted to land exactly on the corners and ends of the path.

Convert to rectangle, rounded rectangle or ellipse...

Convert to shape: a rectangle, a rounded rectangle or an ellipse around the object, which follows its size. Perfect for the background of a label around a text.

Outer glow...

Outer glow: a halo of color around the object.

Inner glow...

Inner glow: a light inside, from the edge or from the center.

Scribble...

Scribble: the fill becomes a scribbled stroke, as if done with a marker.

Sketch (retraced outline)...

Sketch: the outline is retraced two or three times freehand, with strokes that overshoot at the ends.

Dot screen...

Halftone: the object is filled with dots (round, square or lines) that grow or shrink, as in comic books.

3D (extrusion, revolution, inflation)...

3D: thickness (extrusion, with a bevel on the front face), object turned around an axis (revolution: a vase from a profile), or inflated cushion effect, with simple lighting.

Live operation between shapes...

Live shape operation on a group: union, subtraction, division... The group's shapes stay editable, the result redoes itself. Several chosen objects are grouped first.

Expand the appearance (freeze the effects)

Expand appearance: the effects are frozen into ordinary objects (paths and groups). After that, they can no longer be adjusted.

Clean up the layer (duplicate and stray points, empty paths)...

Cleanup: removes duplicate points, stray points, empty or invisible paths and crumbs. On the whole layer.

Clean up the chosen objects...

Cleanup: removes duplicate points, stray points, empty or invisible paths and crumbs. Only on the chosen objects.

Add points...

Adds a point in the middle of each segment, without changing the shape.

Distribute points evenly...

Redraws the path with evenly spaced points.

Create a compound path

Compound path: several paths make just one, and where they overlap a hole is cut out (like the center of an “O”). Release: one object per piece.

Release the compound path (separate)

Each piece of the path becomes a separate object.

Even-odd fill

Each overlap of the path cuts a hole.

Nonzero fill

The direction of the path decides what is filled.

Horizontal average

The chosen points move onto the same horizontal line.

Vertical average

The chosen points move onto the same vertical line.

Average (all at the same place)

The chosen points merge at their middle.

Align the points to the left

The chosen points line up with the leftmost one.

Align the points to the right

The chosen points line up with the rightmost one.

Align the points to the top

The chosen points line up with the highest one.

Align the points to the bottom

The chosen points line up with the lowest one.

Distribute the points from left to right

The chosen points are evenly spaced from left to right.

Distribute the points from top to bottom

The chosen points are evenly spaced from top to bottom.

Make the points smooth

The chosen points get two aligned handles: the curve passes smoothly.

Make the points angular

The chosen points lose their handles: a sharp corner.

Join the two ends with a corner

Connects the two chosen ends with a straight line.

Join the two ends smoothly

Connects the two chosen ends with a smooth curve.

Merge the two ends into a single point

The two chosen ends meet at their middle and become a single point.

Split the path at the chosen points

Cuts the path at each chosen point.

Corners tool (dots for rounding)

Takes the Corners tool: pull the corner dots to round them.

Stroke width tool

Takes the Width tool: widen or thin a line wherever you want.

Point lasso tool

Takes the lasso: surround points freehand.

Join tool

Takes the Join tool: drag from one path end to another to connect them.

Same fill

Chooses all the objects in the layer that have the same fill.

Same stroke

Chooses all the objects in the layer that have the same outline color.

Same stroke thickness

Chooses all the objects in the layer that have the same outline thickness.

Same style (fill and stroke)

Chooses all the objects that have the same fill, the same outline and the same thickness.

Same appearance (with its effects)

Chooses all the objects that have the same look, effects included.

Same opacity

Chooses all the objects that have the same opacity.

Same blend mode

Chooses all the objects that have the same blend mode.

Same kind of object

Chooses all the rectangles, or all the texts, or all the paths...

Same font

Chooses all the texts written in the same font (same weight, same italic).

Same text size

Chooses all the texts of the same size.

Select the objects of the group

Chooses the objects that make up the chosen group.

Select the group that contains them

Goes up to the group that contains the chosen objects.

Vector tools (puppet, curvature, grid...)

The vector tools of the second series: puppet, curvature, smooth, grid, key object, skew.

Puppet tool (pins)

Takes the Puppet tool: place pins on the object and drag one to distort it like a puppet.

Curvature tool (smooth curves)

Takes the Curvature tool: place points, the curve joins them smoothly.

Smooth tool (with the brush)

Takes the Smooth tool: run the brush over a path to soften it.

Grid tool

Takes the Grid tool: drag on the image to draw a grid.

Key object tool (align to an object)

Takes the Key object tool: touch the object that must stay in place, then align the others to it.

Skew tool (handles)

Takes the Skew tool: drag a handle in the middle of a side to skew.

Rectangular grid...

Draws a grid of regular rows and columns (a table, a frame).

Polar grid...

Draws a grid of circles and rays (a target, a compass rose).

Perspective grid...

Draws a perspective grid with one or two vanishing points, for drawing streets, rooms, buildings.

Skew the selection...

Skews the chosen objects, in one direction or the other, by the value in degrees.

Masks, symbols and scattering

Opacity mask, symbols linked to an original, sprayer and scattering of copies.

Create an opacity mask (the top one sets the transparency)

The top object (drawn in gray or as a gradient) sets the transparency of the other chosen objects.

Remove the opacity mask

Gives back the mask object so that you can edit it.

Invert the opacity mask

What was hidden becomes visible, and vice versa.

Create a symbol with the chosen objects

The chosen objects become the original of a symbol.

Place a copy of the symbol

Adds a copy linked to the symbol's original.

Update the symbol copies

Forces all the copies to take the shape of the original again (they already do so by themselves at each change).

Break the link of the chosen copy

The copy becomes an ordinary group, independent of the original.

Sprayer tool (sow copies)

Takes the Sprayer tool: drag to sow copies of the chosen object.

Scatter copies along a path...

Sows copies of the chosen object along the path placed above it.

Shapes, bubbles, panels, charts, connectors

Ready-made shapes, speech bubbles, comic panels, charts and lines that connect objects.

Ready-made shapes tool (arrow, heart, cloud...)

Takes the tool: choose the shape in the bar, then drag on the image.

Speech bubble tool

Takes the Bubble tool: drag to draw the bubble, then pull the red point to place the tip.

Speech bubble...

Opens the window for adjusting a speech bubble.

Comic panels...

Cuts a page into panels.

Divide into a grid...

Cuts the chosen object into rows and columns.

Hatching...

Fills the chosen object with parallel lines.

Chart or diagram...

Draws a chart from figures.

Connect two objects (right-angled connector)

A right-angled line connects the two chosen objects and follows them.

Connect two objects (straight connector)

A straight line connects the two chosen objects and follows them.

Connect two objects (curved connector)

A curve connects the two chosen objects and follows them.

Pen, block shadow, isolation mode, template layer

Tools of the fourth series: recognized shape, block shadow, pen, line ends, isolation mode, template layer, drawing behind or inside.

Recognized Shape tool (freehand drawing)

Takes the Shape tool: draw freehand, the software straightens the line, circle, rectangle or triangle.

Block shadow (flat extrusion)…

Adds a solid shadow that stretches in one direction.

Calligraphic pen (pen angle)…

Turns the line into a bevelled pen stroke.

Custom ends (drawing at the end of the line)…

Places a drawing of your choice at the end of a line. Choose the drawing, then the line.

Blend of shapes along a path…

Distributes the steps between two shapes along a path.

Isolate the chosen group (isolation mode)

Only the chosen group stays editable; the rest fades and locks.

Leave isolation mode

Everything can be edited again.

Use the layer as a template (faded, locked)

The layer becomes a template to follow: pale and locked, it stays underneath while you redraw over it on another layer.

Give the template layer its normal look back

The layer regains its opacity and is unlocked.

Draw normally

The next objects are drawn on top, as usual.

Draw behind the chosen object

The next objects are placed behind the chosen object.

Draw inside (the chosen object cuts out)

The next objects are cut out by the shape of the chosen object.

Vectorize on the centerline...

Turns the image's line into thin lines, a single line per stroke, on a new layer linked to the image.

Preferences...

Opens the software's settings window: language, appearance, tools, files, keyboard shortcuts, laser, and saving your settings to a file (Ctrl+K).

My settings

Save your settings in a file, or take those of a file.

Export my settings...

Stores your settings in a “.grafusio-reglages” file, to keep them or take them to another computer.

Import settings...

Takes the settings from a “.grafusio-reglages” file. You see what changes before confirming.

Medium and box blur...

Two simple, fast blurs: a rectangle blur, or the average color of the whole image spread everywhere.

Smart blur...

Softens plain areas (skin, sky) and leaves the edges sharp. You can also show only the edges.

Field and aperture blur...

Place points on the photo: each one sets the blur at that spot. Or keep a round sharp area and blur the rest, as with a real aperture.

Path blur...

A motion blur that follows a curve you draw on the photo (spinning wheel, arc-shaped gesture).

Smart sharpen...

Corrects a slight focus or shake blur by “undoing” it, without bringing out the grain too much.

Minimum and maximum...

Thickens or thins, by a few points, the light areas, the dark areas, or the layer's shape.

Artistic

Turn a photo into a poster, a comic, a painting or a drawing.

Classics

Classic style effects: solarization, diffusion, wind, extrusion.

Flat color effect...

Reduces the photo to a few areas of clean color, like a poster or a screen print.

Comic book effect...

Black outlines, simplified tones and vivid colors, like a comic book panel. A dot screen can fill the shadows.

Artistic effects...

Watercolor, pastel, charcoal, palette knife, sponge or posterized outlines: a painter's technique in one setting.

Sketch effects...

Photocopy, stamp, plaster, reticulation or embossed paper: ink-on-paper looks.

Solarization...

Inverts only the light (or dark) parts of the image: the effect of old silver-halide photos.

Diffuse...

Scatters the image's points at random around their place: a soft grain, like an image seen through frosted glass.

Wind...

Stretches strokes from the edges in one direction, as if the wind were carrying the image away.

Extrusion...

Turns the image into raised blocks or pyramids, each of the average color of its area.

Crystallize...

Replaces the image with irregular crystals, each in the average color of its area.

Glass mosaic...

The image becomes stained glass: irregular pieces of glass separated by dark joints.

Fragments...

Overlays four offset copies of the image: a blurry, doubled look, like blurred vision.

Pointillism...

Paints the image with small round dabs of color on a light background.

Mezzotint...

Turns the image into black-and-white (or color) grain: dots, clumps or strokes, like an engraving.

Checks...

Cuts the image into tiles and shifts them slightly at random.

Texture and relief

Relief, shadows inside a shape, material textures, frames and page corner.

Inner shadow and inner glow...

Adds a shadow (or a glow) inside the layer's shape, along its edges.

3D effects...

Gives a shape relief in one click: bevel, chiseled, domed button or hollowed cutout.

Texturize...

Gives the image the look of canvas, brick, paper, sandstone, ancient mosaic, leather or blind.

Photo frames...

Surrounds the photo with a ready-made frame: wood, mat, instant photo, double line, rounded corners, postage stamp, film strip.

Curled page corner...

Folds back a corner of the image like a book page being lifted, with the matching shadow.

Custom convolution...

Write your own filter with a number grid, or start from a model (sharpening, blur, edges, relief).

Other distortions

Displacement by map, glass, zigzag, shear, kaleidoscope, cylinder and polygon.

Offset with wrap-around...

Slides the image: what goes out on one side comes back on the other. Ideal for checking that a pattern repeats without a seam.

Displacement by map...

Distorts the image according to another layer (a gray map): a flag that follows a crumpled fabric, for example.

Glass and ripple...

The image seen through frosted glass, small lenses, glass blocks or rippled water.

ZigZag (circular waves)...

Circular waves around a center, like ripples in water.

Shear...

Shifts the image's rows (or columns) along a curve: S-shaped, arc-shaped, or drawn by you on the photo.

Kaleidoscope and repeated mirror...

Repeats a sector of the image as a mirror around a center, or repeats the whole image as a mirror in tiles.

Geometric effects...

Bends the image onto a cylinder, or molds it into a polygon (a pentagon, for example).

Difference clouds...

Blends the clouds with the image by difference: inverted, marbled tints appear. Affects only what is already painted.

Fibers...

Paints fibers (wood, paper, fabric, brushed metal) in two colors.

Lens flare...

Adds a sun reflection in the lens: glare, rays and small aligned colored discs.

Flames (fractal)...

Draws large shapes of flames, feathers or luminous flowers by calculation. Each draw number gives a different pattern.

Tree...

Draws a tree by calculation: trunk, branches and leaves. Each draw number gives a different tree.

Material: metal, chrome, glass, relief...

Gives a layer volume and a material: chrome, gold, copper, brushed steel, glass, plastic, or just a relief that keeps the colors. On a text or a vector drawing, the material is placed on a separate layer linked to the drawing: when you change the text, the material follows.

Lighting...

Lights the image with a lamp: spotlight, round light, or daylight coming from the side. The rest of the image stays in the dimness you choose.

Place in a mockup...

Places your drawing in a realistic object, all by itself: the software looks at the drawing's shape (square, tall, cut-out logo, page...) and offers first the objects that suit it, each with a real preview. A click on the chosen object places the mockup, which stays editable.

Mockups: presentations...

Four ready layouts with your drawing: product sheet, social media board, catalog page, shop presentation. And the board of all the models side by side. The result is a new document in which each image is a layer.

Mockups: save all...

Computes your drawing in all the models and saves one image per model, with a clean name (drawing name, then model name), in a folder you choose just once.

My mockup templates...

Add the photo of one of your objects, mark the four corners of the area to fill (and a mask if you want): the model is kept from one session to the next, along with the others. You can also export and import them.

Text in the selected shape...

Writes a text inside the shape you chose: the text follows the shape's outline. Choose the shape in the drawing first.

Text styles...

Opens the list of your character styles (font, size, color of part of a text) and paragraph styles (alignment, indents, spacing). A style is applied with a click and updates in all the texts that use it.

Global colors and spot colors...

Opens the list of colors linked to the drawing. When you change a global color, all the objects that use it change with it. You also create tints (60%, 40%...) and spot colors (companion inks, including a white) there.

Color management and profiles...

Color profile settings: document profile, conversion to another profile, on-screen proofing (print simulation), profile embedded in saved files.

Soft proof on screen (print simulation)

Shows on screen how the document will come out at the printer's, with the colors that dull. A before / after slider and an out-of-gamut color alert are offered in the “Color management” window.

Stop the on-screen soft proof

Goes back to the normal display of colors.

Mark as global color

Makes this color a global color of the document: the objects that use it follow it, and when you change it in Global colors and spot colors..., they all change with it.

Add as spot color...

Adds this color to the document's spot colors, under the ink name you give: the printer receives it as a separate ink, on its own plate.

Find and replace in the texts...

Changes a word in all the texts of the document.

Filler text...

Fills a text (or places a new one) with dummy text for a mock-up.

Image made of characters (selected image)...

Turns the selected image into an image made of letters, digits or signs.

Separations and ink coverage...

Shows the image ink by ink and the places that receive too much ink.

Print colors: bring into the gamut...

Replaces all the colors of the document with those that printing can reproduce.

Overprint of the selected objects

The chosen objects print over what is underneath, without knocking it out.

End of overprint of the selected objects

Puts the chosen objects back to normal printing.

Color mode: gray, 1 bit, indexed...

Turns the document into grayscale, black and white or a limited color palette, with or without dithering.

Auto tone

Corrects light and colors in one click: the darkest become almost black, the lightest almost white, for each of the three colors. The before / after slider shows the effect. To adjust it, double-click the action in the tree.

Auto contrast

Stretches the photo's light in one click, without changing the hues: the darkest becomes almost black, the lightest almost white. To adjust it, double-click the action in the tree.

Auto color

Removes in one click the tint that colors the whole photo (too yellow, too blue...) and stretches the light a little. To adjust it, double-click the action in the tree.

Automatic photo correction

All in one click: stretched light, rebalanced lightness, dominant cast removed, dull colors revived. To adjust each part, double-click the action in the tree.

Free transform

Move, enlarge, rotate, skew, put in perspective or distort the active layer (or the selection), with handles. Confirm or Cancel at the bottom of the image.

Trim the empty edges

Removes in one click the transparent or single-color margins around the drawing. The crop remains editable in the parametric tree.

Image rotation...

Rotates the whole image: 90° or 180° in one click, or a free angle (7°, -2.5°...). You then choose to enlarge the work area, crop without empty edges, or keep the size. The before / after slider shows the result.

Puppet (pins)

Places pins on the image and pulls them: the image bends around them, like a puppet. Pins that do not move hold the image in place.

Apply in perspective

Places the active layer on a wall, a box or a screen: pull each corner to the corner of the surface, the image is put in perspective.

Paint behind (turn on / off)

Turns “Behind” on or off: the next strokes are placed only in the empty areas, under what is already painted.

History brush

Chooses the history brush: it repaints the image as it was before, where you pass.

Set the layer's current state aside

Keeps the layer as it is now: the history brush can restore it later.

Pixel shapes

Chooses the pixel shape tool: rectangle, ellipse, polygon, star, painted directly on the layer.

Automatically color a line drawing...

Puts colors into a line drawing by itself: each closed area gets a color. The settings window shows the before / after slider.

Color from a few colored strokes...

You place a colored stroke in each area of a line drawing (on a separate layer): each area fills with its color.

Special brushes (hatching, particles, sketch, grid)

Chooses the special brushes: hatching, particles, sketch and grid.

Erase up to crossings

Chooses the vector eraser that erases a line between two crossings in a single gesture.

Print the separations...

Prints one sheet per ink (cyan, magenta, yellow, black): the darker the sheet is at a spot, the more of that ink there is. Useful for checking a job before the printer.

Repeat the last action

Redoes, on the chosen layer, the last action you performed, with the same settings. Handy for applying the same thing to several layers.

Record my gestures

Starts recording: make your gestures as usual, then stop. All the actions done in the meantime become a script you can replay later.

Stop recording my gestures

Stops the recording and offers to keep your gestures as a script.

Variable data...

Makes a whole series of images from a table: each row of the table changes the document's values and gives an image. For example a card with a different name on each row.

File information…

Write your name, your rights and a description: they are added to every JPEG or PNG image you save. You can also read a photo's information: camera, date, settings.

Save a new version

Saves a copy of your document as “name 02”, then “name 03”, and so on, without touching the current document. Handy for keeping the steps of your work.

Export the selection…

Saves as an image only the part you selected, with a transparent background around it if you wish. Make a selection first.

Contact sheet…

Arranges several images on sheets, in rows and columns, with their name below, to see all your photos at a glance or print them together.

Tiled print…

Prints the document very large, cut into several sheets that you then paste side by side. Cut marks and a number on each sheet help assemble them.

Export as several files…

Saves several images at once, gathered in a single ZIP file: either one image per layer, or the whole document in several sizes (1x, 2x, 3x or the widths you type).

Print…

Opens the print window: you see the sheet on the right, you set the paper, size, position and number of copies on the left, then you start printing. Shortcut: Ctrl + P.

Batch processing…

Applies the same adjustments to a whole series of images at once, for example reducing a hundred photos or turning them black and white. Your original files are never touched: the new files are stored in the folder you choose.

Save as a multi-page PDF…

Writes a single multi-page PDF: one page per layer you check, in the order of the list. Paths, texts and gradients stay vector in the PDF.

Open the next page of the PDF

When you opened a PDF by choosing “each page becomes a document”, the other pages wait. This line opens the next one in place of the current document (a question is asked if this document is not saved).

Backup copies and recovered documents…

From time to time the software keeps a copy of your document in a separate corner, without ever touching your files. This window shows the copies, sets the pace, and lets you recover a document after a crash or a power cut.

QR code…

Places a QR code in the middle of the image: a vector drawing sharp at any size, which can be read with a phone. In the window that opens, write what the code should contain (a text, an address, a phone number); the code is redone with each letter.

Barcode…

Places a barcode (Code 128: letters without accents, digits, signs). For the codes of products in stores, choose “EAN-13” in the window that opens.

Ruler (measure)…

Takes the Ruler tool to measure a distance and an angle on the image.

Angle dimension…

Takes the Ruler tool in Angle mode: two arms from a vertex. “Place the dimension” turns it into an adjustable drawing.

Radius dimension…

Takes the Ruler tool in Radius mode: from the center of a circle to its edge. “Place the dimension” turns it into an adjustable drawing.

Linked pixel copy (the drawing stays editable)

Places above the vector drawing a pixel layer that copies it and follows it. The original drawing is hidden but stays editable: choose the copy with the Selection tool (V) and you move, change and retouch the drawing's objects; the copy updates. Filters, adjustments, retouches and brush strokes go on the copy.

Edit the original drawing

This pixel layer copies a hidden vector drawing. This command takes you to the drawing to edit it; the copy follows every change.

Default colors (black and white)

Sets the foreground color back to black and the background color to white. Doesn't change the image (to turn a photo black and white: Adjustments › Black and white... menu).

Duplicate the layer

Makes a copy of the chosen layer, with all its actions, just above it (Ctrl+J).

Duplicate the objects

Makes a copy of the chosen objects, slightly offset, in the same layer (Ctrl+D).

New group

Creates a folder in the layer list. If layers are chosen, they are put into it. A folder folds, unfolds, hides, moves as a block; it has its own opacity, blend mode and mask. Keyboard: Ctrl+G, when no shape is chosen (if shapes are chosen, Ctrl+G groups them together).

Ungroup

Takes the layers out of the chosen folder and deletes the folder. The layers keep their place in the image. Keyboard: Ctrl+Shift+G, when no shape is chosen.

New adjustment layer

Adds an adjustment layer: levels, curves, hue, black and white... It changes the look of everything below, without touching the layers themselves. It can be adjusted at any time, hidden, given a mask or have its opacity lowered.

Layer style...

Opens the styles window: drop shadow, inner shadow, glows, bevel, satin, color, gradient and pattern overlays, stroke. Styles stay editable afterwards and add up. The before / after slider shows the effect.

Copy the style

Keeps the layer's styles in memory so you can put them on another layer.

Paste the style

Puts the previously copied styles on the chosen layers.

Clear the style

Removes all styles from the chosen layers. The layer itself does not change.

Merge the chosen layers

Merges the chosen layers into a single pixel layer. The result is placed where the topmost layer is. Everything can be undone. Keyboard: Ctrl+E, when several layers are chosen (with a single layer, Ctrl+E merges it into the one below).

Merge visible layers

Combines all visible layers into one. Hidden layers stay as they are.

Merge a copy of the visible layers

Creates a new layer at the very top that shows the image as it is seen, without touching the original layers.

Move layer up

Moves the active layer up one place in the stack (Ctrl+]). If objects are selected, this shortcut sets their own order instead.

Move layer down

Moves the active layer down one place in the stack (Ctrl+[).

Layer to the top

Puts the active layer above all the others (Ctrl+Shift+]).

Layer to the bottom

Puts the active layer below all the others (Ctrl+Shift+[).

Flatten the image

Merges the whole image into a single “Background” layer. Hidden layers are discarded (a question is asked first). Can be undone.

Choose all layers

Chooses all layers at once, to move, align or arrange them together.

Chosen layers: move, align, transform...

Opens a window of large buttons to move, align, distribute, rotate, enlarge, flip, group, merge or delete the chosen layers in a single gesture.

Close the group

Collapses the group: its layers disappear from the list, not from the image.

Open the group

Expands the group to see and adjust its layers.

Isolated group (no longer blends its layers with those below)

The group is first assembled on its own, then placed on the image with its blend mode. The adjustments inside act only on its own layers.

Pass-through group (its layers blend with those below)

The group's layers blend directly with everything below, as if they weren't grouped: their blend modes and adjustments act on the whole image.

Merge the group into one layer

Replaces the group and everything in it with a single pixel layer.

Edit the adjustment...

Reopens this layer's adjustment window, with the before / after slider.

Apply the adjustment to the layer below

Adds the adjustment to the layer below and deletes the adjustment layer: the effect then touches only that layer.

Group this layer

Puts this layer in a new folder. Keyboard: Ctrl+G, when no shape is chosen.

Store the style in the library...

Keeps this layer's styles in the library (“My styles” folder) to reapply them in one click.

Rename the object...

Gives this object a name: it then appears under that name in the layer list and in the parametric tree.

Hide the object

Hides this object in the image. It stays in the layer.

Show the object

Shows this object again.

Lock the object

The object can no longer be chosen with the mouse on the image: no more accidental moves.

Unlock the object

The object can be chosen with the mouse again.

Bring everything above

Puts the object in front of all the other objects of the layer.

Send everything below

Puts the object behind all the others.

Show the action that created it

Highlights, in the parametric tree, the action that drew this object.

Delete the object

Deletes the object from the layer (recoverable from the document's trash).

Delete these layers…

Deletes the chosen layers.

Color table…

Adds a “Color table” adjustment layer: it affects everything below it, with its own mask, opacity and blend mode.

Editable compound shape (intersect)

The shapes stay editable; only their common part is filled.

Editable compound shape (exclude)

The shapes stay editable; their overlaps become holes.

Editable compound shape (subtract from behind)

The shapes stay editable; the lower ones cut the top one.

Expand the compound shape

Turns the chosen compound shape into an ordinary path, with its exact curves.

Repeat the last shape operation

Does the same operation again on the objects chosen now (shortcut Ctrl+4).

Shape operations panel...

Opens the panel with large buttons, handy with a finger or a stylus.

Shape operation options...

Settings for the next operations: precision, extra points, tiny areas, kept stroke, crop, similar colors, outline lines.

Shape operations...

Opens the panel with large buttons, handy with a finger or a stylus.

FFSMC Suite...

Shows the other FFSMC programs installed on this computer (Crea Pol Lab, VectoScan Lab, Cut Lab, Cross Stitch Lab, CopCol Lab...). If you connect them to Pulsio Lab, their functions appear in the menus and their results arrive directly in your document.

Send to VectoScan Lab

Hands the selected objects (with a 2 mm margin), or otherwise the whole document, over to VectoScan Lab as an image at the document's resolution. VectoScan Lab opens with the image, ready to vectorize it precisely.

Send to Cross Stitch Lab

Hands the selected objects (with a 2 mm margin), or otherwise the whole document, over to Cross Stitch Lab as an image. Cross Stitch Lab opens with the image, ready to turn it into a cross-stitch chart.

Shadows and highlights from a photo...

Adds to a drawing the shadows and highlights of a real photo of the same object, even taken from another angle and even in black and white. You show a few places common to both images, Pulsio Lab does the rest. The drawing's colors do not change.

Radial menu (colors, brushes, size)

Opens a round menu under the stylus or the mouse: size, recent colors, favorite brushes, undo, redo, eyedropper. On the keyboard: Shift+M (the Q key alone chooses the Dimension tool).

Open another window (installed program only)

In the installed program, the same document can open in several windows, on one or more screens. This item stays grayed out when Pulsio Lab is not running as an installed program.

Shortcut sheet (A4)...

Prints on an A4 sheet all the keyboard shortcuts, sorted by menu, with the tools and their icon, written for Windows and for Mac. The shortcuts you changed in the Preferences are included.

Shortcut sheet (A3)...

The same sheet, on an A3 page, in three columns: easier to read when pinned on the workshop wall.

On-screen shortcut reminder

Shows at the bottom right the letter of each tool and the most useful shortcuts. The current tool is highlighted. Ctrl+/, Esc or a click elsewhere closes it.

Save for the web (size and preview)...

Choose the format and quality of an image for a website, a message or a social network: the file size appears right away, with the image as it will be.

Browse a folder as thumbnails...

Shows the images and drawings of a folder as thumbnails: one tap opens one, or check several to open them or make a contact sheet.

Keep the history in the file

When saving, the Undo / Redo list is stored in the file: when you reopen it, you can still go back.

No longer keep the history in the file

The file no longer keeps the Undo / Redo list (it is lighter). The parametric tree, however, is always kept.

PDF and .ai: open text as editable

The next PDF and .ai files open with real text that can be corrected (in the closest font on the computer if theirs is not there).

PDF and .ai: open text as curves (exact look)

The next PDF and .ai files open with the exact look of their letters, as non-editable curves.

Preflight check...

Checks the document before sending it to the printer: images with too low resolution, objects off the page, missing bleed, lines too thin, small text, difficult colors.

Ready-made key sets...

Keyboard shortcuts modeled on the habits of common programs, applied all at once. The list of what changes is shown first.

Comics, tilings, interlacing

Speed and focus lines, symmetry tilings, interlacing of objects, pixel snapping.

Focus lines...

Lines converging toward a center, for a surprise or a close-up in a comic.

Speed lines...

Parallel lines that give the impression of movement.

Symmetry tiling (17 families)...

Repeats the chosen objects as wallpaper, following one of the 17 symmetries of the plane.

Interlacing tool (tap a crossing)

Takes the Interlacing tool: tap a crossing to bring the object underneath over the top.

Snap the chosen objects to the pixels

The edges of the chosen objects fall on whole pixels, for sharp lines in saved images.

Check the document's spelling...

Checks all the texts of the document with the dictionaries supplied with the software.

Graduated adjustment (gradient)...

A light adjustment that fades from one side of the image to the other: to darken a sky.

Radial adjustment (ellipse)...

A light adjustment inside an ellipse, or around it: to light up a subject or darken the edges.

Graduated or radial adjustment tool

Takes the tool: drag on the photo to place the adjustment.

Equalize…

Spreads the tones of the image from black to white.

HDR toning…

Brings shadows and highlights closer and brings out the details.

Hue and saturation curves…

Changes one specific color: its hue, its vividness, its lightness.

Lab adjustment…

Adjusts lightness and colors separately, in Lab space.

Magic eraser (one tap erases a color)

Takes the magic eraser: one tap makes a color transparent.

Background eraser

Takes the background eraser: erases only the color under the center of the brush.

Posing mannequin (a model for drawing a figure)…

Places an articulated figure that you can position and turn as you like, to draw from it.

Effects gallery (thumbnails)…

All the effects tried out small on your photo: one tap on a thumbnail opens the effect full size.

Technical and comic rendering

Normal map, contour lines, manga screentones.

Normal map (relief for 3D)…

Makes a relief map for 3D from the image.

Contour lines…

Traces lines of equal lightness on the image.

Contour lines as paths…

Lines of equal lightness become vector paths on a new layer.

Manga screentone in the selection…

Places a screen of dots or lines in the selection.

Screen layer to paint

A screen layer hidden by a mask: paint in white to make the screen appear wherever you want.

Old photo…

The look of an old print, from the era of your choice.

Isometric and triangular grids…

Shows an isometric or triangular grid on the image, for drawing in oblique perspective or in triangles.

Snap to pixels while drawing

While you draw or move vector objects, their points fall on whole pixels.

Stop snapping to pixels while drawing

Vector objects are placed freely again.

Hide the bar of the chosen object

Hides the small bar of buttons that appears near the chosen object or layer.

Show the bar of the chosen object

Shows again the small bar of buttons near the chosen object or layer.

Save for a purpose…

Prepares in one step an image at the right size for what you want to do with it: square or portrait post for social networks, full-screen vertical format, banner, video thumbnail, photo for a website, light photo for an email, wallpaper, icon, 10 × 15 print. You choose whether the image is cropped to fill the format or kept whole with bands.

Open a PDF as artboards…

Opens all the pages of a PDF side by side in a single document, each in its own artboard, with its drawings editable. To save it again, use File › Save as multi-page PDF… with the “Artboards” choice: one page per artboard.

Import the swatches of an .ai file…

Reads the color groups stored in an .ai file (or a PDF made by the same software) and adds them to your swatches, with their names. CMYK colors keep their values, spot colors are flagged.

Look for an invisible mark...

Choose an image found on the Internet or received: the software checks whether an invisible mark is hidden in it and tells you who it belongs to when it was applied on this computer.

Check an image's certificate...

Reads the certificate of authenticity attached to an image saved by the software: date, number of retouches, elements created by the software, and above all whether the image has been modified since. A tampered certificate is detected.

Copy for other programs

Puts the whole drawing on the clipboard in three forms at once: vector drawing (SVG), PDF and image. Then paste it into a drawing, layout or office program: each takes the form it understands best.

Invisible mark...

Hides your name or your website in the photo of the chosen layer, without it showing. The mark can then be adjusted or removed in the layer's parametric tree.

Format settings...

Gathers the choices the application remembers for certain files: how to open a .cdr file or a raw photo, whether PDF text stays text, whether linked images update on their own. You can change everything here, at any time.

Place a linked image...

Places an image in the document while keeping the link to its file: if you retouch the photo elsewhere and save it, it updates here too. You can also choose to embed it, as with Import.

Linked images...

Shows the document's linked images and their state (up to date, file changed, not found). For each: update, replace with another file, embed (break the link) or show the file.

Screenshot...

Takes a picture of the whole screen, a window or an area you draw around with your finger or stylus, with a delay if you need one. The screenshot becomes a new document or a layer of the current document.

Scan an image...

Brings the image from your scanner into the software: controlled directly, over the network with no driver, through the maker's window, or with your scanner's software, whose image opens here by itself.

Pulsio Guide...

Opens the guide: step-by-step tours live in the program (first cartoon, sketch and color, character, keyframes, camera, photo film, sound, titles, export), lessons with pictures and an assistant to prepare a new film.

Guide: what do you want to do?...

Shows the list of step-by-step tours: my first cartoon, sketch, clean line and color, my first character, making a drawing move without redrawing it, filming with the camera, my first photo film, adding sound, a title and effects, showing your film.

Guide: picture lessons...

Short lessons illustrated with real views of the program, one for each main part of Pulsio Lab, with a link to the user guide chapter.

Guide: assistants...

The assistant that prepares a new film: where it will be watched, at what pace, how long.

Guide: pick up where I left off

Resumes the tour you put aside, at the step where you left it, even after closing the software. Grayed out when no tour is put aside.

Vectorize precisely...

Turns the layer's image into a vector drawing, with five quality levels, four levels of detail precision, straight lines straightened and simple shapes made exact. Done by VectoScan Lab when it is joined with Pulsio Lab, otherwise by Pulsio Lab.

Vectorize the selection...

Vectorizes only the selected part of the image. The selection is kept with the vectorization.

Vectorize a painted area...

With your finger or the stylus, you paint the part of the image to vectorize; only that part becomes a vector drawing.

Vectorize a badge (circles, shields, simple shapes)...

Vectorizes a badge, a patch or a roundel: circles, ellipses and rectangles become exact, nearly symmetrical shapes (shields, coats of arms) become symmetrical.

Shots

Three ways to vectorize a plan: in color, as line art in two weights, or as an architectural plan with right angles.

Color plan...

Vectorizes a plan in color: clean flat areas, background removed, straight edges straightened.

Line plan (0.5 pt and 0.25 pt)...

Vectorizes a plan drawn in line: one line down the middle of each stroke; thick strokes become 0.5 point lines, thin ones 0.25 point.

Architectural plan...

Vectorizes an architectural plan: lines down the middle of the walls, straight lines straightened and squared to right angles, corners closed.

Straighten an object photographed at an angle...

Brings a logo, a plaque, a label or a badge photographed at an angle back to a front view: its four corners are found automatically (you can move them), and the object regains its true proportions. A circle seen at an angle becomes a circle again.

Drawing from a photo

Turns a photo into a drawing: clear line, manga, drawing for toddlers, comic strip, ink, pencil, realistic.

Material textures

Fills the layer with a material that repeats seamlessly: concrete blocks, rubble stone, marbles, expanded metal, knitwear, tweed, burlap, corduroy, leather.

Replace the handwriting with a font...

Finds the lines of lettering in the selection, reads them, looks for the most similar font and replaces them with real editable texts, placed at exactly the same spot.

Retouch the font in Crea Pol Lab...

Opens Crea Pol Lab to retouch the font of the chosen text. When you come back to Pulsio Lab, all the texts written with this font are redrawn with its new version.

Update the Crea Pol Lab fonts

Rereads the fonts of the Crea Pol Lab folder right away: a retouched font replaces the old one in all the texts of the document.

Save as a VectoScan Lab project...

Saves the image layer in a project that VectoScan Lab opens directly, with its VectoScan Lab settings if it comes from a VectoScan Lab project.

Shared project...

Opens the shared project window: its documents (who is working on what), the people present, and the buttons for putting the current document into the project. With no project open, offers to open one.

Open a shared project...

Choose a folder on the home or studio network (NAS, shared folder on another computer). If it is not yet a project, the software offers to make it one. Nothing goes on the Internet.

Put the current document in the project...

Stores the open document in the project's Documents folder, under the name you choose. You keep control of it until you close it.

Save a copy in the project...

Saves the document under another name in the project. From then on you edit the copy; the original is not touched.

Close the shared project

Releases control of your documents and reserved layers, and leaves the project. The document stays on screen, detached from the project.

List of changes...

Everything that has happened in the project, from the most recent to the oldest: who opened, saved (with what changed), took control, commented, shared. You can keep just one document or just one person.

Document versions...

All the versions kept of the document: who, when, what changed. For each one: compare it with the current image using the before / after slider, go back to it (Ctrl+Z undoes that return), open it separately, or keep it forever.

Who did what...

The list of people who have worked on the document, with the number of actions by each. A button highlights their actions in the tree.

Pin a comment

Then tap the image at the spot you want: a numbered pin is placed there, with your comment. Others can reply and mark it as resolved.

Review comments...

All the comments pinned on the document, open or resolved. “View” brings the image to the pin and opens its thread.

Start live co-editing...

Several people edit the document at the same time, each on their own computer. Everything that travels is encrypted. A code is given for joining.

Join a co-editing session...

The list of co-editing sessions under way in the project. Choose one and type the code you were given: you receive the document as it is, then the others' changes as they come.

Co-editing in progress...

Who is in the session, the code, the number of messages exchanged, and the button to leave.

Co-editing conflicts...

When two people change the same thing at the same moment, nothing is overwritten: each conflict is listed here, with the two versions and a before / after slider for choosing.

Studio libraries...

The swatches, brushes, styles, document templates and scripts the team shares in the project. Share yours, take other people's: nothing arrives on your side unless you choose it.

Protected scripts…

Your small programs that automate a job. They run in isolation, with no access to files or the network, with limited time and memory; what they want to change is shown to you before it is done.

Teamwork settings…

Your name and color, the team features to keep or switch off, the pace of the signs of life and of automatic versions.

Team news…

What has happened recently: new versions, requests for control, comments, new items in the libraries.

Reserve this layer for me (team)

The others see your initials on this layer and can no longer edit it until you have released it. Useful in co-editing, or to say “I am taking care of this one”.

Release this layer (team)

Frees the layer: everyone can edit it again.

Export an icon (.ico)…

Writes the document as an icon, in a single .ico file that contains several sizes (from 16 to 256 pixels). A layer named “16”, “32”… is used for its size: you can draw the small sizes pixel by pixel.

My document formats…

The list of formats you saved in the New window: here you delete the ones you no longer need.

Import a 3D model (OBJ, STL, GLB, 3MF, FBX)…

Places a 3D model on a new layer. A window opens right away to rotate, enlarge and light it.

Branching history…

Shows all the steps of the document as a tree. When you have gone back and then done something else, the old sequence is a branch: tap one of its steps to return to it, nothing is

lost.

Export scripts...

Writes your scripts to a file, to keep them or give them to someone. The images they use are in the file.

Import scripts...

Adds the scripts from a received file to yours. Only the steps this software knows are kept; the others are named.

Adapt to other formats...

Remakes your creation at other sizes in one go (square post, story, video thumbnail, poster...). Texts and logos close to an edge stay attached to it. The original document does not change.

Brand kit...

A brand's logos, colors and fonts, always at hand in a small window: one tap places the logo or applies the color or font.

Layout

Anchors to the page edges, constraints within a frame, a frame that follows its content, equal gaps, a layout grid and dimensions that follow the objects.

Anchor to the page edges...

Anchors the chosen objects to an edge, to the center, or to both edges: they stay in place when the page format changes.

Constraint in a frame...

The largest of the chosen objects becomes the frame; the others attach to it (stuck to an edge, centered, or stretched with it).

Automatic layout (the frame follows its content)...

The largest of the chosen objects becomes the frame; the others are arranged inside it, with margins, and the frame grows with them (a button that follows the length of its text).

Distribute spacing by hand...

Sets the same gap between the chosen objects; handles placed between them adjust this gap with a fingertip.

Layout grid...

Places on a separate layer a grid of columns, rows, gutters and margins that follows the page size.

Snap the chosen objects to the grid

Each chosen object takes exactly the space of the nearest columns and rows of the layout grid.

Width dimension that follows the object...

Places a dimension that measures the width of the chosen object and updates when the object changes.

Height dimension that follows the object...

Places a dimension that measures the height of the chosen object and updates when the object changes.

Dimension of the gap between two objects...

Places a dimension that measures the gap between the two chosen objects, always accurate when they are moved.

Dimension all the segments of the path...

Puts a dimension on each segment of the chosen path.

Fill layer

A layer filled with texture, adjustable at any time, or a texture made from an area of your image.

Texture (paper, canvas, wood...)...

Adds a layer filled with a texture: paper, canvas, linen, wood, stone, marble, leather, fabric, concrete or grain. The window opens for choosing and adjusting.

Texture...

Adds a layer filled with a texture (paper, canvas, wood, stone...), adjustable at any time.

Make a texture from the chosen area...

The selection (or the whole layer) becomes a texture that repeats with no visible seam. It joins the list of textures and “My patterns”.

Add a vector mask

Adds to the layer a mask made from a shape whose points you drag on the image. The layer now shows only inside the shape.

Mask from the chosen object or text…

The layer of your choice now shows only through the chosen object or text. Edit the shape or retype the text: the mask follows.

Convert to dynamic object

The layer becomes the hidden content of a dynamic object: enlarge it and rotate it as many times as you like without losing anything, and edit its content whenever you want.

Edit the content of the dynamic object

Shows the content of the chosen dynamic object so you can edit it. A banner at the top of the image ends the editing.

Edit the content

Shows the content of this dynamic object so you can edit it. A banner at the top of the image ends the editing.

3D model

Import a 3D model, paint on it, remove its paint.

Import a 3D model…

Places a 3D model (.obj, .stl, .glb, .gltf, .3mf, .fbx) on a new layer, to rotate and light.

Paint on the 3D model

Places in front of the model a layer you paint on with any brush; “Apply the paint to the model” sticks it to the surface.

Remove the last paint coat of the model…

Removes the last paint applied to the 3D model (Ctrl+Z brings it back).

Remove all the paint from the model…

Removes all the paint applied to the 3D model (Ctrl+Z brings it back).

Rotate and light the 3D model…

Reopens the 3D model window: rotation, size, lights, surfaces, outline.

Chosen objects as a dynamic object

The chosen objects move to a content layer and are replaced by a dynamic object, which can be transformed without loss.

Paint inside the chosen object (vector stroke, painted inside)

The object becomes a mixed object: its stroke stays vector, and a paint layer limited to its inside is placed above. The brush paints there right away.

Convert the layer to pixels, at the chosen resolution…

Turns the vector layer into pixels, at the fineness you choose.

Convert to pixels, at the chosen resolution…

Turns this vector layer into pixels, at the fineness you choose.

Texture paint bucket

Picks up the tool that fills an area of the image with a texture, in one tap.

View the mask alone

Shows the layer's mask instead of the image: white where the layer shows, black where it is hidden. Tap the banner to go back.

Back to the image

Leaves the mask-only view.

View the mask in red on top

Shows in transparent red, over the image, the parts the mask hides.

Copy to another document

Copies this layer into another document open in a tab. You can also drag the layer onto the tab.

Move to another document

Sends this layer to another open document; it leaves this one (it stays in its trash).

Brush tip from the selection or the layer…

Makes a brush tip from the selection (or from what is drawn on the layer): the brush then paints with that shape.

Brush tip made from a text...

Makes a brush tip from a letter, a word or a symbol, in the font of your choice.

Image tube tool

Picks up the tool that lays flowers, leaves, stars or your own images along the stroke.

Make an image tube from the selection...

Makes a tube from the selection: each cell of a grid becomes one image of the tube.

Guide: three-point perspective

Places a painting guide with three vanishing points: every stroke heads toward one of them. Move the dots to adjust the perspective.

Paint along the chosen path...

Paints with the current brush along the chosen vector path, on a separate layer, with adjustable simulated pressure.

Neon (glowing tube and halo)...

Turns the drawing or text of the layer into a glowing neon tube, with its colored halo.

Grain and noise on the chosen objects...

Adds an adjustable grain inside the chosen vector objects, which stays live.

Serial outlines (concentric)...

Draws successive outlines around the chosen objects, from one color to another.

Paint with objects

Paint inside a vector object, paint along a path, make a dynamic object, convert to pixels at the chosen resolution.

Effects on objects

Grain and noise on vector objects, concentric outlines in series.

Special paths

The Cornu spiral pen, the vector network and the object adjustment brush.

Components

A master element and its copies that follow it, each with its own variant.

Create a component from the chosen objects...

The chosen objects become a component: a master from which you then place copies.

Place a copy of the component

Places a copy of the chosen component. It follows the master and can take a variant.

Component variants...

Prepares the versions of the chosen component: another color, another stroke, another text.

Image in a shape

Place an image in a shape, or fill objects with an image.

Place an image in the chosen shape...

The image settles into it and is cropped to it. If an image is already chosen along with the shape, that one goes in; otherwise, choose a file.

Fill the chosen objects with an image...

The chosen objects are filled with an image, which covers them or repeats.

Appearance eyedropper

Picks up the appearance eyedropper: one tap takes the appearance of an object, the following taps apply it.

Copy the appearance of the chosen object

Keeps the appearance of the chosen object (colors, stroke, font, effects).

Apply the copied appearance to the chosen objects

Puts the copied appearance on the chosen objects.

Cornu spiral pen

Picks up the pen that draws curves of continuous curvature through the points you tap.

Object adjustment brush

Picks up the brush that pushes, inflates, shrinks, rotates, lightens or darkens several objects in one stroke.

Three-point perspective grid...

Draws a perspective grid with three vanishing points, adjusted by dragging the points on the image.

Generators

Calendar, gears, function plots and a three-point perspective grid, all ready-made and adjustable.

Calendar...

Places a calendar for a month or a year, in the software's language.

Gear...

Places a gear wheel with a true gear profile.

Gear that meshes with the chosen gear...

Places next to the chosen gear a smaller wheel of the same module, positioned to mesh with it.

Function plot...

Plots a curve from a formula, with its axes.

Vector network (one point joins several segments)

Picks up the Network tool: freely joined points, where one point can take several segments.

Corner or smooth point (toggle)

Changes this point: a smooth point (the curve passes gently) becomes a sharp corner, and vice versa.

Delete this point

Removes this point from the path. The shape closes up between its two neighbors. Ctrl+Z brings it back.

Delete the chosen points

Removes all the chosen points from the path. Ctrl+Z brings them back.

Cut the path at this point

Opens the path at this spot, like a snip of scissors: a closed path becomes open, an open path becomes two pieces.

Cut the path here

Opens the path at the touched spot, like a snip of scissors.

Add a point here

Places a new point on the path, at the touched spot, without changing the shape.

Choose all the points of this object

Chooses all the points of the object at once, to move them together.

Choose this tool

Takes this tool, like a simple tap on its button.

Tool settings

Opens the settings of this tool: the brush window for the painting tools, the bar under the menus for the others.

Reset the tool

The tool takes back the settings it had when the program was first started (size, hardness, starting brush...). Your drawings do not change.

Help for this tool

Opens the user guide at the page for this tool.

Give this tool a key...

Opens the Preferences, Keyboard shortcuts section, to choose the key that takes this tool.

Favorite tool of the current stylus

This stylus will take this tool every time you pick it up again (handy with two styluses: one for drawing, one for retouching).

Toolbar position...

Chooses where the toolbar goes: left, right, top, bottom, floating or on another screen.

Go back to this step

The document returns to the state it had at this step. The following steps stay in the history as long as you do nothing else; if you change something, they are kept in a snapshot.

New document from this step

Opens a new document, in another tab, with the image as it was at this step. The current document does not change.

Snapshot of this step…

Keeps this step under a name, to come back to it later through Edit › Snapshots, even after many other changes.

View the snapshots…

Opens the list of the document's snapshots: go back to them, rename them, delete them.

Settings windows

Chooses whether the settings windows show the main settings first (Simple mode) or all their settings. In each window, two buttons at the top let you switch at any time.

Simple in the Beginner workspace

The settings windows are in Simple mode in the Beginner workspace, and show all their settings elsewhere.

Always Simple

All settings windows open showing only the main settings.

Always all settings

All settings windows open showing all their settings.

Explanations on hover

A bubble explains a button when the stylus or the mouse stays on it for a moment.

Bubbles: in the Beginner workspace

The explanation bubbles are shown only in the Beginner workspace.

Bubbles: always

The explanation bubbles are shown everywhere.

Bubbles: never

No bubble: the explanation stays only in the help line at the bottom of the window.

Switch to the Beginner workspace

Fewer buttons, simple windows and explanations on hover. Nothing is lost: the other workspaces remain in Window › Workspaces.

Stylus pressure curve and profiles...

Opens the window where you set the pressure curve by dragging its points, the presets, the stylus nib, the wheel, the eraser end, the preferred tool and the profiles (Desktop, Laptop, Travel, your own).

Assistant: set up the stylus in three strokes...

You draw a light stroke, a normal one and a firm one: the program measures your hand and suggests a pressure curve. You keep it or not.

Tablet express keys...

Chooses what each of the eight key combinations to enter in the tablet's software does, and shows or hides the bar of large buttons on screen.

Show the express bar (large buttons)

A small bar of large buttons, placed on the screen, that does the same as the express keys: handy in tablet mode, without a keyboard.

Hide the express bar

Removes the bar of large buttons from the screen.

Setting up your screen properly...

Six steps by eye, with no device, to check the blacks, whites, mid-gray and colors of your screen, and to measure its real size with a bank card. The last step explains how to proceed with a calibration probe.

Actual size on paper

Shows the image at the size it will have once printed, from the document resolution and the measurement of your screen.

Editions and license...

Shows the edition in use (or the trial days left), your seats, what each edition contains (Essential, Complete, Studio), and lets you activate the license key received from the

ffsmc.fr shop.

Install a module…

Installs an add-on module (brushes, textures, shapes, templates, backgrounds) obtained from the ffsmc.fr shop. The software checks its signature and every file before installing it.

My modules…

The list of installed modules, what each one brought, and the button to remove one.

Background library…

Backgrounds sorted by category, with search and favorites: studio, skies, landscapes, roads, tracks, sea, cities, workshops, museums, interiors, nature, materials. The “Sober ↔ Spectacular” slider doses the mood.

Check this machine (tablet, screens)…

What the software knows about your machine (screens, touch, stylus, keyboard, speed in 4K and 8K) and the list of tests to do with stylus and finger, to check off one by one. The report is saved to a text file.

Shadows and light of the scene

The subject's shadows (ground, contact, drop, form), the reflection on a shiny floor, the shadows to soften, and the light shared by the whole scene.

Scene shadows…

All the shadows of the document in a single window, with the direction of the light: turn the sun and all the shadows follow together.

Subject shadow (ground, contact, cast, self)…

Gives the chosen layer (a cut-out subject) a shadow on the ground, a contact shadow under its points of support, a shadow cast on a wall and, optionally, a shadow on its own relief.

Reflection on a shiny floor…

The subject is reflected beneath itself, as on a waxed tile floor or a varnished table.

Unwanted shadows: soften or remove…

Lightens a shadow that is in the way (the photographer, a hat, a branch) without touching what lies beneath it. You circle it, Pulsio Lab measures the light around it and gives it back to the part in shadow.

Hard shadows on a face...

Softens harsh shadows on a face (midday sun, cap). Faces are found automatically.

Automatic shadows...

Choose what happens when a cut-out subject, a transparent image, a shape or a text arrives on a photo: shadow placed automatically, only suggested, or nothing. The search for tilted heads is also set here.

Remove the background, shadows as you choose...

Removes the background like “Remove background...”, keeping the subject's real shadow in the photo, removing it, or preparing a new adjustable shadow.

Remove the background (subject on a blurred background)...

For a sharp subject on a blurred background: the edge is recalculated pixel by pixel from the colors of the subject and the background, with no halo.

Add the scene shadow...

Gives this layer a shadow that follows the light of the document.

Backgrounds

The background library, replacing the background with an image, the white studio background, the one-click product photo, setting the subject into a scene and the cutting outline for Cut Lab.

Replace the background with an image...

Removes the background of the photo (if not already done) and places the image of your choice underneath, on a separate layer.

Replace the background with one from the library...

The same, with a background taken from the library.

White studio background

Removes the background and places pure white, as for a shop photo.

Product photo in one click...

White background, subject centered with a margin, soft shadow and online shop format, all in one go. Everything remains adjustable in the tree.

Blend the subject into a background…

Sets the subject into a scene: scale suggested from the horizon, light and colors matched, ground shadow, optional reflection, background blurred as in a real photo.

Harmonize the subject with the background…

Matches the subject's light, light color, contrast, grain and sharpness to those of the background beneath it.

Position the subject (center, set on the ground)…

Centers the subject with a margin, or places it on the ground at the size you want.

Cut contour of the subject (for Cut Lab)…

Traces the outline of the cut-out subject, with a margin, on a vector layer that Cut Lab can cut.

Faces and skin

Makeup, light on the face, skin color over the whole body, blurred faces.

Makeup…

Lipstick, blush and eye shadow, gently applied to each face found.

Light on the face…

A soft light on the face, on the side of the document's light, and the shadows of the face opened up.

Skin color over the whole body…

Matches the skin of the arms, neck and legs to that of the face, and adjusts the tone of all visible skin.

Blur the faces…

Hides faces (blur, large squares or solid color) before publishing a photo.

Erase (reflections, texts, creases…)

Reflections on a window or glasses, glints of light, stamped texts and dates, creases, tears, shadows of a wire fence, meshes of a wire fence, an object without its shadow, and several proposals to choose from.

Reflections on a window or shop window…

Removes the light haze left by a reflection on a window, and patches of light.

Reflections on glasses...

Removes reflections on eyeglass lenses. Faces are found automatically to locate the eyes.

Glints on a shiny surface...

Tones down small white spots on a shiny object (jewelry, bottle, car body).

Texts, stamped dates, watermarks...

Erases a date stamped by the camera, a text, or a half-transparent watermark on YOUR OWN images.

Creases in a photo...

Erases the creases of a photo that was folded and then scanned.

Tears in a photo...

Fills in the tears where the white paper shows.

Shadows of a wire fence or a blind...

Erases the bands of shadow that a wire fence, a blind or a grating casts on the subject or the ground.

All the meshes of a wire fence (one tap)...

Tap one wire of the fence: Pulsio Lab finds all the repeating meshes and erases them.

Blurred wire fence in front of the lens...

For a photo taken through a wire fence very close by (an enclosure, an aviary): the fence, out of focus, leaves a haze in bands on the photo. Tap a band: Pulsio Lab finds the others and removes the haze, without touching the sharp subject behind.

An object while keeping its shadow...

Erases the marked object; its shadow stays, and continues under the erased spot.

A shadow alone...

Erases the marked shadow and leaves the object that casts it.

Several reconstruction suggestions...

Produces four ways of filling the area, each on its own layer: compare them and keep the best.

Wrap onto an object

Places a drawing, a logo or an image on an object in the photo, following its shape, its folds and its light.

Wrap the layer onto an object in the photo…

The chosen layer (drawing, logo, text) is applied to the photo underneath: flat surface at an angle, cylinder, sphere or rippled fabric, with a printed, painted, stuck-on, engraved or embroidered finish.

Wrap onto an object in the photo…

The chosen layer is applied to the photo underneath, following the shape of the object.

Analyze the photo…

Pulsio Lab looks at the photo and says what seems to need correcting (blown-out sky, blocked shadows, color cast, dark photo, grain…). It proposes the correction, you check what you want.

Control points…

Tap a spot (the sky, a face): the adjustment applies to whatever resembles it nearby, with no selection to make.

Sunset and rays…

Warms the light of a sunset, enlivens the sky and brings out sun rays.

Match with another image…

Gives the photo the light and colors of an image from another file or another tab.

Make a series consistent…

The same light and colors across a whole series of photos (reportage, wedding, shop), based on the photo of your choice.

Warning for areas that are too light or too dark

Shows in red stripes what is pure white (no detail) and in blue stripes what is pure black. Tap again to hide it.

Warning settings...

Sets the point from which a spot counts as too light or too dark.

Lighting studio...

Opens the lighting studio on the chosen layer: you place studio lights around the subject on a view from above, each one adjustable (power, height, distance, size, softness, color), with the before / after slider.

Classic lighting setups

The portrait and product setups known to every photographer, placed in one tap and then adjustable.

Mood lights

Candle, neon, sunset, moonlight, window: a complete mood placed in one tap.

Light painting...

Paint streaks of light on the photo, with their halo, like a night photo where you draw with a lamp.

Export the lighting diagram...

Saves the studio plan seen from above, with the list of lights and their settings, to recreate the lighting during a real shoot.

Link the effects to the studio

Gives the studio's main light to the whole document: shadows, materials and layer styles take its direction, softness and color.

Panned background (speed effect)...

Blurs the background in the direction of movement while keeping the subject sharp, like a photo taken while panning with a car: the vehicle seems to speed along.

Dust and light rays...

Adds floating specks of dust, rays of light and a little dust on the ground: a scale model or an interior looks lived-in.

Scene scripts...

Pulsio Lab looks at the photo and suggests series of retouching steps designed for its subject (vehicle, landscape, portrait, building, scale model, animal...), as thumbnails. Every step remains adjustable.

Save my recipe (the layer's actions)...

Keeps the actions of the chosen layer as a personal recipe, then offered among the scene scripts.

Separate texture and colors

Creates two layers linked to the photo: the colors (without the grain) and the texture (the grain alone). You smooth redness and blemishes on the color layer without touching the grain of the skin.

Light and shadow shaping with the brush...

Paint where to lighten and where to darken: the brush follows the contours, to sculpt a face or a fabric.

Flyaway hair...

Erases the fine hairs that escape from the hairstyle onto the background.

Creases and lint on the garment...

Softens the creases of a garment and removes lint and dust, while keeping the grain of the fabric.

Color matched to the sample...

Gives the garment the exact color of the fabric swatch (a chosen color, or the photo of the swatch).

Invisible mannequin...

Makes the mannequin disappear: the garment seems to be worn by no one, with the inside of the collar visible.

Consistent colors across a collection...

Gives the same garment the same color in all the photos of a collection.

Fashion and beauty retouching

Retouching for fashion and portrait photos: separate the skin's grain from its colors, shape the light with the brush, tame the hair, smooth out a garment, give it the exact color of the

fabric, make the mannequin disappear, match a whole collection.

Newborn retouching

Retouching for newborn photos: smooth, soft skin, pastel tones, a studio background behind the baby, and the birth announcement ready to print.

Architecture and landscape

Retouching for photos of houses, buildings and landscapes: mixed lighting brought back into harmony, day turned to dusk, greener lawn, a stronger sky, haze that adds depth, golden light or blue hour.

Wedding, portrait and ID

Retouching for wedding and portrait sessions: the same face retouching across a whole series of photos, the album laid out and saved as a single PDF, the ID photo to the country's standards with its plain background.

Baby's skin evened out…

Gently evens out a newborn's skin: redness, yellowish tone, milk spots, peeling skin, scratches.

Pastel tones and soft presets…

Tender looks for birth photos: pinkish or bluish pastel, cream, soft bright, soft black and white.

Studio background or backdrop…

Places a studio backdrop behind the cut-out subject: bubbles of light, clouds, stars, stripes, polka dots, paper.

Birth announcement…

Creates a 15 × 10 cm announcement card with the photo, a decoration, a frame and your texts, in a new tab.

Reflections on shiny objects…

Softens overly strong reflections on bottles, jewelry and watches, removes small stray reflections and can add studio reflection strips.

Sparkle of gemstones (jewelry)…

Makes gemstones sparkle: small stars of light on the bright points and the fire of the stones.

Steam and shine of the dish (food)...

A light steam rising from the dish, glistening sauces, appetizing colors.

Bodywork without stray reflections (cars)...

Erases unwanted reflections (trees, passers-by, buildings) in a car's paintwork while keeping its lines.

Sharpness of the moving subject (sports)...

Sharpens a subject blurred by camera shake, if the blur runs in a single direction.

Fur and eyes (animals)...

Brings out the fur or feathers and gives sparkle to the animal's eyes.

Mixed lighting balanced...

When a room is lit at once by daylight, lamps and a flash, each area takes on a different color: this retouch matches them.

From day to dusk...

Turns a photo of a building taken in broad daylight into an evening photo: twilight sky, darkened facade, lit windows.

Lawn made green again...

Restores a clean, even green to a yellowed or patchy lawn.

More dramatic sky...

Darkens the sky, defines the clouds, deepens the blue, without touching the ground.

Mist and depth...

Adds a light mist that increases with distance: the landscape gains depth.

Golden light or blue hour...

Gives the warm light of late afternoon, or the blue of the hour after sunset.

Faces retouched in a batch...

Applies the same face retouch to all the photos (layers or tabs), each face found automatically.

Save the album as a single PDF...

Saves all the pages of the last album, as they are in the tabs, in a single PDF file: one album page per PDF page, in order.

Album laid out…

Distributes the photos into album pages, one page per tab, each photo on its own layer.

ID photo to standards…

Frames an ID photo to the country's standard (format, head height, eye position), with a uniform background and a 10 × 15 cm print sheet.

Plain background (ID photo)…

Replaces the background behind the person with a light solid color.

Rembrandt

A large light placed to the side and high up: a small triangle of light falls on the cheek on the shadow side. The classic painters' portrait.

Butterfly

The light in front of and above the face: a small butterfly-shaped shadow under the nose. Flattering for beauty and fashion.

Loop

The light slightly to the side and slightly above: the shadow of the nose makes a small loop toward the cheek. The most common portrait.

Split lighting

The light squarely from the side: one half of the face lit, the other in shadow. A strong, dramatic portrait.

Clamshell

One light above and another below, both from the front: the face is lit as if between the two halves of a clamshell. Very soft, for beauty work.

High key

Everything is bright: a white background lit by two lights, a large soft source from the front. For fashion, children, products on white.

Low key

Almost everything is dark: a single narrow light from the side, with a honeycomb grid. For a mysterious portrait or a precious object.

Backlight

Two lights behind the subject draw a bright rim along its edges; a reflector opens up the front a little.

Three points (product)

The setup for products and interviews: main light from the side, fill umbrella opposite on the other side, backlight behind to separate the subject from the background.

Candle

A flame very close to the subject: orange light that quickly falls off into black, bluish half-light around.

Neon

Two colored tubes on either side of the subject, pink and blue, in a dark room. The mood of the streets at night.

Sunset

A low, orange sun behind the subject, a glowing red background, bluish shadows.

Moonlight

A cold, faint light from above, like moonlight.

Window light

A large window to the side, soft daylight, and a white reflector on the other side. The most natural of lightings.

Trade

The Profession panel: the tools, presets, assistants and export formats of the chosen profession. It opens by itself in the profession workspaces.

Fashion and beauty

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Advertising and products

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Architecture and real estate

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Newborn

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Weddings and events

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Portrait and ID

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Food

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Jewelry

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Automotive

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Sports

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Wildlife

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Landscape and nature

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

Scale models and dioramas

Switches to this trade workspace: the Trade panel opens at the top of the column with its tools, presets, assistants and export formats. The document does not change.

By trade

The thirteen ready-made workspaces, one per trade (fashion, products, real estate, newborn, wedding, ID, food, jewelry, automotive, sport, animals, landscape, scale models), each with its Trade panel.

Realistic preview of the assembly...

Shows the finished assembly before any cutting: the thickness of each plate, the gloss of the acrylic, the transparency, the edge of the plates, the shadows of one layer on the next. You see it from the front or at an angle, rotate it with a finger, and light it from behind. If you change a color or a thickness in the project, the preview follows.

Picture in depth from an image...

Cuts an image into successive planes, from the background to the foreground, like a stage set: each tone of the image becomes a plate with its frame, the plates are held apart by spacer frames, and you can add a light box behind. The light tones go to the back, the dark ones to the front; change the order by dragging the layer lines.

Placement on plates and offcuts...

Arranges the pieces of each material on your plates, as tightly as possible, by their true shape: a small piece fits into the hole of a large one, and the pieces rotate if you allow it. You also set the wood grain direction, the protective film and your offcuts in stock, which are filled before new plates.

What to do with this image on the laser?...

Pulsio Lab looks at the image of the chosen layer and shows, as thumbnails, what can be made from it by laser: engraving of the photo, line drawing, cutting of the silhouette, stacked layers, carved relief, key ring or magnet. Tap a thumbnail to create the action: its settings open right away.

Cut outline around an image...

Traces by itself the outline to cut around an engraved or printed image, or a drawing: it follows the subject at the chosen distance, with a reinforced hanging hole if you want one. For a key ring, a magnet, a coaster, a Christmas tree decoration.

Relief engraving (several passes)…

Carves an image into the material, more or less deeply: a portrait, a medal, a coat of arms, a bas-relief. The depth image comes from a photo (dark carves) or from a drawing (raised or hollowed shapes). The machine carves in several passes; the preview shows the relief lit.

Relief from a 3D model (STL, OBJ)…

Opens a 3D model (STL or OBJ file) and makes a depth image from it, seen from above: the relief is then hollowed in several passes, like a photo.

Large engraving in panels…

Splits an engraving too large for the machine into panels or tiles that join up: a tiled mural, a sign made of several plates. Each panel carries its code and joining marks; a laying plan is supplied.

Relief map (one layer per altitude)…

An elevation image (light = high) becomes one layer per elevation, at the same levels as the contour lines (Filters › Contour lines). A laser project is prepared right away: one plate per elevation, stacked, for a relief map, a seabed, a mountain.

Stamp…

Prepares a stamp to engrave in laser rubber or wood: the design is mirrored, the background is carved away, the base of each line slopes down for a sturdy relief, and the cutting outline follows.

Engraving to fill (paint, resin)…

Hollows out the areas of the drawing so they can then be filled with paint or resin: each color of the drawing has its own depth and fill color. The preview shows the plate once filled.

Colors on metal: test sheet and palette…

For machines that produce colors on stainless steel or titanium: makes a test sheet (one cell per pair of settings), then records the colors obtained, from a photo of the sheet or by eye, and keeps them in a palette.

Color marking on metal...

Brings an image down to the colors of your palette (read from the test sheet) and prepares one engraving per color, each with its settings.

Marquetry from an image...

Each color area of the image becomes a piece in the closest wood species (maple, oak, cherry, walnut, wenge...), in veneer, with the grain direction of each color. The pieces fit together on a backing.

Stained glass...

The image becomes a stained-glass window: each color area is a piece, separated from its neighbors by a one-piece lead network, in a frame.

Jigsaw puzzle from a photo...

Cuts a jigsaw puzzle out of an engraved or printed photo: number of pieces, classic shape with tabs, wavy or straight. Each cut is made only once.

Round or conical object (glass, tumbler, pen)...

Prepares a design for a round object: it is unrolled to the size of the object, and corrected for a conical one (tumbler, flared glass). You choose the drawing for the machine's rotary axis, or the flat pattern to print.

Preview on the round object...

Shows the drawing laid on the glass, tumbler or pen, which you can turn. The before / after slider compares the unrolled drawing and the object.

Fabric, leather, felt, paper

Cuts of soft materials: sewing patterns, appliqués, stitched leather, paper lace, fold-out cards with their fold lines.

Sewing pattern...

Each shape of the layer becomes a pattern piece: the cut with the seam allowance, the seam line marked, the notches and the straight grain.

Appliqué...

Each shape is cut as it is, with a slightly smaller interfacing if you wish.

Stitched leather...

Each shape is cut, and a line of sewing holes or slits follows its edge, at the chosen spacing.

Paper lace...

Each shape is cut and pierced with a repeated motif (circles, flowers, diamonds), keeping a solid edge and sturdy bridges.

Fold-out card...

Closed shapes are cut; lines (open paths) become scored or dashed folds, which do not go through the paper in a single stroke.

Cardboard box...

Draws the flat pattern of a cardboard box to the dimensions you want: tuck-end case or tray with raised edges, with its folds and glue tabs. The thickness of the cardboard is allowed for at the folds.

Preview of the assembled box...

Shows the assembled box, with the decoration you drew on the pattern. Turn it with a finger.

Batch jig...

A plate cut out to the shape of your objects (key rings, pens, tokens), as many times as it can hold: you set the objects in it and engrave them all in one go, always at the same spot. The repeated engraving is prepared on a separate layer.

Machine software (presets)...

Choose the software that drives your machine, according to what it expects: line colors, line thickness, files to write. Six presets are ready; you can edit them, keep your own and exchange them between computers.

Send to Cut Lab, one layer per color...

The separation into layers also serves for vinyl, flex and paper cut with a blade: each color goes onto its own layer, with the same registration marks and a weeding frame. Flex is mirrored.

Drive the machine (under study)...

A first version of direct control of a diode engraver that reads G-code over a USB cable: connection, framing, start, pause, immediate stop. Not yet tried on a real machine.

Photo

The photo library, film photography (negatives, slides), scanning, tethered shooting, series, batch export, the watermark and the slideshow.

Photo library...

All your photos kept in one place, on this computer: stars, keep or reject flags, color labels, keywords, collections, search by date, camera or keyword, quick sorting by keyboard or finger.

Import into the photo library...

Choose photos: they are added to the photo library with their date, camera and shooting settings.

Keep the settings in the photo library

The photo opened from the photo library keeps its settings there (development, conversion to positive, cleaning). This is done automatically a few seconds after each change; this line does it right away. The original file is never touched.

Film photography

Everything for film: color and black and white negatives, slides, cleaning, scan lighting, frames of a strip, film edges, print effect, film roll sheet, film profiles.

Turn the film into a positive...

A scanned negative becomes a photo with accurate colors from the start: the orange mask of color negatives is removed, the colors of each channel are balanced. The film type is recognized automatically; you choose a film look and then adjust to your taste.

Clean the film...

Removes dust, hairs, scratches, fingerprints, mold, reflections from the glass of slide mounts and Newton's rings, without smoothing the film grain.

Scanning light...

Corrects a light table that is brighter in the center than at the edges, and removes the haze of stray light.

Frames of a strip or a film holder...

Finds each frame on a film strip or a film holder scanned in one go, numbers them, then files each frame in the photo library (or in a layer) with the same colors for the whole roll.

Remove the film edges

Crops the photo to the frame: the film edges, the perforations, the frame numbers or the slide mask disappear. It is an ordinary crop, which you adjust or remove in the tree to keep the edges.

Print effect…

Gives the look of a print on paper: baryta (deep blacks), matte, glossy or pearl, with the tone and texture of the paper.

Full-negative black frame…

Adds the irregular black frame of a “full negative” print, with the frame number in the border, as with a filed-out negative carrier in an enlarger.

Film roll sheet…

Records the film, its speed, the camera, the lens, the date, the place and the development. The sheet follows the photo and is used for searching the photo library.

Synchronize the film roll…

Copies the settings of the chosen frame (conversion to positive, cleaning, development…) to the other frames of the roll, stored as layers in this document.

My film profiles…

Your personal film profiles: rename them, delete them, save them to a file for another computer or load them from a file.

Scan films and photos…

Scans negatives, slides or prints: with a film scanner, a flatbed scanner with a film holder, or a camera. A guided choice in three questions suggests the right settings; each frame arrives in the photo library, numbered and already converted to positive.

Tethered shooting…

The camera connected to the computer: large live image, framing grid, focus assist, layout overlay, comparison with the previous shot. Each photo arrives in the photo library with the chosen preset.

Synchronize the series (document layers)…

Copies the settings of the chosen layer to the other pixel layers of the document: a whole series takes on the same rendering in one go.

Export with a preset...

Saves the document with an export preset (web, social networks, print, archive), and the watermark if you want it.

Watermark...

Adds a watermark (text, logo, or both) on a separate layer, above the image. It is adjusted and removed like any action.

Automatic watermark...

Choose whether the watermark is added automatically to every image saved (Save in another format, batch processing, photo library export).

Photo library slideshow...

Shows full screen the photos the photo library is displaying (with its filters), one after the other.

Slideshow of the document's layers...

Shows full screen each pixel layer of the document, one after the other: handy for presenting the frames of a roll.

Colorize...

Opens the Colorize workshop: touch an object on the photo (it is outlined by itself) or outline it by hand, then choose its color. A black and white photo is colorized, a color photo changes the color of an object. With no photo open, the workshop explains where to start.

Automatic recognition

Tools that recognize what the photo shows (subject, people, objects, faces, license plates). The models are on the computer, supplied with the software; they never go on the Internet. Everything they find is proposed to you and remains editable.

Cut out the subject (complex background, hair, grasses)...

Removes the background even when it is busy (street, foliage, crowd), with fine edges on hair, fur, grass or a veil. Other elements can be kept or removed with a tap.

Local retouch on an area found automatically...

Lighten the subject, darken the sky, soften the background, warm up the faces: the area is found automatically and adjusted separately.

Smart eraser (item, shadow and reflection)...

Tap a passer-by, a car, a sign, a trash can: it disappears, along with its shadow and reflection.

Blur the license plates...

Vehicle license plates are found and blurred (or hidden). You add or remove one with a tap.

Gaze direction...

Gently moves a person's eyes to the left, to the right, up or down.

Smile...

Raises or lowers the corners of the mouth, for a more pronounced or a more discreet smile.

Room emptied of its furniture...

The furniture found in the photo of a room is erased, with a notice written on the photo.

Room furnished virtually...

Places on the floor of a room the image of a cut-out piece of furniture, at the right size, with its shadow and a notice written on the photo.

Replace the background with a generated one...

Keeps the subject or the people and places a background from the library behind them, with the subject's light matched to the new background.

What the photo shows (suggested scripts)...

The software says what it thinks it sees (car, flower, building, portrait...) and suggests suitable scripts, as thumbnails made from your photo.

Automatic recognition: models and licenses...

The list of the models supplied, what they are for, their license, their size and the time they take on this computer.

Automatic recognition: search

Find a person in the photo library.

Look for this face in the photo library...

Takes a face from the open photo and shows, in the photo library, all the photos in which the same person appears.

Areas found by automatic recognition

Chooses in one stroke an area recognized by the models. After that, any adjustment affects only that area.

The subject

Chooses the main subject of the photo, even on a busy background.

The background

Chooses everything except the main subject.

The people

Chooses all the people found in the photo, even small and distant ones.

The vehicles

Chooses the cars, motorcycles, trucks, bicycles and boats found in the photo.

The sky

Chooses the sky in the photo.

Mode and colors

Everything to do with the color precision of the document: 8, 16 or 32 bits per channel, RGB, CMYK or Lab, working space, profiles, soft proof, channels.

8 bits per channel

256 levels per color. The lightest, enough for the Internet and everyday work. The whole document is recalculated: you can go back with Ctrl+Z.

16 bits per channel

65,536 levels per color. Strong adjustments, blurs and gradients stay perfectly smooth. Recommended for photography and printing.

32-bit floating point

Light is calculated as in reality, with no ceiling: a sun can be hundreds of times brighter than white. For HDR photos, composites and lighting effects.

RGB

Red, green, blue: the mode of screens and of most images.

CMYK (printing)...

Converts the document to the printer's four inks (cyan, magenta, yellow, black), with your printer's profile. Each ink becomes an editable channel.

Lab

Separates lightness (L) from the colors (a and b). Handy for lightening without touching the colors, or the reverse.

Workspace...

Chooses the color space in which the document calculates (sRGB, opRGB, Display P3, ProPhoto...), keeping either the look of the image or its values.

Color profiles...

The list of profiles the software knows. You can add your printer's or your screen's profile (.icc file).

Layers...

Shows a single channel (for example the black of a CMYK image) and chooses the channels that the next actions modify.

Soft proof

Shows the image as the chosen printer will render it. The document does not change. Shortcut: Ctrl+Shift+Alt+Y.

Proof settings...

Chooses the printer or paper to simulate, the rendering intent, the paper white and the gamut warning.

Gamut warning

Colors in bright green the pixels the chosen printer cannot reproduce. Shortcut: Ctrl+Shift+Y.

Highlight display (32 bits)...

Lightens or darkens only the display of a 32-bit document, to see the detail in the very bright highlights or in the shadows.

Bit depth of the functions...

The list of all the software's functions with their precision measured in 16 / 32 bits, so you know exactly what is happening.

Spot colors...

The separate inks of your document (a precise color from the printer's swatch book, a metallic ink, a varnish). Each spot color is a layer that you paint in black where the ink must go.

Spot color settings...

Changes the name of the ink, its color on screen and its solidity.

Make it an ordinary layer again

The layer is no longer a spot color: its pixels become an ordinary image again, nothing is erased.

Make this layer a spot color...

This layer becomes a separate ink: black means 100% ink, gray a lighter ink, white none.

Large images and memory...

Memory reserved for images, scratch disk size, use of the graphics card, and the current measurements.

People on this computer...

The list of people who work on this computer, each with a name and a color. You add someone here, or hand over to them. No password; all these people count as a single seat of the license.

Change person...

Hands over to another person on this computer without closing the document: the actions done afterwards will carry their name. The same choice is made by tapping the badge at the top of the window.

Work remotely...

Studio Edition. To work on a shared project with people who are not on your network: open your project to guests, or join a project with an invitation. Nothing opens unless you asked for it here, and an indicator stays displayed as long as the link is open.

Photo map…

The photos in the photo library that carry a GPS position, placed on a map. A click on a circle shows the photos of that place.

New vector drawing

A new page with a vector layer, ready for the pen and shapes; the program switches to the Vector workspace. The size is that of the last document created in the New window (A4 the first time).

Save as a template…

Keeps the open document as a template, exactly as it is: size, resolution, colors, guides and all layers with their content. It then appears in New from a template… and on the Welcome page, under “My templates”.

Save an animated GIF…

Makes an animated GIF from the layers: each ticked layer becomes a frame, from bottom to top. Frame duration, common background, endless loop, size.

Warp Envelopes

Warps the object inside an envelope: an arc, a flag, a wave, or a mesh whose points you drag. The effect stays editable.

Pathfinder : Unite

Merges all chosen shapes into one. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Subtract

The top shape cuts out all the others. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Subtract from back

The bottom shape cuts out all the others. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Intersect

Keeps only what all shapes have in common. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Exclude

Keeps only what the shapes do not have in common. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Divide

Cuts the drawing into separate areas where the shapes cross. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Trim

Removes the hidden parts of each shape, without merging them. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Merge

Merges the parts of the same color and removes the hidden parts. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Crop

The top shape cuts the others and leaves only what it covers. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Pathfinder : Outline

Leaves only the outlines of the areas. It is a live effect, so it stays editable. It works on at least two shapes (or one group).

Offset...

Adds an adjustable margin around the drawing, in millimeters (inward if the value is negative), with a live preview.

Effects

All effects in one place: shadows, glows, warps, sketches, halftones... Drawing effects stay editable; pixel effects apply to the image.

Apply Last Effect

Immediately repeats the last effect you used, with the same settings.

Last Effect...

Reopens the last effect used so you can change its settings.

SVG Filters

Image filters written in SVG: blur, shadow, glow, relief, edges, clouds. You can also import your own. A drawing layer is converted to pixels first.

SVG Blur...

Softens the image with an adjustable blur, using an SVG filter.

SVG Drop Shadow...

Adds a shadow behind the image, using an SVG filter.

SVG Glow...

Adds a glowing halo around the image, using an SVG filter.

SVG Relief...

Gives the image's edges an engraved look.

SVG Edges...

Keeps only the edges of the image.

SVG Clouds (turbulence)...

Creates a cloudy texture that fills the layer's shape.

Import SVG Filter...

Applies the filter contained in an SVG file you choose.

Rectangle, Rounded Rectangle or Ellipse...

Turns the object's shape into a rectangle, rounded rectangle or ellipse, without redrawing it.

Rounded corners...

Rounds all the corners of the path, with a radius you choose. The effect stays editable.

Convert Layer to Pixels (document resolution)

Turns the drawing layer into pixels, at the resolution set in “Document Raster Effects Settings”.

Document Raster Effects Settings…

Chooses the resolution (in dots per inch) used when an effect or conversion turns the drawing into pixels. It is saved with the document.

Duotone, tritone, quadtone…

Prints the greyscale image with one to four inks of your choice: black and a spot colour, sepia, midnight blue… Each ink has its strength and the area where it works (shadows, midtones, highlights).

Frequency separation (skin, textures)…

Splits the photo into two layers that together give back the exact image: “Colour and volume” to smooth blemishes and blotches without erasing the grain, “Grain and detail” to retouch the texture without touching the colours.

Plan from photos

Everything you need to draw an accurate plan from photos, in order: shooting tips, merging the photos, correcting bent lines and perspective, scaling, line plan.

Shooting tips…

Reminds you how to photograph a vehicle, an aircraft or an object to get a faithful plan from it: lens, distance, camera alignment, reference dimension.

Merge the photos (alignment, panorama)…

Merges several photos of a large object taken in several shots. The photos are aligned with each other, then blended where they overlap.

Correct bent lines (lens)…

Straightens the lines bent by the lens (barrel or pincushion). Drag the slider until the straight lines of the object are straight again.

Scale the plan…

Gives the plan the wanted size: a dimension measured with the Ruler, its true length and the chosen scale (actual size, 1/72, 1/43…). The layer takes the right size.

Line plan…

Turns the plan into a vector line drawing, ready to be touched up.

Flatten transparency…

Turns everything transparent (opacity, semi-transparent colours, blending modes, shadows, transparent gradients) into opaque shapes and images, so that printing or cutting gives exactly what you see on screen. Areas of flat colour stay shapes; only the complex areas become an image.

Tools without colours

All tool icons take the text colour, with no colour per family. Handy if some colours are hard for you to tell apart.

Tools in colour

Tool icons get one colour per family again: selection, vector, painting, colours, retouching.

My looks…

Your own skins for the program, named and recalled in one click: colours (a theme or your own colours), text size, line thickness and workspace. You can also save them to a file to take them elsewhere.

Play / stop

Plays the shot at the film’s speed. Enter starts or stops playback; a click in the timeline stops it too.

New film…

Sets the name, size, frame rate, length of the first shot and background of a new film.

Shot length…

The number of frames in the shot. Lengthening adds empty frames at the end; shortening keeps the drawings that go past the end, but they are no longer played.

Film frame rate…

The number of frames per second. 24 for classic animation, 25 for television in Europe, 30 or 60 for screens. “Other frame rate…” accepts any value.

Film settings…

The film’s name, its background, how often backup copies are made, and the playback memory.

Film bin…

Drawings removed from the timeline. You can put them back at the current frame or empty the trash for good.

Animation

Everything that makes the film move: playback, drawings, lengths, tracks, onion skin, stages, markers, voice, movement.

Sync the lips…

The program listens to the voice, on the computer, and places for each frame the mouth that fits best. Each mouth can then be changed by hand.

Record a movement…

The film is playing; put the pen on the sheet and move it: the track follows the path, frame by frame. Lift the pen to finish. Esc cancels.

Living line of the track…

The track's line boils slightly, as if traced over by hand at each frame. You see it in the film, not while drawing.

Exposure sheet

The same work as the timeline, seen as on paper: one row per frame, one column per track, and the action and dialogue notes. Typing a number then Enter exposes that drawing at the current frame.

Film palette

The film's colors. Changing a color in the palette changes it in every drawing at once; this can be undone.

Drawing reserve

Replaceable drawings sorted into groups (mouths, hands, eyes). One click places one on the current frame. Retouching it once changes it everywhere it is used.

Character reference sheet

The character's reference drawings (front, side, three-quarter) kept in view, stored with the film. The light table lays them transparently over the drawing.

Rotate the sheet…

Rotate the sheet as on an animation desk, to draw in the direction of your hand. The drawing itself is not changed.

Flip the sheet (mirror)

Shows the drawing mirrored to spot its flaws (the drawing is not changed).

Appearance...

Changes the program's colors (seven themes: light, charcoal, medium, blue night, slate, linen, frost) and the size of the text. The change is immediate and kept for next time.

Transform each object...

Resizes or rotates each chosen object around its own centre, across all layers of the selection. The objects keep their arrangement: they do not move apart or closer together.

Scale and rotate each object in place

When this line is ticked, the selection handles resize or rotate each object around its own centre, instead of treating the selection as a single block.

Reselect objects

Brings back the last object selection that was dropped.

Invert object selection

Chooses all the other objects of the layer.

Select on all layers

When this line is ticked, the selection rectangle picks up the objects of all visible layers, not only those of the active layer.

Select on all layers

When this line is ticked, the selection rectangle picks up the objects of all visible layers, not only those of the active layer.

Next object

Chooses the next object of the layer, in reading order.

Previous object

Chooses the previous object of the layer.

Next drawing layer

Goes to the next drawing layer.

Previous drawing layer

Goes to the previous drawing layer.

Mirror the view (without touching the drawing)

Flips the view from left to right to check a drawing with fresh eyes. The drawing itself is not modified.

Go back to the normal view (end of the mirror)

Puts the view back the normal way round.

Stylus and tablet settings…

Opens the “Graphics tablet” window: pressure, stylus buttons tool by tool, finger, tablet mode, on-screen keyboard.

Show the on-screen keyboard

Opens the on-screen keyboard, to type a text or a number without a keyboard. It also opens with the ⌨ key of the key bar.

Hide the on-screen keyboard

Closes the on-screen keyboard.

Hide the key bar

Hides the on-screen key bar.

Show the key bar

Shows the on-screen key bar: Ctrl, Shift, Alt, Space, Delete, Esc, Undo, Redo, Save.

Fade…

Sets the strength of the last action placed on this layer (or of the one chosen in the tree): 100% = full effect, 0% = as if it didn't exist. A slider shows the before and after.

Effects, filters and image adjustments

Fill

Fills the whole layer with a color.

Brush and eraser

A recorded brush or eraser stroke. You can change its color, size or opacity afterwards.

Conversion to pixels

Turns a vector layer into a pixel layer. What follows in the tree then works on the pixels.

Image

Image placed on a pixel layer (opened or imported photo), with its position and size.

Linked copy

The layer reproduces another layer and follows everything done to it.

Merge of the layer above

The layer above is merged into this one, with its opacity and blend mode.

Layer mask

Adds a mask to the layer: where the mask is black, the layer is hidden; where it is white, it shows.

Mask taken from a layer

Mask made from a layer (its brightness or its transparency). It follows the changes of that layer.

Mask applied to the pixels

The mask is applied once and for all to the layer's pixels, then removed.

Move and transform

Moves, rotates, enlarges or flips the whole layer, around the center of what it contains.

Brightness and contrast

Lightens or darkens, and increases or decreases the contrast.

Hue and saturation

Changes the colors (hue), their vividness (saturation) and the lightness.

Black and white

Turns the layer black and white; the intensity sets the strength of the effect.

Negative

Inverts the colors, like a negative.

Gaussian blur

Softens the image. The radius sets the strength of the blur.

Grain

Adds an even grain, like photographic film. The same seed always gives the same grain.

Drop shadow

Drop shadow behind the layer's content. Its direction follows the document's “light” value if you wish.

Image size

Changes the size of the whole image: all layers are enlarged or reduced.

Canvas size

Enlarges or reduces the work area without changing the size of the drawing.

Crop

Crops the whole image to the given rectangle.

Image rotation and flip

Rotates or flips the whole image.

Frozen actions

Several frozen actions merged into a single image: lighter, but they can no longer be adjusted one by one.

Shape (rectangle, ellipse, polygon, star, spiral, path, line)

Drawn shape (rectangle, ellipse, polygon, star, spiral, path...). Its measurements and colors remain editable.

Text

Text with its font, size, spacing and colors. It stays real, editable text until it is converted to vectors.

Image in the drawing

Image placed in a vector layer, among the shapes (it can be cut by a clipping mask).

Dimension

Dimension: shows the length between two points, in the chosen unit.

Fill and stroke

Fill and stroke of the chosen objects: colors, gradients, thickness, corners, ends, dashes, arrows, variable width. Only the checked settings are applied.

Object transformation (and copies)

Moves, enlarges, rotates, skews or flips objects. With copies, each copy takes the previous one and transforms it again: ideal for a regular row or a rosette.

Points edited

New shape of an object after work on its points or handles.

Deleting objects

Objects removed from the drawing (they can be recovered by hiding or deleting this action).

Hidden or locked objects

Hidden or locked objects (a locked object can no longer be picked with the mouse).

Object order

Changes the stacking order: above or below the other objects.

Group, clipping mask, compound shape

Gathers objects into a group, a clipping mask (the top shape cuts out the others) or a compound shape that stays editable.

Group undone

Undoes a group, a clipping mask or a compound shape: the objects become independent again.

Alignment

Aligns objects with each other, on the whole image or on a reference object.

Distribution

Distributes objects at regular intervals, or with a set spacing.

Operation between shapes

Operation between shapes: unite, subtract, keep the common part, exclude, divide into areas, trim, merge, crop. If you modify an original shape higher up in the tree, the result follows.

Conversion to a path

Turns shapes, texts or compound shapes into ordinary paths, editable point by point.

Path offset

Offset of the path into a new, separate object: an outline at a regular distance, outside or inside, with rounded, pointed or beveled corners. Several outlines at once if you want. It is the cut outline of a sticker and the margin of a laser cut.

Outline converted to a surface

The outline (the stroke) becomes a filled surface, with exactly the thickness, corners and dashes it had.

Simplification and smoothing

Removes unnecessary points from a path while keeping its shape (or smooths it firmly), within the tolerance you allow.

Corner rounding

Rounds off the corners (round, hollowed round or chamfer). The rounding stays adjustable: change the radius whenever you like.

Direction, closing and opening of a path

Reverses the direction of a path (useful for arrows and text on a path), closes it or opens it.

Cut with scissors

Scissor cut at a precise spot on the path.

Cut with the knife

Knife cut: the shapes it crosses are separated into pieces.

Paths joined

Joins the nearest ends of open paths (or closes a single path).

Vector eraser

Vector eraser: whatever passes under the eraser is removed from the shapes and strokes.

Blob brush

Blob painted with the blob brush, merged with blobs of the same color that it touches.

Filling an area

A closed area filled with the paint bucket. It follows the strokes that close it: if a stroke moves, the area is recalculated.

Shape builder

Areas merged or removed with the shape builder.

Repetition (grid, circle, mirror)

Repetition of objects in a grid, in a circle or mirrored. Change the number or the spacing: everything is recalculated.

Shape blend

Shape blend: intermediate steps between two objects, for shape as well as for color.

Distortion

Distorts objects (arc, flag, wave, bulge, twist...) or gives them a rough or zigzag edge.

Distortion by the corners

Free distortion by the four corners, to give a perspective effect.

Gradient

Covers the pixel layer with a gradient, with the blend mode and opacity of your choice.

Pasted objects

Pasted or imported objects (from an SVG file, for example).

Levels

The histogram shows where the image's tones are. Bring the black point to the left foot of the hump and the white point to its right foot, then adjust the midtones. The “Automatic” button does it for you.

Curves

Shadows at the bottom left, highlights at the top right. Pulling the curve up lightens, down darkens. An S-shaped curve increases contrast.

Exposure

One more stop doubles the light; one stop less halves it.

Shadows and highlights

Lightens only the dark areas and darkens only the very light areas. The rest of the image does not move.

Temperature and tint

Toward the right the image warms up (more yellow), toward the left it cools down (more blue). The tint corrects a green or pink cast.

Vibrance

Vibrance acts first on dull colors; saturation acts on all of them the same way.

Color balance

Three groups of sliders: shadows, midtones, highlights. Each slider goes from one color to its opposite.

Photo filter

Choose a filter from the list, or “Color of your choice”, then its density.

Channel mixer

For each color of the result, the share taken from each of the three original colors. Used to fix a stubborn cast or to prepare a black and white image.

Black and white

Six sliders, one per color family: each decides whether that color becomes light or dark in black and white. A darker blue sky: lower “Blues”.

Sepia

The brown tone of old prints. Lower the intensity for a light effect.

Split toning

One color for the light parts, another for the dark parts. The balance moves the limit between the two.

Color matching

Choose the layer that serves as the model: its colors and overall light are carried over to this layer. If the model changes, the result follows.

Selective correction

Choose the color family to correct, then add or remove cyan, magenta, yellow or black in that family only. To correct several families, add this adjustment several times.

Posterize

The fewer the levels, the more the image breaks into bold flat areas.

Threshold

Points darker than the threshold take the first color, the others the second.

Gradient map

The start of the gradient replaces the dark tones, the end replaces the light tones.

Motion blur

The image is stretched in one direction, over the chosen length.

Radial blur

Zoom: the image streams toward the center. Rotation: it turns around. The center itself stays sharp.

Lens blur

A more natural blur than the Gaussian blur, to imitate a photo background.

Surface blur

Two points are only blended if their colors are close: the edges stay sharp.

Miniature effect

Place the sharp band on the subject; above and below, the image becomes more and more blurred.

Sharpening

Gain: the strength. Radius: the width of the halo around outlines (1 to 2 points for a photo). Threshold: above 0, flat areas are not touched.

High pass

The smaller the radius, the more only fine details stand out.

Clarity

Positive value: more relief. Negative value: softened image, smoothed skin.

Noise reduction

Start with the color spots, which come out without loss; then dose the grain while watching the details.

Median (dust)

Each point takes the middle value of its neighbors: an isolated point disappears without a trace. Beyond 2 or 3, the image becomes smooth.

Swirl

The center turns the most, the edge of the circle does not move.

Spherize and pinch

Positive value: the image bulges like a magnifying glass. Negative value: it tightens toward the center.

Waves

Regular waves, in one direction or both.

Lens distortion

If straight lines bulge outward (barrel), go left; if they curve inward (pincushion), go right.

Polar coordinates

Wrap: the top of the image becomes the center of the disc. Unwrap does the reverse.

Tile

Each tile takes the average color of what it covers.

Halftone

One ink: dots of a single color, bigger in the dark areas. Four inks: the printers' color screen.

Emboss

The light comes from the chosen direction; the outlines of the image become reliefs.

Outlines

Three looks: dark lines (drawing), bright lines (neon), or lines in the color of the image.

Oil painting

The larger the strokes, the more simplified the image.

Glow

Only the parts lighter than the chosen level glow.

Vignette

Negative value: the edges darken. Positive value: they lighten.

Pencil drawing

The line follows the outlines of the image. The greater the fineness, the wider the shadows.

Color fringes

At 0 nothing changes. To correct a photo, look for the value that makes the colored fringes in the corners disappear.

Clouds

A different sky with each draw. Two colors of your choice: you also get smoke, marble, a material.

Perspective correction

The subject keeps its real proportions: a straightened building is neither squashed nor stretched. Three ways that can be combined. “Automatic verticals” straightens a building in one click. Otherwise, draw on the small photo two lines along edges that should be vertical (and two horizontals to put a facade face-on). The sliders are for finishing by eye.

Photo development

Open a section by clicking its title, then adjust its sliders: the result shows immediately on the photo. With everything at zero, the photo is not modified. The rendering of imported presets is very close to the original.

Color table (LUT)

A color table (LUT) changes all the colors at once to give a look: cinema, film stock, black and white... Choose a table in the library or open a file, then adjust its strength.

Filling with a pattern

Covers the layer with a repeating pattern. Change its size, angle and position; lower the opacity to let it show through. Check “Only on what is already painted” so the pattern stays within the shape already drawn.

Layer stroke

Surrounds everything painted on the layer with a colored line: a text, a cut-out figure, a sticker. Outside, the line enlarges the shape; inside, it bites into it.

Image vectorization

Turns an image into vector paths: shapes with sharp outlines, which can be enlarged at will, recolored and corrected. The original image is not touched and stays linked: if you retouch it, the paths are redone. Choose the image type first, the rest adjusts itself.

Text font

Changes the font of texts coming from an imported or pasted drawing. The action stays in the tree: you can choose another font, hide it or delete it.

Drawn logo

The logo drawn by the assistant: a name, a slogan, initials, a type of logo (monogram, round badge, crest, pictogram, name only) and a color mood. Change any setting here: the logo is redrawn immediately.

Logo variant

The logo's variants: in color, single-color, black, or white for a dark background. The style (flat or with relief) is noted here too. Variants are made without touching the drawing.

Cutting out the subject

Removes the background of an image whose subject sits on a plain (or nearly plain) background: the edge color is removed, and the edges stay soft. A background that is too complicated (photo, gradient, scene) is not removed: the action reports it and keeps the whole image.

A few flat colors

Reduces the image to a few bold colors and crisp shapes, like a logo. The image stays an image: nothing is vectorized before the logo is saved.

Logo framing

Places the subject on the page, with the name and the slogan if any: one below the other (square), side by side (horizontal) or the subject alone (icon).

Laser project (material layers)

The drawing is separated into material layers, one per color. Choose the assembly, then the material of each layer. The “Laser project” layer follows the original drawing: if you modify it, the layers are redone by themselves.

Laser: cut

Gives the chosen objects an operation. The machine always does engravings first, then markings, then cuts, from the inside outward.

Photo to engrave with the laser

First choose the material: contrast and sharpness adjust by themselves. Then give the engraving width. The image shows what will come out of the machine; the before / after slider compares it with the photo.

Clearance hole for a screw

A piece of hardware or an assembly ready to cut. Its dimensions are in millimeters and stay editable at any time. In a multi-layer project, drill holes placed on the “Drilled holes” layer pass through the layers.

Recolor

Replaces colors with others, in pixels as in vector: a blue becomes a green, one palette becomes another. Shadows and gradients keep their relief. Adjustable at any time.

Brush stroke

Stroke painted with the brush engine: the points, the pressure and the complete brush are kept. The stroke is recalculated identically at any size, and its brush, color, size or symmetry can be changed afterwards.

Pattern fill

Covers the layer with a pattern, without any visible join. You can limit it to what is already painted, fade it with a gradient, rotate it, mirror it, recolor it with the palette's colors.

Pattern background

Places copies of a pattern on the layer, according to a chosen arrangement: grid, bricks, mirror, pinwheel, waves, scatter, rosette, kaleidoscope, spiral or path. Randomness is set by a number: the same number always gives the same page.

Pattern paint bucket

Fills with a pattern or a color the area of the same color around a point. The area is computed again each time, with the chosen tolerance.

Test sheet or plan

Draws a ready-to-use sheet: a paint test board (colors, grays, strokes, hatching, dots) or a technical drawing with frame, marks and title block.

Object removal

Erases what the area marks and rebuilds the background from the neighboring material (grass, wall, sky, fabric...), without looking for anything outside the photo. To be honest: on a simple or repetitive background, the result is hard to tell from the original; on a large hole crossing several materials, the program invents a plausible background, not the real one. Make the area a little larger than the object to avoid its outline. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Clone stamp

Copies one spot of the photo onto another, under the brush. The source is at a fixed offset from the stroke; you can flip it as a mirror.

Healing brush

Copies the texture of one spot onto another, but keeps the destination's light and color: the retouching doesn't show.

Spot healing brush

Fixes spots, pimples or dust: for each one, the best source is looked for around it. The draw sets the trials: the same draw always gives the same result.

Lighten or darken

Lightens or darkens locally, under the brush stroke, depending on the chosen tones.

Whiter teeth

Removes the yellow and adds a little brightness to painted teeth; does not touch the lips or the shadow of the mouth.

Red eye

Finds red pupils (flash reflection) and brings them back to a natural dark pupil. Mark an area around the eyes if the photo contains other red spots.

Grid, mesh or wires

Detects the thin, regular lines of a grid, a fence, a net, bars or wires, as well as their shadows, then erases them by rebuilding what is behind. What works: straight lines, fairly contrasted, at least three, evenly spaced. What does not: lines without contrast (on black or a plain sky), very curved or in strong perspective. Check “See what is detected” to check before erasing. The shadows are lightened by recalculating the light, not copied over. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Dust and scratches

Looks for the dust (small isolated spots) and scratches (thin, long lines) in a scan or an old photo, and erases them. Tick “Show what is detected” to check. A very fine texture may be mistaken for dust: lower the sensitivity or limit the area.

Enhance faces

Suggests portrait improvements, one per slider, all at zero to begin with. “Find faces” finds faces seen from the front; otherwise drag a frame by hand. “Suggest improvements” measures the skin and sets gentle values: nothing is imposed, you change them or reset them to zero. Skin smoothing keeps part of the grain so the skin does not look like plastic. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Descreen a scan

Removes the screen pattern of a printed then scanned image, and the paper noise. The program looks for the regular peaks of the pattern and removes them; the details are restored afterwards. To be honest: on a very fine screen of black and white dots, a faint grid may remain; you fix it by increasing the smoothing. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Compression artifacts

Softens the blocks and halos left by too strong a compression, on flat areas and near outlines. A modest but clear gain on a photo sent by messaging. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Color fringes

Removes color fringes (chromatic aberration): the program measures how far the colors shift toward the edges and corrects it, then switches off the remaining fringes. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Restoring an old photo

Puts an old photo back on its feet: removes the haze, stretches the contrast, revives faded colors, erases dust and scratches. “Measure the photo” sets the sliders; each one stays free. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Straighten with a ruler

Straightens the photo: the angle comes from a line you draw or that the software looks for. You choose to keep the largest possible frame, to crop, or to keep all the content.

Liquify

Pushes, bloats, pinches or twirls the material under strokes. “Undo” brings the material back into place. Each stroke stays adjustable and can be deleted. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Face shape

Face shape retouches, one per slider, at zero to begin with: smile, eyes, jaw, chin, nose, width. To be honest: the areas are estimated from the face frame (seen from the front), not from the exact features; stick to small values. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Content-aware scaling

Changes the image's format without squashing what matters: calm areas (sky, wall) are tightened first, protected areas stay intact, areas to remove go first.

Patch

A flaw is replaced by a good piece chosen automatically nearby (or the other way round: a good piece is copied onto the flaw). Light and color match the surroundings. The before /

after slider is offered in the window: on the left the image without this edit, on the right with it.

Move an object

An object is moved (or copied) elsewhere; the background where it was is rebuilt from the neighboring material. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Seamless cloning

Copies a piece elsewhere and makes the seam disappear: the copy takes on the surrounding colors. Check “Also keep the background details” for glass, water or a shadow. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Fill the empty edges

Fills the empty edges of an image from the neighboring material, without looking for anything outside. The result is a plausible background, not the real one: mostly useful on regular materials (sky, grass, wall). The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Suggested distracting objects

Suggests distracting objects: spots or shapes that stand out from the background. You check the ones to remove; they are then erased and the background is rebuilt. The program does not recognize what an object is. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Sky replacement

Detects the sky from its color, its lightness and its position at the top of the image, then replaces it with a generated sky (clear blue, clouds, sunset, dawn, overcast, starry night) or with an image of your own. The light of the landscape is brought toward that of the new sky. If the detection missed a piece, draw it in “Add to the sky”. “See the detected sky” shows in red what will be replaced. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Depth of field

Blurs the background: the blur grows with the distance from what must stay sharp. You choose the subject touched, what is already sharp, a band (miniature effect) or a distance. Points of light become discs. “See the map” shows what will be blurred. To be honest:

without a dual-lens camera, the distance is estimated from the outlines, so there may be a small flaw on fine edges (hair). The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Colorization

Colorizes a black and white photo: each touch of color spreads up to the outlines, the photo's lightness never changes. Place the touches with the “Colorize” tool; you can add as many as you like. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Painting style

Turns the photo into an oil painting, watercolor, impressionist touches, pointillism, pencil, comic or mosaic. The size of the touches changes the look; the colors of another image can be reused. The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Combine photos

Combines photos of the same scene, each on its own layer. They are aligned first. Average: less noise. Median: what moves (passers-by) disappears. Extended focus: the sharpest part of each photo. HDR merge: the best of each exposure. Panorama: photos placed end to end and blended. To be honest: the panorama is not warped (it suits a slight turn of the camera), and it is fitted to the size of the canvas.

Perspective cloning

A piece of one plane (wall, floor, roof) is copied onto another plane following the perspective: place the four corners of the piece taken (green) and the four corners of the place filled (blue). The before / after slider is offered in the window: on the left the image without this edit, on the right with it.

Erasing

Erases the pixels of an area of the layer (they become transparent). With no area, the whole layer is emptied.

Mask from a selection

Creates the layer's mask from an area: what is in the area stays visible, the rest is hidden. The area's soft edges give half-transparencies.

Background removal

Makes the background transparent. The background is recognized by itself if it is plain or nearly plain; otherwise the saved area says where the subject is. The edge is refined point by point, and its colors can be cleaned.

Background replacement

Replaces the background with a color or a gradient, behind the subject. The subject is found as with “Background removal”.

Selection preview

A temporary action, placed only while a selection settings window is open: it shows the image with a colored veil over what is not chosen. It disappears when the window closes.

Selection stroke

Draws a colored stroke along the edge of an area (the selection you had at the time of the command). The thickness, color and position of the stroke (inside, centered, outside) can be changed afterwards.

Quick pencil tint

Shows the layer's pencil sketch in light blue and paler, so you can ink over it. It is an action: deleting it brings back the original sketch.

Bleed beyond the cut line

Spreads the shape's colors beyond its outline, for stickers and labels whose cut may shift.

Computed fill

Fills the layer with a computed pattern: dot screen, noise, grid or formula. Every setting stays editable.

Gap-closing fill

Fills an area of a line drawing by closing the small gaps in the outline. You set the gap width, the tolerance and the layer of the lines.

Path offset (live effect)

A live offset effect: a colored border all around the object (beneath it), a cut line on top, or the shape itself enlarged or shrunk. It follows the object: retype the text, move a point, the border follows. For a sticker, a cut-out logo, a label.

Decomposed appearance (frozen effects)

Expand appearance: the effects are frozen into ordinary objects (paths and groups). After that, they can no longer be adjusted.

Envelope by style

Envelope by style: bends the object like an arc, an arch, a flag, a wave, a fish... The text stays text, editable at any time.

Free distort and perspective

Distortion by the four corners, or perspective: the top narrower than the bottom, or one side smaller than the other.

Envelope: mesh

Envelope by mesh: a grid placed over the object. With the Mesh tool, drag its points: the object deforms smoothly.

Envelope: top object

The top object serves as a mold: the objects below take its shape (a text inside a heart, a logo inside a crest).

Pucker and bloat

Pucker (points pulled outward, sides hollowed: a pointed star) or bloat (sides swollen: a flower).

Effect: roughen

Roughen: an irregular edge, as if torn (spikes) or wavy (smooth).

Effect: zigzag

Zigzag: the path becomes a sawtooth or regular wavy line.

Effect: twist

Twist: the object turns on itself, strongly at the center and less and less toward the edges.

Effect: random adjustment

Random adjustment: each point and its handles move a little, at random, for a less perfect drawing.

Effect: transform

Live transform: size, move, rotation, mirror, with copies that follow one another (frieze, rosette, spiral of copies).

Effect: rounded corners

Live rounded corners: all the corners of the object are rounded, even those it will have later.

Effect: drop shadow

Drop shadow under the object, sharp or soft. It stays vector artwork: it is written as is into the files.

Effect: outer glow

Outer glow: a halo of color around the object.

Effect: inner glow

Inner glow: a light inside, from the edge or from the center.

Effect: feathered edge

Feathered edge: the edge of the object becomes blurry, blending into what is underneath.

Effect: scribble

Scribble: the fill becomes a scribbled stroke, as if done with a marker.

Effect: sketch

Sketch: the outline is retraced two or three times freehand, with strokes that overshoot at the ends.

Live operation between shapes

Live shape operation on a group: union, subtraction, division... The group's shapes stay editable, the result redoes itself.

Convert to shape

Convert to shape: a rectangle, a rounded rectangle or an ellipse around the object, which follows its size. Perfect for the background of a label around a text.

Effect: dot screen

Halftone: the object is filled with dots (round, square or lines) that grow or shrink, as in comic books.

3D

3D: thickness (extrusion, with a bevel on the front face), object turned around an axis (revolution: a vase from a profile), or inflated cushion effect, with simple lighting.

Effect: aligned dashes

Dashes aligned on the corners: the dashes are adjusted to land exactly on the corners and ends of the path.

Pattern or object along a path

Pattern along a path: the pattern (the objects chosen under the path) is repeated all along it, or a single copy is stretched and bent over its whole length.

Path cleanup

Cleanup: removes duplicate points, stray points, empty or invisible paths and crumbs.

Points added

Adds a point in the middle of each segment, or distributes a number of points evenly along the path.

Operations on the chosen points

Operation on the points chosen with the Direct selection tool: average, align, distribute, smooth or corner, join two ends, cut.

Compound path

Compound path: several paths make just one, and where they overlap a hole is cut out (like the center of an “O”). Release: one object per piece.

Fill rule

Fill rule: even-odd (each overlap cuts a hole) or nonzero (the path direction decides).

Stroke width

Stroke width along the path: drawn with the Width tool, or chosen from the ready-made profiles.

Liquify

Brush distortion (Liquify tool): push, swirl, pinch, bloat, scallops, crystals, puckers. The gesture is kept: strength and radius can be set afterwards.

Artboard: Plan 1

An artboard: a page in the document (poster, card, label...), with its name, its format and its place. Several artboards make several pages.

Fill or stroke added

An extra fill or stroke on the same object (for example two strokes of different colors). It sits under the main fill.

Fill or stroke changed

A fill or stroke moved up, moved down, hidden or removed (Appearance panel).

Puppet (pins)

Puppet: pins placed on the object. The pins you don't touch hold the object, those you drag pull it. Ideal for bending a leg, raising a tail, changing a pose.

Grid

Draws a rectangular grid, a polar grid, or a perspective grid with one, two or three vanishing points.

Skew

Skew: the chosen objects lean sideways or upward, around a point that does not move.

Opacity mask

Opacity mask: a gray drawing controls the transparency of another object. White, the object shows; black, it disappears; grays make it semi-transparent. A gradient from white to black gives a fade.

Symbol created

Symbol: a drawing that you place several times. Each copy stays linked to the original: you modify the original, update, and all the copies follow.

Scattering of copies

Scattering: copies of an object or a symbol sown along a stroke or a path, with random sizes and angles (stars, leaves, confetti).

Arrow

A ready-made shape: arrow, heart, cloud, crescent, ring, gear... It is then adjusted like any path.

Round bubble

A speech bubble with its tip: round, rectangular, thought (cloud) or shout. Pull the red point to place the tip.

Comic panels

The layout of a comic page into panels separated by a gutter: a regular grid or ready-made layouts.

Divide into a grid

Cuts an object into rows and columns: each piece becomes an object.

Hatching

Fills the object with parallel lines (hatching), straight or crossed, that stop at the edge of the shape.

Bars

Draws a chart (bars, curve, pie, ring) from figures you type. Change the figures in the window: the chart is redrawn.

Connector

A line that connects two objects and follows them when they are moved: straight, right-angled or curved.

Effect: block shadow (flat extrusion)

Block shadow: a solid, single-color shadow that stretches in one direction (like a raised letter seen from the side). For flat titles and logos with relief.

Effect: calligraphic pen

Calligraphic pen: the line becomes thicker or thinner depending on its direction, as if drawn with a bevelled pen held at a fixed angle.

Effect: custom ends

Custom ends: any drawing of your choice is placed at the end of the stroke, turned along the stroke's direction. Choose the drawing first, then (above it) the stroke.

Blend of shapes along a path

Blend of shapes along a path: the steps between two shapes are placed evenly along a path, instead of a straight line. Choose the first shape, the last, then (above) the path.

Drawn behind

Places the new object behind another one, or inside it: it is then cut out by the shape of the other.

Centerline vectorization

Centerline vectorization: a drawn or scanned stroke becomes a single line along its middle, rather than two outlines. Ideal for a pencil sketch, handwriting, a plan.

Medium and box blur

Box: each point becomes the average of a rectangle around it. Medium blur gives a single color to the whole image.

Smart blur

Two points are blended only if their colors are close. The threshold says from what difference an edge is kept.

Field and aperture blur

Points mode: place points, set each one's blur (0% = sharp). Aperture mode: a single sharp center, everything else gradually blurs.

Path blur

Draw the motion curve: the blur follows this curve, stronger near the path, none far from it.

Minimum and maximum

Maximum: light areas grow. Minimum: dark areas grow. On “the shape”, it is the layer's outline that widens or shrinks.

Smart sharpen

The software tries to undo the blur. Choose the defect (lens or shake), the blur size, then the strength. Lower the strength if halos appear.

Flat color effect

The software finds the photo's main colors and keeps only those. The fewer there are, the more graphic the effect.

Comic book effect

Colors are simplified to a few tones, dark lines underline the outlines. Try the dot screen for the shadows.

Artistic effects

Choose the technique, then the size of the strokes. Paper grain gives a more natural look.

Sketch effects

Each effect replaces the photo with ink on paper. Adjust the amount of ink to lighten or darken the drawing.

Solarization

Above the threshold, colors are inverted. The lower the threshold, the more the image changes.

Diffuse

Each point takes the color of a randomly picked neighbor. The same draw always gives the same image.

Wind

The strokes start from the edges in the chosen direction. The higher the sensitivity, the fewer strokes there are.

Extrusion

The image is cut into squares; each becomes a block or a pyramid lit from the top left.

Crystallize

Each crystal takes the average color of what it covers. The layer's outline does not move.

Glass mosaic

The joints draw the edges of the pieces. Increase the variation so each piece has its own tint.

Fragments

Four copies of the image, offset in a cross, are blended.

Pointillism

Thousands of randomly placed dots take the image's color. The same draw always gives the same image.

Mezzotint

The lighter a spot is, the more white dots there are. Contrast sets the harshness of the result.

Checks

Each tile is shifted slightly at random; the gaps are filled as you choose.

Inner shadow and inner glow

The shadow or glow stays inside the shape. Adjust the offset and the blur. A glow has no direction.

3D effects

A relief is calculated from the edge of the shape. Width: how far it goes inward. The lights come from the chosen direction.

Texturize

A material is generated by calculation, then lit: it gives the image relief without changing its colors.

Custom convolution

Each point of the image becomes the sum of its neighbors multiplied by the numbers in the grid. The middle cell is the point itself.

Photo frames

The frame is placed inside the photo's edge (on the painted part of the layer). An empty layer stays empty.

Curled page corner

The chosen corner folds back: you see the back of the paper and the shadow it casts. The folded corner reveals the layer underneath.

Offset with wrap-around

Set the offset in points or as a percentage (“50%” puts the join in the middle). What goes out on one side comes back on the other.

Displacement by map

Choose the layer that serves as the map: light areas push the image one way, dark areas the other. Middle gray changes nothing.

Glass and ripple

Each type distorts the image differently. Pattern size does not matter for frosted glass.

ZigZag (circular waves)

Regular waves around the center. Around: they rotate. Outward: they push. Pond: they fade out away from the center.

Shear

The offset changes from one row to the next following the curve. Choose “drawn” to draw the curve on the photo.

Kaleidoscope and repeated mirror

A sector of the image is repeated as a mirror. The repeated mirror cuts the image into tiles flipped relative to one another.

Geometric effects

The cylinder bulges or hollows the image in one direction. The polygon molds it into the chosen shape.

Difference clouds

The clouds are subtracted from the image: where they are light, the colors invert. Try it with a photo, then change the draw.

Fibers

The longer the fibers, the smoother they are. Place them on an empty layer or on a shape.

Lens flare

Place the sun on the image; the small discs place themselves along the line toward the center. Put it on a separate layer, in Screen mode, so you can move it.

Flames (fractal)

A point jumps at random from transformation to transformation, millions of times: the trace draws the flame. The higher the fineness, the smoother and the longer it takes.

Tree

The trunk splits in two at each level. Disorder makes the tree less regular. The same number always gives the same tree.

Material and relief

The layer's shape becomes a lit volume, in the chosen material. Set the material and the relief profile first, then the light.

Lighting

A lamp lights the image: its place, its reach, its color, and the penumbra around.

Mockup

Places a drawing in a realistic object: box, book, mug, T-shirt, screen, sign... Perspective, light, shadows and material are calculated. Everything stays editable: the drawing, the model, the view, the object's color, the angle, the background. The before / after slider shows the flat drawing and the result.

Color profile conversion

Converts the layer's pixels from one color profile to another while keeping the appearance. Added automatically by “Color management”.

Color profile conversion (drawing)

Converts the colors of the layer's objects (fills, strokes, letters, gradients) from one color profile to another. Added by itself by “Color management”.

Image made of characters

Composes an image with letters, digits or signs: each character takes the color and lightness of the spot it covers. The original image stays there, hide it if you only want to see the characters.

Color mode

Changes the color mode of the layer's pixels: grayscale, black and white (1 bit) or limited color palette. Added automatically by “Color mode”.

Color mode (drawing)

Changes the colors of the layer's objects for the chosen mode (gray, black and white, limited palette). Added automatically by “Color mode”.

Colors brought into the print gamut

Replaces the colors of the pixels by those that printing can reproduce. Added automatically by “Print colors”.

Colors brought into the print gamut (drawing)

Replaces the colors of the objects by those that printing can reproduce. Added automatically by “Print colors”.

Ink overprint

The chosen objects print over what is below without knocking it out; on screen, the preview mixes the colors as ink would.

Auto tone

Stretches the light of each color separately. The “Amount” slider at the bottom of the window sets the strength of the effect.

Auto contrast

Stretches the light of the photo without changing the hues. The “Amount” slider at the bottom of the window sets the strength of the effect.

Auto color

Removes the dominant tint and stretches the light a little. The “Amount” slider at the bottom of the window sets the strength of the effect.

Automatic photo correction

Corrects the light, lightness, color cast and dull colors in a single action.

Image size

Changes the size of the whole image with the chosen method. Nothing is lost: if you edit or hide this action, the original image comes back.

Gradient with the mouse

A gradient placed with the mouse, stylus or finger on a pixel layer. Its handles stay editable with the Gradient tool (G). The “Amount” slider at the bottom adjusts the effect.

Free transform

Moves, enlarges, rotates, skews, applies perspective to or distorts the layer's pixels (or vector drawing), with an adjustable fixed point. All the values stay editable here.

Crop

Keeps a part of the image: a rectangle (straight or tilted to straighten a horizon) or four corners to straighten a photo taken at an angle. Nothing is lost: reopen these values to get back what was trimmed.

Image rotation

Rotates the whole image by an angle of your choice. Nothing is lost: by editing or hiding this action, the original image comes back.

Puppet (pins)

Bends the image around pins that have been moved. The pins and their movements remain editable with the Puppet tool.

Pixel shape

A shape placed directly in pixels: rectangle, ellipse, polygon or star. Its corners, colors, outline, opacity and position can be adjusted afterwards.

Automatic coloring

Puts colors into a line drawing, by itself: each closed area receives a color from the chosen palette, and two touching areas never get the same one. The colors go behind the lines.

Coloring mask

Colors from a few color strokes: place a stroke in each area on a separate layer, each area fills with the color of its stroke. Areas with no stroke stay empty (or take a color from the palette).

Special brush

A special brush stroke (hatching, particles, sketch or grid). The gesture is kept: you change the effect, color or size afterwards, and the result is redone identically.

Erase up to crossings

One eraser stroke up to the crossings: the targeted piece of line was removed between two crossings.

QR code

A QR code or a barcode, drawn as vectors: always sharp, whatever its size. The text, size and colors can be changed at any time; the code redoes itself.

Angle dimension

An angle dimension: two arms, an arc and the value of the angle in degrees. The points move in the adjustment window; the value updates by itself.

Radius dimension

A radius dimension: an arrow from the center to the edge of a circle, with its value in the chosen unit. The diameter can be shown instead.

Object name

Gives a name to objects of a vector layer.

Move in the object list

Moves objects in the layer's object list: above or below another, or into a group.

Merge layers

Merges several layers into a single pixel layer, with their blend modes, masks, groups, adjustments and styles. Used by the Merge and Flatten commands.

Layer styles applied to the pixels

Applies the styles (shadows, glows, bevel, outline...) permanently to the layer's pixels: the layer keeps the effect without depending on the style setting any more.

Shadows from the photo

The light of a reference photo laid on the drawing: shadows, highlights or relief, on a separate layer above the drawing. It follows the drawing when you change it.

Paint bucket

Fills an area of pixels with a color, starting from the tapped point. The area stops where the color changes more than the tolerance. You can change everything afterward: color, tolerance, starting point.

Graduated adjustment

A light and color adjustment that fades out as a gradient: darken a sky that is too bright, light up a face, bring out the center of a photo. Drag the handles on the image to place it.

Equalize

Spreads the tones of the image across the whole scale, from black to white: a dull or hazy photo gets its contrast back in one go.

HDR toning

Brings the shadows and highlights of a single photo closer together and brings out the details, like an “HDR” photo.

Hue and saturation curves

Three curves laid over the rainbow of hues: shift a color toward its neighbor, revive or dull it, lighten or darken it, without touching the others.

Normal map

Makes a normal map (a bluish image that describes the relief) from the lightness of the image, for 3D programs and games.

Contour lines

Traces lines of equal lightness, like the contour lines of a hiking map.

Manga screentone

Places a comic screentone (dots, lines, crosshatching, grain) in the selection or over the whole layer.

Old photo

Gives the photo the look of an old print: period colors, haze, grain, dark corners, scratches and dust.

Focus lines

Comic lines: focus lines converging toward a center, or parallel speed lines.

Symmetry tiling

Repeats the chosen motif following one of the 17 symmetry families of the plane (turns, mirrors, glides). The copies follow the original: change it, and the whole tiling changes.

Interlacing

Makes an object go alternately over and under, at the crossings tapped with the Interlacing tool.

Pixel snapping

Snaps the chosen objects to the pixel grid: their edges fall on whole pixels, and lines stay sharp in saved images.

Lab adjustment

Adjusts lightness and colors in Lab space: lightness on one side, two color axes on the other. Lets you revive the colors without changing the light.

Magic eraser

Erases a color with one tap: the tapped area (or this color everywhere) becomes transparent.

Background eraser

The background eraser stroke: along the line, only the color under the center of the brush is erased.

Posing mannequin

An articulated figure, seen in 3D, that you pose with angles (arms, legs, torso, head) and turn: a model for drawing a figure.

Layer mask (original file)

The layer mask as it was in the PSD or TIFF file you opened. White shows the layer, black hides it, gray lets it show halfway. It is edited like any mask: paint on it in black or white, or disable it in the layer list. When saving as PSD or TIFF, it goes back in its place, unchanged.

Invisible mark

Hides your name or your website address in the photo, as a very faint pattern the eye cannot see. If someone reuses the image, even saved as JPEG or cropped, File › Look for an invisible mark... finds it. A heavily reduced or heavily retouched image can lose it.

Advanced vectorization

Advanced vectorization: the image of a layer becomes a vector drawing, adjustable at any time. You choose the part of the image (the whole image, the selection, or a painted area), the kind of image, the quality (five levels) and the precision of fine details (four levels). Straight lines can be straightened, circles, ellipses and rectangles made exact, nearly

symmetrical shapes made symmetrical. In centerline mode, each line keeps the thickness read from the image, and two neighboring lines remain two lines.

Drawing from a photo

Drawing from a photo: the photo becomes a drawing in the chosen style. The line thickness, the simplification of shapes, the screens and the paper can be adjusted at any time.

Straightening an object photographed at an angle

Straightening an object photographed at an angle: the four corners of the object are brought back to a rectangle with the right proportions. The photo around it is straightened too, or becomes transparent.

Anchoring to the page edges

Anchors the chosen objects to one edge of the page, to the center, or to both edges at once. When the format changes (canvas size, image size, crop, variant), they stay at the same distance from their edge.

Constraint in a frame

Holds objects within their frame: stuck to an edge, centered, or stretched with it. Enlarge or move the frame and the objects follow by themselves.

Automatic layout

Arranges elements in a frame and sizes the frame to its content, with inner margins. A button grows when its text is lengthened; the spaces between elements stay the same.

Equal spacing

Sets the same gap between all the chosen objects, from left to right or from top to bottom. Adjust the gap by dragging one of the handles placed between the objects.

Dimension that follows the objects

A dimension attached to objects: it measures a width, a height, the gap between two objects or the distance between their centers, and updates when they are moved or enlarged.

Segment dimensioning

Places a dimension on every segment of a path in one go. Edit the path: the dimensions follow.

Layout grid

A layout grid: columns, rows, gutters, margins and baselines. It follows the page size, is used to align objects, and can be hidden or locked like a layer.

Font of the texts

Changes the font of the chosen texts (for example to the brand kit font) without touching the rest of their settings.

Texture fill

Fills the layer, what is already painted, or the area tapped, with a texture drawn by the software (paper, canvas, linen, wood, stone, marble, leather, fabric, concrete, grain) or with a texture made from one of your photos. Everything remains adjustable.

Vector mask

A mask made from a shape: inside it the layer shows, outside it is hidden (or the reverse). The shape is a path whose points you drag on the image, or a vector object, or a text: when it is edited, the mask follows.

Dynamic object

A dynamic object: the content of another layer, placed here, that you enlarge, rotate, skew or flip as many times as you like without losing anything. Its content can be edited at any time.

Conversion to pixels (chosen resolution)

Turns a vector layer into pixels at the resolution you choose: finer than the document for very soft edges, or coarser for a big-dot effect.

The paint follows the object

Keeps the paint of a mixed object attached to its object: if the object is moved, enlarged or rotated, all the paint (brush strokes included) follows it. This action always stays the last one of the paint layer; a brush stroke made after a move also follows the later moves.

Brush along a path

Paints with the brush of your choice along a vector path, with simulated pressure (thin at both ends, heavy at the start…). If the path changes, the stroke follows.

Image tube

The stroke of an image tube: the elements laid along the line, with their sizes, orientations and colors. Everything can still be adjusted afterwards.

Neon

Turns a drawing, a text, the edge of shapes or the outlines of a photo into a neon tube: an almost white core, the color of the tube, and a glowing halo all around.

Effect: grain

Adds grain (as on film or paper) inside the chosen vector objects. The effect stays live: edit the object and the grain follows.

Serial outlines

Draws a series of concentric outlines around the chosen objects (or inward), from one color to another: layered gradient effect, target, waves, raised lettering.

Cornu spiral curve

A Cornu spiral curve: it passes through all its points, and its curvature changes gradually, with no break. You drag the points on the image to edit it.

Image placed in a shape

An image placed in a shape: it settles into it and is cropped to it. You choose whether it fills the shape or shows in full, enlarge it and slide it inside.

Image fill

Fills the chosen objects with an image, which covers the whole object or repeats as tiles.

Brush adjustment

The stroke of the adjustment brush: each object touched was pushed, enlarged, rotated, lightened or darkened. The strength can be changed afterwards.

Component variants

The variants of a component: versions of the same element (another color, another stroke, another text) that each copy can take.

Component copy

A copy of a component. It follows the master (edit the master and all the copies change), takes the chosen variant, and can have its own color or its own text.

Appearance copied

The appearance of one object copied onto others: fill, stroke, weight, dashes, caps, opacity, font and effects, each one optional.

Calendar

A ready-made calendar: one month or the whole year, the week starting on Monday, French public holidays marked, the names of the months and days in the software's language.

Gear

A toothed wheel with a true gear profile (involute of a circle), with its bore, spokes and rim. Two gears of the same module mesh together.

Function plot

Plots a mathematical curve: y = f(x), a parametric curve x(t), y(t), or a polar curve r(θ), with its axes, grid and numbers.

Vector network

A vector network: points joined by segments, where a point can take as many segments as you want. The closed cells are filled one by one.

3D model “”

A 3D model placed on a layer: you rotate it, enlarge it, move it and light it. The paint applied to it stays stuck to its surface when you rotate it.

Background: Studio

An image background placed over the whole layer: generated by the software (studio, sky, landscape, road, track, harbor, city, workshop, museum, interior, nature, texture) or taken from a photo in the library. The Mood slider goes from the plain background to the spectacular one.

Subject shadow

The shadow of this layer's subject: on the ground, contact, cast on a wall and, optionally, on its own relief. It follows the light of the document.

Reflection on a shiny floor

The subject's reflection on a shiny floor, fading and blurring as it moves away.

Background removal, shadows as you choose

The background removed, with the subject's real shadow kept, removed or replaced.

Shadows softened or removed

A shadow softened or removed, without touching what lies beneath.

Scene shadow (drawing and text)

The shadow of a drawing or text layer placed on a photo. It stays a vector drawing and follows the light of the document.

Background

A background: generated by Pulsio Lab or taken from an image, framed, dosed and blurred as you wish.

Subject placement

The subject centered with a margin, or placed on the ground at the chosen size.

Harmonizing the subject with the background

The subject matched to its background: light, light color, contrast, grain, sharpness, and the background light spilling a little over its edges.

Makeup

Light makeup: lips, cheeks, eyelids.

Light on the face

A soft light on the face, on the side of the document's light.

Skin color over the whole body

The skin of the whole body matched to that of the face, and the tone adjusted.

Blurred faces

Faces hidden: blur, large squares or solid color.

Reflections and glints erased

Reflections on a window or on glasses, or glints of light, erased.

Texts, dates and watermarks erased

A stamped date, a text or a watermark erased.

Creases and tears repaired

The creases or tears of an old photo repaired.

Wire fence shadows erased

The bands of shadow from a wire fence or a blind erased.

All the meshes of a wire fence erased

All the meshes of a wire fence erased, found from a single wire you tapped.

Object erased, shadow kept (or shadow alone)

An object erased while keeping its shadow, or a shadow alone erased.

Reconstruction suggestion

A proposal for filling an area, on its own layer, above the photo.

Control points

Adjustments placed point by point: each acts on what resembles the spot touched, around it.

Sunset and rays

Sunset light, enlivened sky, sun rays.

Color matching with another image

The colors and light of another image taken over on this layer.

Series made consistent

This layer matched to the reference photo of a series.

Wrapping onto an object in the photo

A drawing wrapped onto an object in the photo, with its folds, shadows and shine.

Lighting studio

A photo studio around the subject: each light (softbox, umbrella, beauty dish, octobox, strip box, ring flash, reflector, backlight, background, mood) is placed on the set seen from above and adjusted. The relief of the subject is rebuilt so that the light falls accurately, with shadows, shine and catchlights in the eyes.

Light painting

Streaks of light painted on the photo, with their colored halo.

Colors (separated from the texture)

One of the two layers of the texture / color separation, linked to the original photo.

Light and shadow modeling

Lightens and darkens the painted areas, following the contours of the photo.

Flyaway hair

Erases the fine hairs that stick out over a calm background.

Creases and lint on the garment

Softens the creases and removes lint from a garment while keeping the grain of the fabric.

Color matched to the sample

Gives a piece of clothing the exact color of the swatch, while keeping its shadows and grain.

Invisible mannequin

Removes the mannequin visible in the collar and sleeves and shows the inside of the garment in its place.

Baby's skin evened out

Evens out a newborn's skin: redness, yellowish tone, small spots, while keeping the softness of the skin.

Soft preset: Pinkish pastel

A tender, bright look: softened blacks, calm colors, pastel tint, gentle glow.

Decor: Bubbles of light

A studio backdrop drawn by the software, placed behind the subject or over the whole layer.

Reflections on shiny objects

Softens overly strong reflections, removes small stray reflections and adds studio reflection strips if needed.

Mixed lighting balanced

Matches the color of the light from one area of the photo to another.

From day to dusk

Turns a daytime photo to dusk: evening sky, building darkened and tinted blue, windows lit.

Lawn made green again

Restores a clean green to the grass, yellowed patches included.

Sparkle of gemstones

Stars of light on the brightest points of a piece of jewelry, and the fire of the stones.

Steam and shine of the dish

Light steam above the dish, glistening sauces, appetizing colors.

Bodywork without stray reflections

Erases stray reflections in the paintwork of a car body, while keeping its lines.

Sharpness of the moving subject

Sharpens a subject blurred by camera shake, based on the length and direction of the shake.

Fur and eyes

Brings out detail in the coat or plumage, and lightens and sharpens the eyes.

More dramatic sky

A darker, more contrasty, bluer sky; the ground does not change.

Panned background (speed effect)

Background streaked in the direction of movement, sharp subject, spinning wheels.

Mist and depth

Mist that increases with distance, in the color of the sky.

Golden light

Golden light, blue hour, soft morning or the sky before a storm.

Dust and rays of light

Specks of dust in suspension, rays of light and dust on the ground.

Plain background (ID photo)

Replaces the background behind the person with a solid color.

Cut outline around an image

The cutting outline that surrounds the chosen image or drawing. It follows the subject (or forms a rectangle, an oval, a circle), at the margin you want, rounded to be pleasant in the hand. The hanging hole is surrounded by a ring of material so that it does not break. If the image changes, the outline follows.

Line drawing (for engraving)

The line drawing of the image: only the crisp edges are kept, at the chosen thickness. Ready to engrave (Laser › Photo to engrave, “Pure black and white” rendering) or to vectorize for marking.

Relief engraving (several passes)

A relief engraving carved in several passes. Each pass removes one slice: the first touches everything that must go down a little, the last only the deepest part. Set the power so that one pass removes the depth given in the summary.

Stamp

The stamp made from the chosen drawing: drawing flipped, background hollowed, sloped foot of the lines. The result is engraved in several passes, like a relief.

Relief map (one layer per altitude)

The relief map: one colored layer per altitude, stacked. The edges of each layer follow the contour lines of the image.

Relief map (read from the contour lines)

The relief map drawn from a photo that already has contour lines (Filters › Contour lines): it reads the photo as it was just before the lines, at the same levels. One colored layer per elevation, stacked.

Engraving to fill (paint, resin)

The areas to hollow out then fill. The hollow of each color is made in several passes; the preview shows the paint, resin or gilding in place.

Color marking on metal

The image reduced to the colors your machine can produce on metal, according to your test sheet. One engraving per color goes to the machine, each with the settings of its cell.

Stained glass or mosaic

The stained glass or mosaic drawn from the image: the colored pieces and the network of leads (or joints). An interlocking laser project turns it into pieces to cut.

Jigsaw puzzle

The cuts of the puzzle, laid over the photo. Each inner cut is made only once; the outline is rounded at the corners.

Round or conical object

The design prepared for a round or conical object. For the rotary axis, each line of a design placed on a cone is widened where the object is narrower: once engraved, the design has its true proportions.

Image on a round or conical object

The image prepared for a round or conical object, in the same way as the drawing.

Fabric, leather, felt, paper

The cuts of a soft material made from the shapes of the chosen layer: pattern, appliqué, stitched leather, lace or fold-out card.

Cardboard box

The flat pattern of the box: the cut in red, the folds in blue (scored) or in red dashes.

Batch jig

The batch jig plate (pockets in the shape of the objects) or the engraving repeated at the center of each pocket.

Turn the film into a positive

Converts a scanned film to positive. Color negative: the orange mask is measured and removed, then each channel is adjusted so that grays are gray. Black and white, slide, photo already positive: the same settings, adapted. The film looks are named by their use (portrait, vivid colors, cinema...). Everything remains adjustable: exposure, contrast, temperature, expired film, dense shadows, shifted colors, film curve.

Clean the film

Cleans a scanned film. Only the damaged pixels are replaced: the grain from a neighboring spot is put there, so the film grain is never smoothed. Check “Show in red” to see what is removed.

Scanning light

Corrects the lighting of a scan: a light table brighter in the center, a darker corner, a haze of stray light.

Print effect

Gives the photo the look of a print on paper: the range of grays, the depth of the blacks, the tone and texture of the chosen paper.

Full-negative black frame

Adds the black frame of a “full negative” print, with an irregular filed edge, a white paper margin and the frame number.

Film roll sheet

The film roll sheet: no pixel of the image is changed. It follows the photo, is saved with it and is used for searching the photo library.

Watermark

A watermark on the image: a text (“© Your name 2026”), a logo, or both, at one of the nine positions or tiled across the whole image, with a soft shadow to stay readable.

Cut-out photo

Cut-out finishing

Cutout by automatic recognition

The subject is found by a built-in model, even on a busy background. The edge follows the details of the photo and gradually becomes transparent where needed (hair, fur, grass, tulle). Transparent objects (glass, smoke, window) can let what is behind them show through.

Local retouch on an area found automatically

A light and color adjustment that affects only an area found automatically: the subject, the background, the sky, the people, the faces, the vehicles or the elements you tap.

Smart eraser (item, shadow and reflection)

The elements tapped (or found) disappear, along with their shadow and reflection; what was behind them is rebuilt.

License plates blurred

The license plates found are blurred, turned into a mosaic or hidden.

Gaze direction

The eyes are moved gently in their sockets: the gaze goes left, right, up or down.

Smile

The corners of the mouth are raised (or lowered) along with the cheeks, for a more or less pronounced smile.

Room emptied of its furniture

The furniture found in the photo of a room is erased and the floor and walls are rebuilt. A notice says so on the photo.

Room furnished virtually

A cut-out piece of furniture is placed on the floor of the room, at a size that follows the perspective, with its shadow. A notice says so on the photo.

Background replaced by a generated background

The background is replaced by one generated by the software (background library) or by an image, behind the subject found automatically.

SVG Blur

An SVG filter (blur, shadow, glow, relief, edges, clouds, or your own) applied to the layer's image. You can adjust or remove it at any time in the parametric tree.

Duotone

Frequency separation

Transparency flattening

Light evened out

Green or blue screen

Other windows and settings

Recent document

A click reopens this document. If the current document has unsaved changes, Pulsio Lab first asks what to do with them.

Size

Width of the brush or the eraser, in document pixels. Keys [and] change it while you work.

Hardness

100: a crisp edge. Lower: an increasingly soft edge.

Opacity

100: the color covers everything. Lower: it lets what is underneath show through.

Color

Brush color. Click to choose another one.

Pressure → size

With a stylus: the harder you press, the wider the stroke.

Pressure → opacity

With a stylus: the harder you press, the more the color covers.

Pressure curve

Sets the stylus response. Toward “soft”: a light touch is enough. Toward “firm”: you have to press harder.

Blend mode

How the active layer blends with the ones below.

Layer opacity

100: the layer covers what is underneath. Lower: it becomes transparent.

Interrupt

Stops the current calculation and goes back to the previous state.

Status line

Image size, pointer position and view magnification.

File

Create, open, save, export, print.

Edit

Undo, redo, copy, paste, trash.

Image

Image size, work area, cropping, rotation.

Layer

Create, copy, merge, hide layers.

Object

Everything you do to the shapes of a vector layer: align, group, combine, offset...

Text

Write, choose the font, put text on a path, convert it to paths.

Adjustments

Light and color: levels, curves, exposure, balance, black and white...

Filters

Blurs, sharpness, noise, distortions, style effects, perspective.

Parametric

Document values, variants, scripts, snapshots.

View

Zoom, view rotation, guides, before/after comparison.

Help

The user guide and the keyboard shortcuts.

Fill

Color, gradient or no fill (for new shapes, or for the chosen objects).

Stroke

Color or gradient of the line around the shapes.

Thickness

Thickness of the outline, in document pixels.

Snapping

Snaps to the edges, centers and points of the other objects, and to the edges of the image.

Grid

Shows the grid; with snapping, you stick to it.

Layers

The document's layers, from top to bottom. Click: active layer. Right-click: everything you can do to the layer. The eye hides or shows.

Tree settings

The ≡ button folds or shows the tree settings: sorting by themes or in order, variant, light, values, trash. Folded, they leave the whole height to the actions. Three choices: folded only when space is short (the tree keeps at least four lines), always shown, always folded. Your choice is remembered. A diamond next to the button reminds you that a variant other than the main one is displayed.

Parametric tree

Everything that has been done, arranged by layer and by theme. Each line can be adjusted (double-click), hidden (eye), moved (drag) or deleted. In orange: to review.

History

The steps of the work. A click goes back to that step; the rest is kept until you do something else.

Choice of a paint

A solid color with its opacity, or a gradient, or nothing.

Sides

Number of sides of the next polygons.

Points

Number of points of the next stars.

Depth

Depth of the hollow between the points: small = thin points.

Smoothing

Softness of freehand paths: 0 follows the gesture closely, 100 softens it strongly.

Size

Size of the vector brush or the blob brush, in document pixels.

Eraser size

Width of the eraser on a vector layer, in document pixels.

Font

Font for the next texts. The Text menu offers all the computer's fonts.

Size

Letter size of the next texts, in document pixels.

Gradient on

The gradient is set on the fill or on the outline of the chosen object.

Measurements

Position and size of the selection, in millimeters.

Gradient editor

Choose the type at the top, then set the colors on the bar: a click adds a color, dragging moves it, pulling it down removes it, the diamond sets the midpoint.

About

The program's name, its motto "Pulchrum effingo" (Latin for "I portray beauty"), its version number and its copyright.

Before/after slider

Splits the preview in two: the starting state on one side of the handle, the result on the other. Drag the handle with the mouse or a finger, or use the keyboard arrows (Shift: by tens, Home and End: to the edges). The box below turns it off and on.

Slider between two variants

Choose two variants of the document on the left and on the right: the handle splits the image in two, one variant on one side, the other on the other.

Format

Common sizes, ready to use. Choosing a format fills in the width, the height and the resolution.

Document size

The size of the document, in the unit chosen on the right. The ⇄ button swaps width and height: portrait or landscape page.

Resolution

Number of dots per inch. 300 for work to be printed, 96 for an image meant for the screen. The higher the resolution, the finer the image, and the heavier it is.

Unit

The unit of the width and height. A typographic point is 1/72 inch, as in page layout programs: 595 × 842 points make an A4 page. “Pixels” counts the points of the image itself, regardless of the resolution.

Save this format

Stores the size, unit, resolution and background set here under a name of your choice. The format then comes back at the top of the list, in “My formats”, for every new document.

My formats

The list of the formats you have saved: they can be renamed or removed. Documents already created do not change.

Background

The starting background: white, black, a color, or transparent (the checkerboard shows there is nothing).

Automatic

Looks at the distribution of the photo's tones and suggests a balanced exposure, contrast and colors. You can then adjust each slider.

Presets…

Opens the library. Move the mouse over a thumbnail to see the result on the photo, click to apply it. The sliders take the preset's values: you can still adjust them.

Save...

Keeps the current development under a name, in your preset library, or in an .xmp file, the exchange format for presets between photo programs.

Copy

Keeps this photo's settings in memory, as they are on screen. Then go to another photo and use “Paste”.

Paste

Applies to this photo all the copied settings. The sliders take their values: you can still adjust them, and “Cancel” closes the window without changing anything.

Paste partially...

Opens a list of boxes: check the parts to carry over (light, colors, grain...). Unchecked parts do not change.

Parts to paste

One box per part of the development. Checked, the copied part replaces the photo's; unchecked, the photo keeps its settings.

Reset this section to zero

All the sliders in this section return to their neutral value. The other sections do not move.

Preset library

Folders on the left, thumbnails calculated on your photo on the right. Move the mouse over a thumbnail to see the result large on the image; click to apply it. Nothing is final until you confirm the adjustment window.

Search

Type a few letters: only the thumbnails whose name or folder contains them stay displayed, across all folders.

Import files...

Choose one or more files: presets (.xmp, .lrtemplate, .dng, .costyle, .dtstyle, .pp3), color tables (.cube, .3dl, HaldCLUT as PNG), or a .zip archive. They stay in the library from one

session to the next.

Import a folder…

Choose a folder: everything it contains is imported at once, and each subfolder becomes a library folder. You can also drop a folder with the mouse onto the thumbnails.

Folders

Click a folder to see only its contents. “All” shows everything, “Favorites” your thumbnails marked with a star. Right-click one of your folders: rename or delete it.

Thumbnails

Each thumbnail shows your photo with the preset applied. Hover: large preview. Click: applied. You can drop files or a folder here to import them.

Preset

Hover to see the result on the photo, click to apply it. Another click replaces the first; Shift + click adds it on top (to stack a grain or a vignette on a look). The star puts it in the favorites; the three dots let you rename, move, export or delete it.

Original photo

Resets all the development settings to zero: the photo goes back to how it was.

Favorite

Marks this thumbnail with a star: it then appears in the “Favorites” folder.

More commands

Rename, move to another folder, export to a file, delete from the library.

Amount

Doses the preset before applying it: 100% as is, 50% halved, 200% doubled. For a color table, from 0 to 100%.

Start again from the original photo

Checked: each click applies the preset to the original photo. Unchecked: the preset is added to the adjustments you had when opening this window (it only changes the sliders it contains).

Export

Writes this preset to an .xmp file, which other photo programs can import (or the table to a .cube file).

Rename

Changes the name shown under the thumbnail.

Move to

Files this thumbnail in another of your folders, or in a new folder.

Delete

Removes this thumbnail from the library. Documents already developed with it do not change.

Rename the folder

Changes the name of this library folder.

Delete the folder

Removes this folder and everything it contains from the library.

Preset name

The name under which you will find this development in the library, or the name of the .xmp file written.

Open a file…

Chooses a color table on the computer. It is applied right away and stored in the library so you can find it later.

Library…

Opens the color table library. Hover over a thumbnail to see the result on the photo, click to apply it.

Library

Everything reusable is stored here, in tabs. One click on an item applies it. To bring in the files from your other programs (swatches, gradients, patterns, styles…), click “Import…” or drag them into this window.

Colors

Your swatch libraries. Clicking a color makes it the current color; if objects are chosen, it becomes their fill. Shift + click: it goes to the stroke.

Gradients

Your gradients. One click: the gradient fills the chosen objects; with no object chosen, it becomes the current gradient of the Gradient tool.

Patterns

Repeating textures. One click covers the layer with the pattern, with a window to adjust its size, angle and opacity.

Shapes

Ready-to-place shapes. One click places the shape at the center of the view, on a vector layer: it moves, scales and is edited like any object.

Adjustments

Ready-made light and color adjustments. One click adds the adjustment to the layer and opens its window to dose it.

Scripts

Sequences of actions, including those taken from .atn script files. One click adds the whole sequence to the layer; Ctrl+Z removes it in one go.

Styles

Layer dressings (shadow, stroke, bevel...), including those taken from .asl style files. One click adds them to the layer.

Import...

Choose one or more files: swatches, gradients, patterns, shapes, settings, action scripts, styles, .bundle resource packs. Each file is recognized from its contents and stored in the right tab, in a folder named after it.

Add

Stores in the library what you are currently using: the current color or gradient, the chosen objects (shape), the layer (pattern), or the actions chosen in the tree (adjustment, script).

Search

Type a few letters: only the items whose name or folder contains them remain. For a color, you can also type the start of its code (#ff...).

Favorites only

Shows only the items marked with a star. Click again to see everything.

Favorite

Click the star to mark this item or remove its mark. The ★ button at the top shows only the favorites.

Folder

Each imported file arrives in a folder with its name. Click a folder's name to collapse or expand it.

Folder menu

Rename or delete this folder. For a folder of colors: save it as an .ase or .gpl swatch set for other software.

Color

Click: current color (or fill of the chosen objects). Shift + click: stroke. Right-click: copy its code, rename it, make it a favorite, delete it.

Gradient

Click: fills the chosen objects, or becomes the current gradient. Right-click: fill the whole layer, rename, make a favorite, delete.

Pattern

Click: covers the layer with this pattern and opens its settings. Right-click: make a swatch set from it, rename, favorite, delete.

Shape

Click: places the shape at the center of the view. Simple shapes take the current fill color.

Setting

Click: adds this adjustment to the layer and opens its window. Right-click: see the details, rename, favorite, delete.

Script

Click: adds the whole sequence of actions to the layer. The small counter shows how many steps of the original script were carried over. Right-click: see the details.

Style

Click: adds this style's actions (shadow, outline, relief...) to the layer. Right-click: see the details.

Number of colors

How many colors to pick from the image. Twelve usually gives a faithful swatch set without being too long.

Close

Closes the window. The library keeps everything: it reopens with Edit › Library..., or Alt+B.

Type of image

Choose what most resembles your image: logo, line drawing, flat-color poster, simplified photo, gray photo. All the sliders adjust accordingly.

Automatic

The software looks at the image (number of colors, shades of gray, transparent background) and chooses the kind and the settings. You can then adjust by hand.

Original image

The image of the chosen layer, reduced. It is never modified.

Vector result

The paths obtained with the current settings, reduced. On the document's image, the before / after slider lets you compare at full size.

Before/after slider

The same preview, split in two: the original image on one side of the slider, the trace on the other. Drag the handle (or the keyboard arrows) to compare. The box below turns it off and on.

Weight of the result

The number of objects and control points of the curves. A clean logo has a few dozen, a simplified photo a few thousand.

To go further

FFSMC VectoScan Lab, another software from the same house, does precision vectorization: plans, precise scans, small lettering, exact straight lines, recognized fonts, export to scale.

Choose a font

Each font is written with your text. Move the mouse over it: the document's text takes it at once, without changing anything. Click: it is applied (Ctrl+Z undoes it). The window stays open so you can try others; it can be moved by its title.

Search for a font

Type a few letters of the name. Several words narrow the list further. The up and down arrows move through the fonts, Enter applies the highlighted one.

Before/after slider

The same text written in two fonts, split in two by the slider: the left font on one side, the right font on the other. Choose the two fonts from the lists, then drag the handle (or use the keyboard arrows).

Sample text

The words with which each font is written. At first, it is the text you chose in the document; otherwise an example sentence. Type what you want.

List or grid

In a list, one font per line, written out in full. In a grid, thumbnails side by side: you see many more fonts at once.

Size of the previews

Enlarges or reduces the sample text. Small: many fonts on screen. Large: you judge the detail of the letters.

Which fonts to show

All, your favorites, those you chose recently, those of the document, those you added, those of Crea Pol Lab, or one of your collections.

Look of the letters

Serif (small strokes at the ends of the letters, like Times), sans serif (like Arial), script or handwritten, fancy, monospaced (all letters have the same width, like a typewriter). Pulsio Lab sorts each font by measuring its letters; a right-click on a font lets you correct it.

Weight

Keeps only the fonts that exist in thin, regular or bold. The preview is written in that weight.

Italic

Keeps only fonts that have a true italic. The preview is written in italic.

The fonts

Hover: preview on the document's text. Click: the font is applied. Star: favorite. Right-click: sheet, characters, collections, style, comparison.

Favorites

The star puts a font among your favorites. Choose “Favorites” in the first list to see only those. They are remembered from one time to the next.

Styles of the font

The weights and italics of the chosen font, each written as it is. Hover: preview on the document. Click: applied.

Compare fonts

Check 2 to 6 fonts with the “Compare” button on their row, then click “Compare…”: they are shown side by side with the same text, the alphabet, the digits and the accents.

Font info

Name, family, style, creator, version, license and embedding rights, number of characters, languages covered, preview of the alphabet, digits and accents.

Collections

A collection gathers the fonts of a job, under the name you want. A font can be in several collections; it is neither copied nor moved.

Correct the look

If Pulsio Lab has classified a font wrongly, choose its true style here: your choice is remembered. “Automatic sorting” goes back to the measurement.

Add fonts

Choose one or more font files (TTF, OTF, TTC, WOFF, WOFF2), or drag them into the window. Nothing is installed on the computer: the fonts are used in Pulsio Lab, and they come back at every launch. A damaged file is refused, with the reason.

Added fonts

Fonts added by file are kept in Pulsio Lab's store. A linked folder is reread at every launch; if access to that folder has been lost, the “Rescan” button asks for it again.

Computer fonts

Pulsio Lab shows all the fonts installed on the computer, with all their styles. It reads them by itself at startup, without asking you anything. If the list isn't available, it searches for several hundred common fonts itself and shows those that are present.

Fonts from Crea Pol Lab

Fonts made in FFSMC Crea Pol Lab are stored in Documents › FFSMC Crea Pol Lab › Fonts. Once this folder is linked, they are offered here at every launch.

Styles of the font

A font family often brings together several styles: regular, bold, italic... Choose the one whose sheet you want.

Designer and publisher

The name of the person who designed the font, and that of the company that publishes it, as written in the font.

License

What the creator allows: personal use, commercial, modification... Pulsio Lab copies the text written in the font. If there is none, find out before a job that is sold.

Embedding rights

Says whether the font is allowed to be stored inside a document, a PDF for example. If it is forbidden, vectorize the text before sending the file (Text › Vectorize the text).

Number of characters

The number of different characters the font can write. A font that is complete for French has at least 220.

Languages covered

Pulsio Lab checks that the font has all the characters of each language. “Complete French”: all accented letters, capitals included, œ and Œ, the « » quotation marks and the euro.

Preview

The alphabet in uppercase and lowercase, digits, accented letters, punctuation, then a whole sentence.

Character map

All the font's characters. Click a character: if you are writing a text, it is inserted there at the cursor; otherwise it is copied, and Ctrl+V pastes it wherever you want. The window stays open while you write.

Font and style

The font whose characters are shown. At the start, it is the font of your text.

Font family

Accented letters, punctuation, currencies, arrows, mathematics, shapes, ornaments… The list offers only the families present in the font.

Search for a character

Type the character itself (é), an everyday word (arrow, star, euro, quotation marks, check mark, heart, fraction…) or its number (U+00E9).

The characters

Hover over a character to see it large, with its number. Click to insert it into your text or copy it.

Recent characters

The last characters you chose, to take them again with one click. They are remembered from one time to the next.

Identify a font

Frame a word on the image. Pulsio Lab separates it from the background, cuts it into letters and compares it, letter by letter, with all the fonts it knows: those on the computer, those you added, those from Crea Pol Lab. It cannot recognize a font it doesn't know: in that case, it shows the least distant ones and says so.

Frame a word

Click this button, then draw a frame around a single word on the image, keeping the mouse button pressed. Choose a very sharp, fairly large word on a plain background.

Open or paste an image

A small image showing the word: a cropped photo, a screenshot. Ctrl+V pastes the copied image.

The word found

The word as Pulsio Lab separated it from the background. Each blue frame is a letter. If letters are stuck together or cut, frame a cleaner word.

The framed word

Pulsio Lab reads the word when it is sure. Otherwise, type it yourself, as it is written: capitals, lowercase and accents included. Enter starts the search.

Before/after slider

On each proposed font, the slider splits the image in two: the image's word alone on one side, its overlay with the font on the other. Drag the handle, or use the keyboard arrows. The box turns off all the sliders and puts them back.

Similar fonts

The closest fonts, from the most similar to the least similar. The score is the share of shapes that overlap when the font is placed on the image's word: 100% for identical letters. The overlay lets you judge by eye. “Apply” writes your text with this font.

To go further

FFSMC Crea Pol Lab, FFSMC's font software, reads the text by itself in many languages, straightens a photo taken at an angle, also searches among the free fonts of the Web, and can make a real font from the letters of the image.

Missing fonts

A document may have been written with a font that is not on this computer. Pulsio Lab reports it at opening and suggests, for each missing font, the closest of those it knows (based on its name). You can choose another one, load the font's file, or change nothing. The replacement is undone with Ctrl+Z.

The steps

The five steps of the wizard. Click a step already done to go back to it: nothing is lost.

Cancel

Closes the wizard without changing anything in your document.

Previous

Goes back to the previous step. Your choices are kept.

Next

Goes to the next step. At the last step, this button places the logo in the document.

Start from scratch

You give a name, a slogan, initials and a color mood. Pulsio Lab offers six mockups side by side, and you choose one.

Drop an image

Drag an image here (photo, image saved from the Internet, scanned drawing), or paste it with Ctrl+V. It is never sent anywhere.

Choose a file

Opens an image from your computer: PNG, JPEG, WebP, GIF, BMP or SVG.

Use the active layer

Takes the image of the active layer of the open document as the starting point. The layer is not modified.

Name

The name of your brand, your association or your project. It is written in the logo.

Slogan

A short sentence under the name. Leave empty if you do not want one.

Initials

The monogram's letters, three at most. If empty, they are taken from the name: “Atelier du Nord” gives “ADN”.

Kind of logo

The overall shape: initials in a shape, round badge, crest, pictogram and name, or name alone. “Several kinds” shows one of each.

Preview

The logo as it looks with what you have written. It updates with each letter.

Color mood

A set of three colors that go well together. Click the one you like.

My colors

Choose the three colors yourself: the main one (the shape), the accent (the detail) and the light one (the letters on the shape).

Main color

The most present color: the main shape of the logo.

Accent color

The detail color: a thin line, a star, the slogan.

Light color

The letters on the dark shape, or the background of the medallions.

Mockup

A logo proposal. Click it to choose it: you can then change the style, layout and variant.

Other ideas

Six new mockups: other letters, other shapes, other colors.

Go back to the first ones

Brings back the first six mockups.

Cut-out preview

The image without its background (the checkerboard shows what is transparent). Click the background to say which color to remove.

Background

Outline what I keep: you click all around the subject (straight lines), the rest disappears. By itself: the software looks at the edge of the image. This color: you say which one to remove.

Whole image: nothing is removed.

Close the path

Joins the last point to the first: what is inside is kept. Touching the first point does the same.

Start the outline again

Clears the points placed so you can outline the subject again.

Follow the subject's outline

Inside your outline, the software looks for the subject and removes the background left between it and your straight lines. Untick to keep your outline exactly.

Background color

The color to remove. A click on the background of the preview chooses it for you.

Tolerance

How far a color close to the background still counts as background. Raise it if bits of background remain, lower it if the subject is eaten away.

Enclosed background

When checked, the background color is also removed inside the subject (the hole of a ring, the space between two letters).

Number of colors

How many solid colors the logo keeps. Two or three for a very simple logo, six or more for a rich drawing.

Sharpness of shapes

The higher the value, the smoother the outlines. Very fine lines may thin out.

Before/after slider

Splits the preview in two: the starting image on one side of the slider, the result on the other. Drag the handle, or use the keyboard arrows. The box below turns it off and on.

Compare with

What the left part of the slider shows: the logo in the other style (flat or with relief), or its color version.

Simplified preview

The image reduced to a few flat colors, like a logo.

Font

The font of the name and the slogan. Those of the software are offered.

Bold letters

Ticked, the letters are bold. Unticked, they are thin.

Text color

The color of the name and the slogan.

Layout

Square: the subject above the name. Horizontal: the subject on the left, the name on the right. Icon only: no text, for a small size.

The logo

The logo as it will be placed, with the chosen style and variant. The checkerboard shows what is transparent.

Variant

The logo in color, in a single color, in black, or in white on a dark background. Click to choose the one you want to see and place.

Flat

Flat areas of color, with no shadow or relief. This is the style of vector files.

With relief

Material and a shadow. Switching from one to the other loses nothing: the adjusted relief is only set aside.

Material

The relief material: enamel, soft relief, gold, silver, chrome, copper.

Logo layout

Square, horizontal or icon only. The horizontal one needs a name or a slogan.

Single color

The color of the “single color” variant.

PNG images

Images with a transparent background, in several sizes, for the web, social networks and documents.

SVG vector

A vector file: the logo scales up without loss. It is always flat (a relief cannot be turned into curves).

PDF vector

A vector PDF, ready for the printer. It is always flat.

Image size

The side of the PNG image, in points. For a horizontal layout, this is the width.

Layouts to save

Tick the layouts you need: square, horizontal, icon only.

Variants to save

Tick the variants you need: colors, single color, black, white.

Save the files

Calculates each file and puts them in a single compressed folder (zip): one folder per format, one file per layout and per variant.

Where to place the logo

In a new document, or as layers of the open document. Either way, the logo stays adjustable in the parametric tree.

Close

Closes this window.

Laser

Prepare a drawing for a laser cutter or engraver: material layers, drilling, engraved photo, checking and files for the machine.

Lay on top or set in

Placed on top: the plate rests on the one below it in the list. Fitted into: the plate takes the place of a cutout in that plate, both at the same height, as in marquetry. This setting only exists for mixed assembly.

A material layer

The drawing's color (on the left) becomes a plate of the chosen material (on the right). The exclamation mark flags a material that the chosen machine doesn't cut, or cuts poorly.

Before/after slider

Splits the preview in two: the original drawing on one side of the slider, the layered assembly on the other, in the same place. Drag the handle, or use the keyboard arrows. It disappears in the exploded view.

Assembly preview

The assembly as it will come out of the machine, with the materials' colors: from the front, or in exploded view to see the order of the plates. The line below gives the finished size, in millimeters.

Materials not allowed with a laser

Never put these through the laser: PVC, vinyl, faux leather, ABS, polycarbonate, foams and polystyrene, glass or carbon fiber. These materials give off toxic gases or catch fire. Always stay near the machine while it works, with the extraction running.

Chart material

The material of the offcut you will engrave the sheet on. Each material reacts differently to the laser: make a new sheet for each.

Chart rendering

The rendering of the grays you plan to use for your photos (dots, lines, halftone...). The board is engraved with the same one, so the measurement is accurate.

Machine

The machine you engraved the sheet with. The setting is remembered for that machine only.

Material

The material you engraved the sheet on. The setting is only used for photos engraved on this material.

First visible square

The number of the lightest square whose engraving can be told apart from the bare material. Lighter squares leave no mark: Pulsio Lab no longer uses them for the lightest grays of your photos.

Last useful square

The number of the square from which the engraving no longer darkens: it is already at its darkest. Pulsio Lab puts the black of your photos there, without wasting laser.

Current setting

Says whether this machine and this material already have a setting. “Clear this setting” goes back to the grays as they are.

Clearance hole for a screw

A round hole where the screw passes freely. Choose the screw (M2 to M8): the diameter is the standard one. Snug: the screw has no play. Loose: it leaves a little adjustment.

Adjustment slot

An elongated hole to adjust the position: the screw can slide over the whole travel. Choose the screw; the travel is the distance the hole is lengthened by. Rotate the piece (“Rotation” setting) to orient it.

Screw head recess (engraved)

A through hole with, around it, a recess engraved (not through) where the screw head disappears: the surface stays flat. The recess is engraved in several passes to the requested depth: test on an offcut.

Hole to be tapped

A hole smaller than the screw, to be tapped: the screw threads into the material (acrylic, hardwood). This is the normal pilot hole diameter.

Hexagonal nut pocket

A hexagonal recess that holds a nut: it does not turn when the screw is tightened. The dimension is the nut across flats, plus clearance.

Hole for a threaded insert

A hole for a threaded insert fitted hot or by force. These diameters are common values: check the one given by your inserts' manufacturer.

Spacers (four holes)

Four through holes at the corners of a rectangle, for spacers or a sign's fixings. Give the two center distances: the distances from one hole center to the next.

Round magnet pocket

A round hole at a magnet's diameter (the most common are 3, 4, 5, 6, 8, 10, 12, 15 or 20 mm). Snug: the magnet goes in tight and holds by itself. Normal: it goes in by hand, a drop of glue holds it.

Key ring hole

The small hole where a key ring passes. Leave at least 2 mm of material between the hole and the edge.

Keyhole slot (wall hanging)

For hanging on the wall from a screw head: the head goes in through the big circle, then the object drops down and the screw lodges in the slot. The diameter is that of the head, the slot that of the screw's shank.

Slot for an LED strip

A straight slot where an LED strip passes: its width is that of the strip (8, 10 or 12 mm most often).

Cable grommet

A round hole for a cable to pass through. With a slot, the cable is threaded in from the edge without unplugging it.

Plate with rounded corners

A rectangular plate with rounded corners: the base of a label, a key ring or a stand.

Notched stand (display)

A display stand foot: the plate to be displayed slides into the slot, as wide as its thickness. Cut two of them. The tilt makes the plate lean backward.

Flexible hinge

A pattern of offset slits that makes wood flexible: the area bends like a hinge. Place it on the part of the piece that needs to curve.

Finger joint (two plates)

Two plates whose edges interlock at a right angle, like the fingers of two hands. The depth of the notches is the thickness of the material.

Finger-joint box

A complete box, laid flat: base, four sides and, if you wish, a top. The fingers fit together; a dab of glue is enough.

Kerf test square

A 20 mm square, cut without compensation. Measure it with calipers: if it is 19.85 mm, your kerf is 0.15 mm. Enter this value in Laser › Materials and machines.

Machine

Your cutter: 5, 10 or 20 W diode, or 40, 60 or 100 W CO2 tube. It sets the proposed plate size, the kerf width and the starting settings. A diode cuts neither clear acrylic, nor white, nor blue, nor mirror.

Plate size

The size of your material plates, or that of the machine's work area if it is smaller. The pieces of each material are arranged on it; if several are needed, Pulsio Lab says so.

Margin and spacing

The margin is the band left free at the edge of the board. The gap is the space between two pieces: 2 mm prevents the heat of one cut from damaging the neighboring piece.

Compensate for kerf

The beam removes a small width of material: the kerf, from 0.1 to 0.2 mm. Without compensation, each piece comes out a little too small and each hole a little too large. When checked, the path is offset by half a kerf: pieces and drill holes have their exact dimension. The width comes from the material (Laser › Materials and machines).

Objects without an operation

Objects whose color is neither that of cutting (red), nor marking (blue), nor engraving (black). As a precaution they are left aside; you can also give them an operation by default.

Material of the drawing

For paths placed directly in the document (outside a layered project): the material and the thickness of the plate. They set the kerf and the starting settings. The whole document is the plate: paths keep their place on it.

Files

SVG: read by almost all laser machine and drawing software. DXF: laser machines and plan software (drill holes stay true circles). PDF: laser machine print drivers. In all of them, one unit is one millimeter and the colors are those of the operations. G-code: a program ready for a diode engraver that reads simple G-code. Project for laser machine software: trial format.

Plates to cut

One row per plate: the material, the size, the length to cut, the likely duration and a starting setting. The small plan shows how the pieces are arranged (red: cut, blue: mark, dark: engrave).

A material

Its settings for the chosen machine. Type your own values in the boxes: they are remembered and used for later exports.

Starting points

The proposed values come from common settings. They give an order of magnitude for a first test on an offcut, never a guarantee.

Add a material

Give a name, a preview color, a thickness, and the known material it is closest to. Materials that are dangerous under the laser (PVC, vinyl, ABS...) are refused, with the explanation.

Operation colors

The colors that tell the machine what to do: red to cut, blue to mark, black to engrave. Only change them if your machine's software expects others.

The points to look at

A click on a line shows the defect on the drawing. Red: to fix, the cut is very likely to fail. Orange: to check. Gray: a useful remark.

Before/after slider

Splits the drawing in two: on the left the piece as drawn, on the right the same drawing with the flaw in red. Drag the handle, or use the keyboard arrows.

The flaw on the drawing

The piece concerned is light gray; the defect is red, circled in yellow so you can find it even if it is tiny. Measurements are in millimeters.

What the check says

The sentence describes the flaw and the piece concerned. The minimum widths are cautious guidelines for the chosen material and thickness: a soft material is more forgiving.

Check summary

The number of points found. The check blocks nothing: export remains possible, and the decision is yours.

To fix

A part thinner than the material can withstand, or a tiny piece. It would break, burn or fly away.

To check

A doubtful point: perhaps intended, perhaps a mistake. Take a look before cutting.

Good to know

A harmless remark: a tip, or something Pulsio Lab sorted out on its own.

Fix

Applies the proposed correction. It counts as a single step in the history: Undo reverses it.

Hole too close to the edge

Between a hole and the edge of the piece, there must be material: at least 1.5 mm, or 80% of the thickness for a thick plate. Below that, the edge splits when cut or at the first screw. Move the hole (or enlarge the piece).

Plate too small

A piece larger than the plate (margins included) cannot be cut in one piece. Reduce the drawing, or give the true size of your plates in the export window.

Thicken the thin parts

The project's “guaranteed minimum width” rule: any part thinner than this is thickened up to this width, without touching neighboring pieces. The drawing changes slightly at these spots; check the preview.

Remove the tiny bits

“Minimum area of a piece” rule of the project: pieces smaller than this area are not made.

Backing plate

Adds a solid plate underneath that holds all the interlocking pieces together.

Centering holes

Drills two small holes in the same places in all the plates. 3 mm dowels place each layer exactly.

Tabs on falling pieces

Leaves two small bridges of material on the outline of these pieces: they stay held in the plate, and you detach them by hand or with a cutter.

Colors

Choose, store and match colors: picker, swatch sets, harmonies, mixes, contrast, vision, printing, eyedropper and Recolor.

Color picker

A single picker, the same everywhere. Choose in the square or the wheel, adjust with the sliders, type a code or a name, or take the color of a point of the image with the eyedropper.

Shape of the picker

The picker comes as a square, a wheel or a triangle. Take the one you like, it will be remembered.

Square

The hue is set on the bar at the right. In the square: gray on the left, the most vivid color on the right, light at the top, dark at the bottom.

Square of shades

Click or drag to choose the saturation (left to right) and the brightness (bottom to top).

Wheel

The ring picks the hue, the square in the middle sets the saturation and the brightness.

Color wheel

Drag on the ring to change the hue, in the middle square for saturation and brightness.

Triangle

One corner for the pure color, one for white, one for black. Drag in the triangle; the ring turns with the hue.

Hue

The color circle, from red to red. Click or drag to change the hue.

Sliders

Adjust the color in detail, with a choice of slider sets: RGB, HSL, HSV, Lab or CMYK. Each slider shows what the color would look like at that position.

Color slider

Drag to adjust. The gradient in the bar shows what the color becomes depending on the position.

Value

Type the exact value. The up and down arrows increase and decrease it by one step.

RGB

The amount of red, green and blue, from 0 to 255. This is how screens make colors.

HSL

Hue, saturation, brightness: the most natural way to think about a color.

HSV

Hue, saturation, value. The value is the brightness of the color square.

Lab

Lightness, then the green-red axis and the blue-yellow axis. Two colors at an equal distance in Lab look equally different to the eye.

CMYK

Cyan, magenta, yellow and black: printing inks. The values are indicative, they depend on the paper and the printer.

Color code

The six-character code, for example #3D8BFD. You can also type “rgb(61, 139, 253)” or a name like “sky blue”. Enter confirms.

Name of the color

Type a color name, the list offers you the known names. Choose one: the color is taken.

Closest name

The color name that most resembles the one you chose. Click to copy it into the name box.

Opacity

From 0% (invisible) to 100% (solid). The checkerboard behind the dot shows the transparency.

Starting color

The color you opened the picker with. Click it to go back to it.

New color

The color you are choosing.

Eyedropper

Takes the color of a point of the image, with a magnifier that follows the mouse. A click keeps the color, Esc or right-click cancels. It also works on buttons, swatches and the rest of the window.

Sampling size

A single point, or the average of 3 × 3 or 5 × 5 points: handy for a photo, where neighboring points vary.

Layers sampled

All the layers, as the image is seen, or only the active layer.

Screen eyedropper

Picks a color anywhere on the screen, even outside the software, when the computer allows it.

Eyedropper magnifier

The magnifier enlarges the targeted point. Below: the color, its code and, at the bottom, the number of points averaged.

Print warning

Says whether this color will be reproduced well on paper. An indication, not a guarantee: only a printer's proof is binding.

Recent colors

The last colors you used. A click takes one back, a right-click empties the list.

Neighboring shades

Three bands of nine colors around the one you chose, to find the right one: darker or lighter, duller or more vivid, cooler or warmer.

Darker, lighter

The color in the middle is yours. To the left it gets darker, to the right it gets lighter.

Duller, more vivid

The middle color is yours. On the left it loses strength, on the right it becomes more intense.

Cooler, warmer

The middle color is yours. On the left it leans toward blue, on the right toward orange.

Swatches in the picker

A set of swatches at hand: click a color to pick it.

Choice of swatches

Choose the swatches to display: yours first, then those that come with the software.

Colors of the swatches

Click a color to pick it.

Color window

Choose the color, then click outside or press Esc: the window closes and the color is kept.

Foreground and background colors

The top swatch is the brush and fill color, the one behind is the background. A click opens the picker, you can also drag a color onto it.

Background color

The second color: background of a gradient, colored eraser, background fill. Click to change it.

Swap

Puts the foreground in place of the background and vice versa. Key X.

Black and white

Resets the foreground to black and the background to white. Key D.

Color box

Click to choose a color with the full picker. You can also drag a color from a swatch set onto it.

Color chip

A click takes this color as the foreground, Shift + click as the background, a right-click offers other choices. You can also drag it to a swatch library.

No color

Removes the color: the object no longer has a fill (or a stroke).

Gradient

Replaces the color with a gradient: several colors that blend into each other. A window opens to adjust it.

Colors panel

The brush colors, the recent colors and a swatch set, always at hand. Click the title to collapse it.

Color workshop

Opens the color tools window: picker, swatches, harmonies, mixes, palette from the image, contrast, vision and printing.

Color workshop

Eight tabs for choosing, storing and matching your colors. The window can be moved and does not stop you from drawing.

Workshop tabs

Switch from one color tool to another. The workshop reopens on the last tab used.

Choose

The full picker, for the foreground or the background.

Swatch sets

The swatch sets that come with the software and your own: create, sort, import, export.

Harmonies

Colors that go well together, starting from a first color.

Blends

Blend two colors, make a sequence between them, or shades and tints.

From the image

Pick out the main colors of the document to make swatches from them.

Contrast

Check that a text reads well on its background.

Vision

See the document as color-blind people see it.

Printing

Spot the colors that are hard to print.

Modified color

Choose whether the picker sets the brush color (foreground) or the background.

Swatch set

A series of stored colors. A click picks one, Shift + click sets it as background, a right-click offers to rename or remove it. Drag a color onto it to add it.

Choice of swatches

Your swatch libraries first, then those supplied with the software: basic colors, skin tones, grays, pastels, earth tones, vivid colors, web-safe colors, mockups.

Colors of the swatches

Drag a color here to add it. Drag a cell onto another (in your swatch sets) to change the order.

Swatch color

A click takes it as the foreground, Shift + click as the background, a right-click to rename it, replace it or remove it.

Add the color

Stores the foreground color in this swatch set. If it comes with the software, it goes into “My colors”.

Swatch set menu

Create, duplicate, rename, delete, sort, import, export a swatch set.

Save as a swatch set

Stores these colors in a new swatch set, which you will find in the Swatch sets tab.

Type of harmony

Complementary: two colors facing each other. Analogous: three neighbors. Triad: three at equal distance. Square and rectangle: four colors. Adjacent: contrast, only softer. Monochrome: one hue, from dark to light.

Starting color

The color around which harmony is built. Click to change it, or take the brush's.

Spread

The distance, in degrees on the wheel, between the starting color and its neighbors. You can also drag a point on the wheel.

Number of shades

How many shades of the same hue, from the darkest to the lightest.

Harmony wheel

Each dot is a color of the harmony. Drag the big dot to change the starting color. Drag another dot to adjust the gap, or to rotate the whole set.

Colors of the harmony

A click takes the color as foreground, Shift + click as background. The angles are those of the wheel.

Colors to blend

The first and second color. Click to change them, drag a color onto them, or take the foreground and background.

Second color

The end color of the blend and of the sequence. Click to change it.

How to blend

Natural blend: the intermediate hues look even to the eye. Light blend: like two spotlights crossing. Simple blend: the average of the red, green, blue numbers.

Color sequence

The colors that make the transition from one color to the other, both ends included.

Number of colors

How many colors in the sequence, from 2 to 24.

Share of the second color

At 0% you get the first color, at 100% the second, at 50% the middle.

Blend

The color obtained by blending the two. A click picks it as the foreground.

Shades, tints, tones

Shades: black is added. Tints: white. Tones: gray.

Number of shades

How many shades from the first color.

Shades

A click picks the shade as the foreground, Shift + click as the background.

Number of colors

How many colors to pick out of the document, from 2 to 32.

Layers sampled

Pick out the colors of the whole image, or only of the active layer.

Pick out

Calculates the main colors again, for example after changing the document.

Colors picked out

From the most present to the least present in the image. A click picks one.

Text color

Click to choose the color of the letters, or drag a color onto it.

Background color

Click to choose the color behind the letters.

Contrast ratio

From 1:1 (no difference) to 21:1 (black on white). From 4.5:1 body text reads well, from 3:1 large text does too.

Preview

This is the effect of the two colors on a heading and on body text.

Results by level

AA and AAA levels are the usual readability benchmarks. Pass means the ratio reaches them.

Swap

Puts the text in place of the background, and vice versa.

Make the text readable

Lightens or darkens the text, as little as possible, up to a ratio of 4.5:1.

The document seen differently

The document as seen without red, without green or without blue. If two areas become identical, a color-blind person will not tell them apart.

Your colors seen differently

The brush color and the background color, from left to right: normal view, then the three ways of seeing.

Colors to check

The foreground and background, recent colors, the image's colors or a whole swatch set.

Result of the check

Each color with its values in printing inks. The lines in orange are to be watched: the printer will make them duller.

Recolor

Choose the colors to replace and the ones that replace them, check the preview, then confirm. Each layer gets a Recolor action you can adjust afterwards.

Colors to replace

Each line replaces one color with another. Click a chip to change it.

Starting color

The color to replace. Nearby colors follow it, depending on the tolerance.

Target color

The color that replaces the starting one.

Remove the line

Removes this line: the color is no longer replaced.

Add a line

Adds a color to replace, starting with the foreground and background colors.

Colors of the image

Automatically takes the main colors of the image as the starting colors. All that is left is to choose what to replace them with.

Number of colors

How many main colors to take from the image.

Target from a swatch set

Replaces each starting color with the closest color of a swatch set.

Swap

The target colors become the source colors, and vice versa: handy for going back.

Layers concerned

All the visible, unlocked layers, or only the active layer.

Before/after slider

Checked, the document's image is split in two by a slider that you drag: on the left the original image, on the right the recolored image. It is the same slider as in all the adjustment windows.

Painting

Brushes, graphics tablet, symmetries and drawing guides.

Brush

The current brush. Click to open the list of brushes, arranged by family, with their preview.

Brush color

The foreground color: that of the next strokes. The color panels change it too.

Stroke blending

How the stroke blends with what is underneath. Normal lays the color down as it is.

Symmetry

Repeats the stroke by mirror, in four quadrants, as a rosette or as a kaleidoscope. A yellow dot marks the center: drag it to move it.

Points

Number of branches of the rosette or kaleidoscope.

Guide

Holds the stroke on a ruler, an ellipse, a perspective line or a curve. The white handles move with the mouse.

Brush settings

Opens all the brush settings, arranged by theme, with a preview of the stroke that changes as you go.

Graphics tablet

Opens the window that shows what the stylus sends and adjusts the pressure curve, smoothing and buttons.

Family

Chooses the brush family displayed: favorites, recent, pencils, inks, watercolor, pastels, textures, erasers, retouching, my brushes.

Search

Type part of a brush's name to find it in all the families.

Brush list

Click a brush to take it; double-click to adjust it; right-click for more choices.

A brush

One click picks it. A right-click offers to adjust it, make it a favorite, duplicate it or export it.

Favorite

Keeps this brush in the “Favorites” family.

Brushes

The list of brushes with a preview of each one's stroke. It appears when a paint tool is chosen.

Save

Keeps the current brush, with its settings, in the “My brushes” family.

Import

Adds brushes from a .pinceaux file, a .gbr tip or an image.

Export

Saves all your brushes in a .pinceaux file.

Stroke preview

A test stroke with the brush as set: pressure rises then falls, to show the stylus effect.

Brush name

The name under which the brush appears in the list.

Tip image

Chooses an image to serve as the tip: black paints and white doesn't, or its transparency if it has any.

Use

Picks this brush.

Adjust

Picks this brush and opens its settings.

Favorite

Adds this brush to the favorites or removes it from them.

Duplicate

Makes a copy of this brush in “My brushes”, which you can adjust without touching the original.

Rename

Renames one of your brushes.

Export

Saves this brush in a .pinceaux file.

Delete

Removes this brush from “My brushes”. Strokes already painted do not change.

Stylus status

Tells whether a stylus has been detected.

Test square

Draw here with the stylus to see pressure, tilt and rotation measured. Double-click to erase.

Pressure curve

Shows what the brush receives for each stylus pressure.

Pressure

The stylus pressure, before then after the curve.

Horizontal tilt

The tilt of the stylus from left to right, in degrees.

Vertical tilt

The tilt of the stylus from top to bottom, in degrees.

Stylus rotation

The rotation of the stylus around itself, for styluses that measure it.

Device

The type of device, the buttons pressed and the number of events received per second.

Pressure curve

Soft: a light stroke already gives a marked stroke. Firm: you have to press firmly. 50% leaves the pressure as is.

Minimum pressure

Pressures lower than this value count as zero: useful if the stylus leaves a mark when merely grazing.

Full pressure

The pressure from which the effect is at its maximum: lower it if you press lightly.

Stylus button

What the stylus side button does: pick a color, erase, smudge with a finger, or nothing.

Back of the stylus

Checked: flipping the stylus erases, like an eraser on the end of a pencil.

Predicted stroke

Checked: a dotted line shows where the stylus is going, so the stroke seems to follow without delay.

Fine events

Checked: all the points sent by the stylus are used, even between two displayed frames. Fast strokes are more faithful.

Palm

Checked: when a stylus is near the screen, touching it with a finger or the palm does not paint.

Shift: straight

Checked: with Shift held down, one click followed by another click draws a straight line between the two points.

Speed and pressure

For the mouse and the finger: a slow movement gives a thicker stroke, a fast one a thinner stroke.

Original Brush and Eraser

Checked: the software's Brush (B) and Eraser (E) tools also use this engine.

What the brush does

Paint deposits color. Erase removes it. The other modes work on what is already painted: blend, smudge with a finger, blur, sharpen, lighten, darken, change the saturation or replace a color.

Amount

Amount of effect applied on each pass. A low strength requires going over several times.

Tonal range

The tones of the image that are affected: dark, medium or light parts.

Direction

More color makes the hues more vivid. Less color grays them.

Color tolerance

The higher the value, the more colors close to the one picked at the start of the stroke the brush replaces.

Size

Brush width in image points.

Spacing

Distance between two dabs of the brush, as a percentage of its size. Small: continuous, smooth stroke. Large: a series of separate stamps.

Stroke opacity

Maximum opacity of the whole stroke: going over the same stroke again does not make it darker.

Flow

Amount of paint deposited with each dab. A low flow gives a stroke that builds up gradually when you go over it again.

Crisp pixel (no softened edges)

Each pixel is either fully painted or not at all, like a pixel-art pencil.

Tip shape

Round and square are calculated. Bristles, grain and chalk are drawn at random with the tip's seed. Image uses an imported image.

Hardness

Sharpness of the edge. At 100 the edge is crisp, at 0 the tip fades out from the center.

Rounded

100 gives a circle. Lower, the tip flattens: flat brush, calligraphy nib.

Tip angle

Tilt of the flattened tip.

Number of bristles

Number of bristles of the brush.

Tip seed

Changes the arrangement of the bristles or grains. The same number always gives the same tip.

Invert the tip

Swaps the solid and the empty parts of the image used as the tip.

Tip orientation

Fixed keeps the chosen angle. Follows the gesture turns the tip in the direction of the stroke. The other two require a stylus.

Random angle

Randomly varies the angle of each dab.

Scatter

Moves each dab away from the center of the stroke, as a percentage of the size. Used for foliage, stars, spray.

Scatter in all directions

Unticked, the dabs only spread out to each side of the stroke.

Dabs per position

Number of dabs placed at each position of the stroke.

Random number of dabs

Randomly varies the number of dabs.

Random size

Randomly varies the size of each dab.

Random dab opacity

Randomly varies the opacity of each dab.

Random roundness

Randomly varies the flattening of each dab.

Hue variation

Slightly shifts the hue of the color, dab by dab.

Saturation variation

Makes the color a little more vivid or grayer, dab by dab.

Lightness variation

Slightly lightens or darkens the color, dab by dab.

The color variations are applied

A single variation for the whole stroke, or a new one at each dab.

Pressure on size

The harder you press, the wider the stroke. A negative value does the opposite. Zero: pressure does not change the size.

Tilt on size

A stylus held flat makes a wider stroke (positive value) or a thinner one (negative).

Speed on size

The faster you go, the wider the stroke (positive value) or the thinner (negative). Useful with a mouse.

Tip that thins out on

The stroke thins until it disappears over this length. Zero: no thinning.

Pressure on flow

The harder you press, the more paint each dab of the brush lays down, and the stroke darkens when you go over it again. A negative value does the opposite. The opacity of the whole stroke stays the one set in “Stroke opacity”.

Tilt on flow

A stylus held flat lays down more paint with each dab (positive value) or less (negative value).

Speed on flow

The faster you go, the more paint each dab lays down (positive value) or the less (negative value).

Stroke that fades out on

Opacity falls to zero over this length. Zero: no fade-out.

Pressure on hardness

The harder you press, the sharper the edge (positive value) or the softer (negative).

Tilt that flattens the tip

The more the stylus is tilted, the more the tip flattens, like a pencil held flat.

Pressure on color

A light stroke takes the second color, a firm stroke the main color.

Texture

Paper grain under the stroke: the paint mostly catches on the raised parts.

Grain size

Enlarges or reduces the grain.

Depth

At 100 the grain is at its most visible, at 0 it has no effect.

Way of catching

Darken the hollows makes the grain soft. Scrape the hollows leaves paper showing. Paint the peaks imitates a pencil on grainy paper: a light stroke only catches on the tips. Soft: the grain shows less the lighter the stroke pressure; with zero pressure, it disappears.

Grain contrast

Strengthens the difference between hollows and raised parts.

Invert the texture

Swaps hollows and raised parts.

Use a second tip

A second tip cuts into the first: the stroke takes on the look of a bristle brush, a chalk or foliage.

Shape of the second tip

Shape of the elements that cut into the first tip.

Size of the second tip

Size of each element, as a percentage of the first tip.

Random size of the elements

Varies the size of each element of the second tip.

Scatter of the second tip

Spreads the elements of the second tip apart.

Number of elements

Number of elements of the second tip at each dab.

Effect of the second tip

Keep only the elements leaves paint where they pass. Hollow out the elements removes them from the first tip.

Paint on the brush

Amount of paint the brush brings. At zero, it only spreads what is already there.

Picking up the color underneath

Amount of the support's color that the brush picks up and mixes into its paint.

Brush that runs dry

The brush gradually loses its paint and ends up only spreading. Zero: it never runs dry.

Wet edges

The edge of the stroke darkens slightly, like watercolor as it dries.

Airbrush: the paint builds up

Paint keeps arriving as long as the stylus stays down, even without moving.

Flow

Number of dabs laid down each second when the stylus does not move.

Stroke smoothing

Smooths out hand tremors. The higher the value, the smoother the stroke, but the more it follows the hand with a slight lag.

Way of smoothing

Soft average smooths gently. Rope pulls the brush on the end of a rope: strokes are very clean, like a clear line.

Speed simulates pressure

For the mouse and the finger: a slow movement gives a thicker stroke, a fast one a thinner stroke.

Patterns

Paint with patterns, fill a layer or a page with patterns, make your own patterns, prepare page backgrounds, test boards and technical drawings.

Choose a pattern

The list of patterns. Choose a family, click a thumbnail: the pattern is taken right away. For a calculated pattern, its colors and settings appear at the bottom.

Close

Closes the list of patterns. A click elsewhere or the Esc key closes it too.

Search for a pattern

Type part of the name, for example “dots”, “wood” or “camouflage”. The list shows only the patterns that match.

Pattern families

Geometric, nature, textiles, modeling and camouflage, papers and page backgrounds, screens, kids, celebrations. “My patterns”: your own. “Imported”: those that came from a file.

Family

Shows the patterns of this family.

The patterns

Each thumbnail shows the repeated pattern. Click to take it.

A pattern

Click to take this pattern. If it is computed by the software, its colors are adjusted at the bottom of the window.

Save in My patterns

Keeps this pattern, with its colors and settings, in “My patterns”: you will find it again every session.

Import patterns

Adds patterns from images, .pat files or a .motifs file.

Export My patterns

Saves all your patterns in a .motifs file.

Create a pattern

Opens the window that makes a generated pattern: kind, colors, settings.

Pattern

The pattern placed by this action. Click to change it or adjust its colors: the before / after preview follows every change.

Pattern color

One of this pattern's colors. The “transparent” box leaves that part empty: you then see what is underneath.

Transparent

Checked: this part of the pattern has no color; it lets what is underneath show through.

Pattern settings

A setting of this pattern: size, number, thickness, shape... The preview updates while you move the slider.

New draw

Changes the randomness of the pattern (position of spots, grains, shapes). The same draw always gives the same pattern.

Original values

Puts the colors and settings of this pattern back as they were at the start.

Kind of pattern

Chooses the kind of pattern to make: dots, stripes, checkerboard, gingham, tartan, hexagons, scales, camouflage, wood, lace...

Preview

The pattern repeated nine times, to judge the match.

Create a pattern

Choose the kind of pattern, adjust the colors and details, then store it in “My patterns” or paint with it right away.

Palette

A few colors: each copy of the background gets one, drawn at random.

Paint with a pattern

The settings of the pattern used to paint: the brush, the pencil, the airbrush and the eraser.

Paint with a pattern

Checked: the following strokes are painted with the chosen pattern. Unchecked: in a solid color, as usual. Each stroke keeps its pattern and can be adjusted afterwards.

Pattern

The pattern used to paint. Click to choose another one.

Pattern alignment

Fixed to the page: the pattern doesn't move and the brush reveals it. Follows the stroke: the pattern turns with the stroke's direction. In the tip: the pattern is shrunk in the tip.

Size

Size of the pattern, as a percentage of its original size.

Rotation

Rotates the pattern.

Horizontal offset

Moves the pattern from left to right.

Vertical offset

Moves the pattern from top to bottom.

Pattern opacity

Strength of the pattern in the stroke.

Pattern colors

As they are, tinted with the brush color, or in two colors.

Mirror

Flips the pattern from one repeat to the next for a perfect match.

Edge blending

Blends the edges of the pattern to erase the seams.

Page background

Opens the assistant that prepares the background of a page.

Create a pattern

Opens the window that makes a generated pattern.

Import

Adds patterns from images, .pat or .motifs files.

Export My patterns

Saves your patterns in a .motifs file.

Pattern

Checked: the brush paints with the chosen pattern. Unchecked: in a solid color.

Choose the pattern

Shows the current pattern. Click to choose another one.

Patterns

Opens the pattern settings panel: size, rotation, alignment, opacity.

Set as a pattern

Choose what to take, look at the preview repeated nine times, erase the seams if needed, then store the pattern or paint with it.

Take

The active layer, the selection, the selected vector object, a rectangle of the image, or the pattern already chosen for painting.

Piece of the image

The position of the top left corner, then the width and the height, in points.

Make repeatable

Blends the edges of the pattern into one another. Raise it until the seams disappear from the preview.

Pattern size

A larger image is reduced to this size: a smaller pattern is computed and painted faster.

Pattern name

The name under which the pattern will be stored in “My patterns”.

Preview

The pattern repeated nine times. The blue frame is a single pattern.

Pattern editor

Draw a small tile: what leaves one side comes back on the other, so the pattern repeats without a break.

Drawing sheet

Draw here, with the mouse or the stylus. What goes past one edge comes back from the opposite edge.

Repeated preview

The pattern repeated nine times, updating as you draw.

Tool

Pencil, eraser, paint bucket (fills an area of the same color) or eyedropper (picks the color of a point).

Color

The color of the pencil and the paint bucket.

Thickness

Width of the pencil or the eraser, in points.

Opacity

Strength of the pencil, the eraser and the paint bucket.

Pattern size

The dimensions of the tile, in points. Changing the size resizes the drawing.

Undo

Goes back to the drawing as it was before the last action.

Redo

Restores the action that was just undone.

Offset by half

Moves the edges to the middle of the sheet: you can see the seams and touch them up.

Mirror left / right

Flips the drawing from left to right.

Mirror top / bottom

Flips the drawing from top to bottom.

Make repeatable

Blends the edges of the drawing into one another to erase the seams.

Clear all

Empties the sheet. You can go back with Undo.

Pattern from a text or a logo

Choose a text or the active layer, the font, the size and the colors. The pattern is laid out in a staggered arrangement like wrapping paper.

Take

A text typed here, or what the active layer contains (for example a logo).

Text

The words that repeat in the pattern.

Font

The font of the letters.

Size

The size of the letters, in points.

Text color

The color of the letters.

Background

The color of the paper. Uncheck for a transparent background.

Spacing between the patterns

The space left around each text, in points.

Layout

Side by side, or staggered: every other row is shifted.

Rotation

Tilts the texts.

Preview

The pattern repeated nine times.

Page background

Choose the type of background, the page format and, for a pattern, its arrangement and size. The background is placed on a layer under all the others, and its settings open so you can refine them.

Kind of background

A repeated pattern, a paper (graph paper, squared, lined, kraft, aged...), a paint test board or a technical drawing.

Page format

A4 portrait or landscape, square, banner, screen, book cover, sticker sheet, or the size of the open document.

Pattern

The pattern or paper of the background. Click to choose another one.

Layout

In a grid, in bricks, mirrored, pinwheel, waves, random or kaleidoscope.

Pattern size

Size of one repeat. It is suggested according to the page format: a large page gets a larger pattern.

Background behind the patterns

Checked: a solid color is placed behind the patterns, useful for patterns without a background.

Where to place it

On a new layer below all the others of the open document, or in a new document in the chosen format.

Page preview

The whole page, small, with the chosen background.

Object pattern

Adjust the pattern that fills (or borders) this object: pattern, size, rotation, offset, mirror, and link with the page.

Pattern...

Fills the object with a pattern instead of a color or a gradient.

Size

Size of the pattern, as a percentage. It does not change when the object is enlarged.

Rotation

Rotates the pattern inside the object.

Horizontal offset

Moves the pattern inside the object, to the right or to the left.

Vertical offset

Moves the pattern inside the object, down or up.

Edge blending

Blends the edges of the pattern to erase the seams.

Mirror

Flips the pattern from one repeat to the next.

Pattern tied to the page

Checked: the pattern stays fixed on the page, and the object reveals it as it moves.
Unchecked: the pattern follows the object.

Relief from a pattern

Choose a pattern and its size: a hidden relief layer is created, then the material window opens with this layer as the shape.

Window

The workspaces, the placement of the panels, the extra windows and the screens.

Menus and bars

Opens the list of bars (menus, tools, tool options) so you can place them elsewhere, hide them, or put everything back at once. It also offers full screen.

Menu bar

File, Edit, Image... Take the handle on the left of the bar and drag it to the top, bottom, left or right of the image, or to the middle to leave it free. Right-click for other choices.

Toolbar

The drawing tools. Take the handle and drag it wherever you want: top, bottom, left, right, floating in the window, or in a separate window on another screen. Right-click for other choices.

Tool options bar

The chosen tool's settings (size, hardness, color...). Take the handle and drag it wherever you want, or into a separate window on another screen. Right-click for other choices.

Bar area

The bars you have moved are placed here. Drag a handle to the edge of the image to place a bar there.

Menus and bars

For each bar (menus, tools, options): hide it, show it, place it elsewhere. “Put everything back in place” restores everything to its original place.

Put everything back in place

Puts the menu bar, toolbar and options bar back in their original place, shows them all, and exits full screen. Useful if you can no longer find a menu. Shortcut: Ctrl+Shift+0.

Original place

Puts this bar back where it was when the software was first launched.

At the top of the image

Places this bar just above the image.

At the bottom of the image

Places this bar just below the image.

To the left of the image

Places this bar to the left of the image, as a column.

To the right of the image

Places this bar to the right of the image, as a column.

Free in the window

The bar floats above the image: you move it by its handle and change its size by the corner.

Hide or show the bar

Hides this bar to leave all the room to the image, or shows it again. You will find it in the Window menu, “Menus and bars”.

Full screen

The image alone, with no bar at all. The “Exit full screen” button (top right), Esc or F11 to go back. The Menus button, a downward gesture from the top of the screen, the Alt key or the mouse against the top show the menus for a moment.

Menus

Shows the menus (File, Edit…) at the top of the screen during full screen. Tap again to hide them. You can also pull down from the top edge of the screen.

Bars

Opens the list of bars: place them elsewhere, or “Put everything back in place”. Works by finger, without a keyboard.

Exit full screen

Brings back the bars and panels and restores the window as it was. This button always stays visible during full screen, on every screen.

Full screen

The image alone, on one screen, on two screens, or one view per screen.

Full screen on this screen

Puts the image in full screen on the indicated screen. Detached panels stay on the other screen.

Image spanned across all screens

The window covers all the screens together, with the image across the whole width. Esc or F11 to go back.

One screen, one view

The main window in full screen on one screen, and on the other screen a second view of the same document, for example larger or closer.

One screen, one document

Opens a second window on the other screen for another document; each window is full screen on its own screen.

Workspace

A workspace remembers the position of all the panels, bars and option windows. Click to choose another, or to save your layout under a name.

Modified layout

You have moved or closed panels since this workspace was last saved. You can keep this change or go back.

Save the layout

Keeps the current layout in this workspace. Next time, it will open like this.

Restore the layout

Puts the panels back as they were when the workspace was saved.

Document windows

One tab per open document window. A click switches to that window.

Document window

A click switches to the window of this document. Drag this window's tab out of the window to place it on another screen.

Panel title bar

Drag it to move the panel: into the right or left column, floating in the middle of the image, or onto another screen. A right-click opens the panel's menu.

Detach

Pops the panel out into its own window, which you place on another screen. It keeps acting on the document.

Close the panel

Hides this panel. The Window menu, then Panels, shows it again.

Panel menu

Where to put this panel: right column, left column, floating, or a separate window on another screen.

Collapse the panel

Keeps only the title bar to save space. A second click expands it.

Right column

The panels stored on the right. Drop a panel here by dragging it by its title bar.

Left column

A second column, to the left of the image. Drop a panel here by dragging it by its title bar.

Column divider

Drag it to change the width of the column. Double-click: back to the original width.

Reattach

Puts this panel back in the main window, in its place in the column.

Second view

A second view of the same document, at another magnification: you draw on one and see the result on the other.

Magnification of the second view

Chooses the magnification of this view, independently of the main view.

Whole image

Shows the whole image in the second view.

Actual size

Shows the image at 100% in the second view.

Image of the second view

A click places the main view at this spot of the image.

List of workspaces

The workspaces supplied with the software and your own. A click chooses one, a double-click switches to that workspace.

A workspace

One click to select it, a double-click to switch to it. The “supplied” label marks a workspace that comes with the software.

Choose

Switches to the selected workspace.

Update

Keeps the current layout in the current workspace.

Rename

Changes the name of this workspace. Supplied workspaces keep their name; copy them to get one of your own.

Duplicate

Makes a copy of the workspace, which you can freely modify.

Restore the original

Puts the supplied workspace back as it was at installation.

Delete

Deletes this workspace. The supplied workspaces cannot be deleted.

Export

Saves the workspace in a file, to take it to another computer.

Import

Adds to your list a workspace saved in a file.

Shortcut of the chosen workspace

Gives the workspace chosen in the list a keyboard shortcut, from Ctrl+Shift+1 to Ctrl+Shift+9, or takes it away. Your own workspaces can have one. A digit already given to another workspace is refused: take it away from that other workspace first.

Original shortcuts

Gives Ctrl+Shift+1 to Ctrl+Shift+9 back to the first nine workspaces of the list, as at installation.

When the software starts

Chooses the workspace that opens at launch: always the same one, or the one you had when you quit.

Switch to this workspace

Applies the layout of this workspace.

Save under a name

Keeps the current layout in a new workspace, under the name you choose.

Update this workspace

Keeps the current layout in the current workspace.

Restore the layout

Puts the panels back as when the workspace was saved.

Manage the workspaces

Choose, rename, copy, delete, export and import the workspaces.

Workspaces

Drawing, painting, retouching, vector, scale modeling, essentials, and your own.

Panels

Show or hide each panel.

Show or hide

A check mark means the panel is visible.

Options window

This options window is open.

Columns and bars

Show or hide the columns, the toolbar and the options bar.

Right column

Shows or hides the column of panels, on the right.

Left column

Shows or hides the second column, on the left.

Toolbar

Shows or hides the toolbar.

Options bar

Shows or hides the bar of the tool settings.

Hide or show everything

Leaves only the image, or puts everything back as before. Key F9.

Arrange the panels

Places the detached panels on a screen in one go, or brings them back into the window.

Arrange on this screen

Detaches the open panels and arranges them on this screen, leaving the image alone.

Bring everything back to the main screen

Puts all the detached panels and all the windows back on the main screen.

Cascade

Arranges the detached panels one in front of another, offset.

Tile

Arranges the detached panels side by side, without overlapping.

Reattach all the panels

Puts all the detached panels back in the main window.

Windows and screens

Open several documents, each in its own window, on one or several screens.

New window

Opens a new window of the software, with a new document. Keys Ctrl + Shift + W.

Open in a new window

Chooses a file and opens it in a new window, without touching this window's document.

Duplicate in a new window

Opens a copy of the document in another window. The two documents are then independent.

Move this window

Sends this window to the chosen screen.

Second view in the column

Adds a panel that shows the same document at another magnification.

Second view on another screen

Opens a second window on the same document. What you do in one appears in the other.

Copy the layer for another window

Keeps the active layer, with its actions, to paste it into another document's window.

Paste the layer from another window

Adds to this document the layer copied from another window.

Other window

Switches to the window of this document.

In the right column

Places the panel in the right column.

In the left column

Places the panel in the left column.

Floating

Puts the panel over the image, wherever you like.

Detach

Takes the panel out into its own window.

On this screen

Takes the panel out into its own window, on this screen.

Reattach

Puts the panel back in the main window.

Collapse or expand

Reduces the panel to its title bar, or expands it.

Close

Hides this panel. The Window menu, then Panels, shows it again.

Graduated ruler

The real dimensions of the image, in the chosen unit. The colored line follows your cursor. Drag from the ruler onto the image to place a guide; right click to change the unit.

Ruler zero

The small square at the corner of the rulers. Drag it onto the image to place the zero wherever you want (handy for measuring from an object). Double click: put it back at the top left.

Unit

The unit of measurements: pixels, millimeters, centimeters, inches, points, or percent of the page for a guide.

Guide color

Tap a swatch to choose the color. A guide whose color you choose keeps it even if you change the color of all guides.

Position

The guide's position, measured from the rulers' zero. Type a number (12), with its unit (12 mm) or as a percentage (50%).

Guide direction

Vertical: an upright line that fixes a left-to-right position. Horizontal: a lying line that fixes a height.

Layout unit

The unit in which you type the margins and spaces.

Columns

The number of columns to draw. Zero: no column, only the margins.

Rows

The number of rows to draw. Zero: no row, only the margins.

Space between

The empty space left between two columns or between two rows.

Margin

The edge of the page left free: the column and row guides are placed inside it.

Replace the previous layout

Checked: the grid placed last time is removed before placing the new one. Unchecked: the new guides are added.

As a percentage of the page

The guides are placed as percentages: if the image size changes later, they follow.

Preview

Shows the guides on the image before placing them.

Smart guides

The live alignment lines. Untick to turn everything off.

Distances

Writes the distance between the object being moved and its neighbors.

Equal distances

Signals in green when two spaces are identical, and snaps the object to that spot.

Dimensions

Writes next to the cursor the size of the shape being drawn, or how far it is moved.

Corners

Writes next to the cursor the angle of a line or a rotation.

Document tabs

One tab per open document. Tap a tab to switch to it; drag it to rearrange, or toward the image to see two documents side by side.

Tab

An open document. A dot shows that it is modified and not saved. Right click: close, duplicate, view side by side, send to a window. Middle click: close.

Close the tab

Closes this document. If it is not saved, you are asked what you want to do.

New document

Creates a new document in a new tab.

New window

Sends the document to a new window of the software.

Side by side

Two documents next to each other: on the left the one you are working on, on the right the other.

The other document

You can move it by dragging and enlarge it with the wheel or two fingers. To edit it, click “Work on this one”.

Work on this one

This document becomes the active document, and the other moves to the right.

Close the side-by-side view

Goes back to a single image. The document stays open in its tab.

Search for a command

Opens search: type what you want to do, or tap the magnifier. It is there so you no longer have to dig through the menus.

Search

Type a few letters: “blur”, “crop”, “rulers”... Spelling mistakes and missing accents don't matter. Enter runs the chosen line.

Magnification

The image magnification: less, more, the number in percent (editable), the values menu, real size and fit to window.

Percentage

The current magnification. Tap it, type a number (for example 150) then confirm.

Contract

Goes to the lower magnification.

Expand

Goes to the higher magnification.

Zoom values

A list of ready-made values (25%, 50%, 100%, 200%...) and other ways to frame the image.

100 %

One image point for one screen point: the most faithful view.

Fit to window

The whole image is visible, as large as possible.

A zoom value

Goes directly to this magnification, centered on the window.

Fill the window

The image fills the whole window.

Window width

The image takes the whole width.

Zoom to selection

Frames the chosen objects.

Real size when printing

One centimeter on the screen equals one centimeter on paper.

Screen resolution

Your screen's dots per inch, so the real size is right. With a ruler against the screen, adjust the bar to 10 centimeters.

Pixel grid

Beyond 800%, a fine grid separates the pixels.

Mini map

The image in small. The red frame shows what you see. Click or drag on it to go elsewhere. The banner folds it away.

Rotate the view

To draw or check from another angle. The document is not modified.

Rotate the view

Opens the small rotation window: slider, exact angle, mirror.

View angle

Drag to rotate the view, from minus 180 to plus 180 degrees.

Exact angle

Type the angle you want in degrees (for example 30), then confirm.

Rotate in steps

Rotates the view by the value shown on the button.

Straighten again

Brings the view back to zero degrees.

Mirror

Flips the display from left to right. The image is not modified.

Rotate View tool

Takes the tool that rotates the view when you drag on the image.

Close

Closes this small window.

Status bar

The name of the image, its size, the position of the cursor, the magnification and the memory used. Tap it to open the Info panel.

Info

The pointer position, the color it is over, the size of what is chosen and that of the document.

Position

Where the pointer is on the image, in the unit of the rulers, from the zero of the rulers.

Color under the pointer

The color shown at the pointer's position, as a code and as red, green, blue values.

What is chosen

The size and place of the objects or of the selection.

Document

The size of the document in the unit of the rulers, in image points, and its resolution.

View

The current zoom, rotation and mirror.

Distance between two lines

The distance between two lines of the grid, in the unit of the rulers. Shapes snap to these lines.

Subdivisions

How many small intervals between two main lines. 1: no subdivision. The fine lines appear when you zoom in enough.

Ready-made value

Uses this distance for the grid.

Grid color

Choose the color that shows up best on your image.

Show the grid

Shows or hides the grid.

Snap to the grid

Shapes and objects stick to the grid lines when you get close to them.

References

Model photos kept in sight. They are not part of the document. The panel docks beside or below the image like the other panels.

Reference image

Drag to move it, wheel or two fingers to enlarge. You can also drop an image file on it.

Open

Chooses one or more photos on your computer.

Next or previous image

Goes from one photo to the other.

See the whole image

The whole photo in the panel.

Flip

Flips the photo from left to right (display only).

Close the image

Removes this photo from the panel. The file is not touched.

Light table

The photo appears in transparency over the drawing, like a layer placed on a light table.

Transparency

The lower it is, the more discreet the photo.

Size

Enlarges or reduces the photo placed over the drawing.

Photo position

Moves the photo placed over the drawing.

Histogram

The distribution of the image's tones: shadows on the left, highlights on the right.

Tone curve

The higher the curve at a spot, the more points of that tone the image has.

Mode

Brightness alone, or red, green and blue superimposed.

High contrast

Pure black and white and thick lines, to read better. Works with the three themes.

Reduce movement

Removes animations and transitions.

Text size

Enlarges all the texts of the software.

Template

Creates a document at this size, with margin guides (and bleed in red) and a separate frame, easy to delete.

What do you want to do?

Type a few letters (“blur”, “crop”) then Enter: the command search opens.

New document

Opens the window for creating a document.

Open a file

Opens an image or a document of the software.

Start from a template

Choose among ready-made documents.

Follow a lesson

Step-by-step lessons to learn at your own pace.

Last opened files

The last files you opened, whatever their type: click a name to open it again.

Don't show again

Tick so that this page no longer opens at launch. It stays in File › Home page.

Lesson

Follow the card: it moves on to the next step by itself as soon as it is done.

Skip

Moves on to the next step without doing this one.

Leave the lesson

Stops the lesson. Nothing is lost.

A lesson

Starts this lesson.

Notes

Little notes placed on the image. They are not printed and are not part of the image.

Note text

Write here what you want to remember.

Note color

A tap changes the color: yellow, pink, green, blue.

Collapse the note

Reduces the note to a small bubble. Touch the bubble to reopen it.

Delete the note

Deletes this note.

Move the note

Drag this bar to put the note somewhere else on the image.

Collapsed note

Touch to reopen the note, or drag to move it. Hover over it to read the beginning of the text.

Retouching

Remove an element, erase a grid or wires, remove dust from a scan, fix red eyes, improve faces, and the brush tools (stamp, healing, spots, lighten).

Size

Size of the tool, in image pixels. The circle around the cursor shows the actual size.

Hardness

100%: sharp edge. Lower: soft edge (the dotted circle shows the solid part).

Opacity

Strength of the stroke: 100% applies everything, less lets what was underneath show through.

Matched light

How much of the light of the retouched spot is taken over: 100% blends the copy into its surroundings.

Strength

Strength of the effect. To lighten or darken, holding Alt reverses the direction.

Sparkle

Brightness added to the teeth on top of the yellow removed.

Gesture

How to mark what to remove: brush, lasso (freehand outline), rectangle or ellipse. Shift: perfect square or circle.

Open the settings after the stroke

Checked: the settings window opens right after the gesture, with the before / after slider. Unchecked: the removal is done right away; the “Before / after” button stays available.

Aligned

Checked: the source follows the brush with the same offset from one stroke to the next. Unchecked: each stroke starts again from the chosen source.

Mirror

Flips the copy from left to right.

Affected tones

The shadows, the midtones or the highlights: only these tones are changed.

Tip

What to do with the chosen tool.

Before / after

Shows the before / after slider of the last edit: on the left the image without it, on the right with it. A second click closes the slider.

Adjust the last one

Opens the adjustment window of the last retouch: everything can still change.

Forget the source

Removes the chosen source: you will have to choose a new one with Alt + click.

Area brush

Paint over what needs treating. The size is set next to it.

Lasso

Draw the outline freehand: the inside is marked when you release.

Rectangle

Drag a frame around what needs treating.

Ellipse

Drag a frame: the ellipse that fits in it is marked.

Area brush size

Size of the brush that marks the area, in image pixels.

Enlarge the photo

Shows the photo large, on top of everything else: you trace on it exactly as in the window. “Contract”, Esc or a double-click on the dark background to go back. The handle at the bottom right of the photo also changes its size in the window.

Remove the last mark

Removes the last mark placed, without touching the others.

Clear all

Removes all the marks from the area.

Enlarge the small photo

The + button and the wheel enlarge; to move the small photo: middle button, or Shift and drag. “See all” puts it back whole.

Retouched face

Checked: this face receives the enhancements. Unchecked: it is left as it is.

Remove

Removes this frame from the list. The photo is not touched.

Find faces

The software looks for faces seen from the front. It may miss some (profile, tilted head, hidden face) or find one too many: correct by hand, by dragging a frame or removing a frame.

Suggest improvements

Measures the light and colors of each checked face and sets the sliders to gentle values. Nothing is imposed: change each slider or reset it to zero.

Reset everything

Resets all the enhancement sliders to zero: the face goes back to how it is in the photo.

Measure the photo

Measures the haze, contrast, colors and dust of this photo and sets the sliders accordingly. You can then change everything.

Search

Finds the shapes that stand out from the background and numbers them on the small photo.

Sensitivity

The higher it is, the more shapes are offered (including unimportant details).

Tick all

Checks all the proposed shapes.

Untick all

Unchecks all the shapes.

Check the people

Checks the shapes that touch a face found from the front.

Find the angle

The software looks for the dominant line (horizon, edge of a building) and suggests the angle.

Erase the line

Removes the drawn line so you can start over.

Horizontal line

The line you draw must become horizontal.

Vertical line

The line you draw must become vertical.

Photos to combine

Check the layers that contain the photos. The order is that of the layers, from bottom to top; the first photo is the reference for alignment.

Starting dabs

Adds color dabs on the sky and on recognized front-facing faces; you keep or change them.

Sharp point

Touch, with the stylus or your finger, what must stay sharp (or the center of the band). Touch elsewhere to move the point.

Four corners

Green: the piece taken. Blue: the spot filled. Tap or drag a corner to place it; follow the lines of the wall or floor.

Gesture

What the gesture does: push, bloat, pinch, twirl or undo.

Size

Size of the tool, in image pixels.

Amount

Strength of the distortion.

Ready-made colors

Tap a swatch to change color.

Other color

Picks a color of your choice.

Tip

What to do with the chosen tool.

Adjust the last retouch

Opens the adjustment window of the last retouch.

Suggest dabs

Opens the colorizing window with the suggested starting dabs.

Selection

Everything for choosing a part of the image: tools, outline operations, pixel copy, selection memory, background.

Before/after slider

Shows the before image on the left and the after image on the right of a slider you drag across the image. In selection windows, before and after are seen through a colored veil over what is not chosen. Uncheck the box to see only the result.

Selection calculation

The calculation takes a little while: the window stays free. The Cancel button stops it.

Selection mode

Says what the next selection does: replace the old one, add to it, subtract from it, or keep only what is common. Shift adds, Alt subtracts, Shift and Alt together intersect.

New selection

Replaces the current selection.

Add

Adds to the current selection (Shift key).

Remove

Removes from the current selection (Alt key).

Intersect

Keeps only what is in both (Shift and Alt together).

Shape

Rectangle or ellipse.

Rectangle

Selects a rectangular area.

Ellipse

Selects a round or oval area.

How to draw

Free, fixed ratio, or fixed size.

Free

You draw the area however you like.

Fixed ratio

The area keeps a width / height ratio that you give.

Fixed size

A click places an area of the given width and height, centered on the click.

Ratio

The width / height ratio of the area, for example 16 and 9.

Fixed size

Width and height of the area placed by a click, in points.

From the center

The point where you press becomes the center of the shape. You can also press Alt once the gesture has started.

Lasso type

Freehand, polygonal or magnetic.

Freehand lasso

You draw the outline freehand, holding the button down.

Polygonal lasso

One click per corner. Double-click or Enter to close, Backspace to remove the last point.

Magnetic lasso

The outline sticks to the edges of the image. Click to place a point, follow the edge, double-click to close.

All layers

Looks at the image as it is seen, all layers combined, and not only the active layer.

Wand type

Magic wand (neighboring points) or selection by color (the whole image).

Magic wand

A click selects the neighboring points of the same color.

By color

A click selects all the points of this color, throughout the image.

Tolerance

How far two colors are taken for the same. 0: exactly the same. Higher: more and more neighboring colors.

Neighboring points only

Checked: only the points connected to the click are chosen. Unchecked: all those of the same color in the layer.

Starting color

Take a single point under the click, or the average of a small square around it: calmer when the image has grain.

Brush size

Width of the selection brush, in image points.

Sensitivity

The higher it is, the further the selection extends around what you paint.

Paint as is

The selection is exactly what you paint, without looking for the edges.

Feather

Softens the edge of the next selections, by the chosen width, in points.

Smooth edges

Softens the edge of shapes by one point: no more stair-steps.

Refine edge

Opens the window that refines the selection edge (hair, fur, mesh).

Quick mask

Shows the selection with a colored veil over what is not selected (Shift+Q).

Invert

Selects everything that is not selected (Ctrl+Shift+I).

Feather

Softens the selection edge.

Remove background

Makes the background transparent, keeping the selection as the subject.

Deselect

Removes the selection (Ctrl+D).

Current selection

Position and size of the smallest box that contains the selection, in points.

Selection bar

The most common actions, near the selection.

Transform selection

Drag the squares to enlarge, just outside a corner to rotate, in the middle to move. Enter confirms, Esc abandons.

Apply

Confirms the transformation.

Cancel

Abandons the transformation.

Saved selection

A selection stored in the document. The submenu says what to do with it.

Expand

By how many points the edge moves outward.

Contract

By how many points the edge moves inward.

Smoothing

The larger the value, the more the corners are rounded and the small holes filled.

Edge width

Width of the area where the effect fades out, in points.

Border width

Width of the band that follows the selection edge, in points.

Tolerance

How far a color may differ from what is already selected to be added.

Left position

Distance between the left edge of the image and that of the selection, in points.

Top position

Distance between the top of the image and that of the selection, in points.

Width

Width of the selection, in points.

Height

Height of the selection, in points.

Rotation

Rotation of the selection around its center, in degrees.

Area of effect

The area says where the action applies. It is recorded with the action.

Limit to an area

Checked: the action only applies inside the area. Unchecked: it applies to the whole layer.

Area preview

In light: what the action affects. In dark: what it leaves as is.

Use the current selection

Replaces the area with the selection you currently have on the image.

Show this area as a selection

Places the area on the image as a selection, so you can edit it with the tools.

Saved selections

Use one of the selections stored in this document as the area.

Expand or contract the area

Moves the edge of the area outward (positive value) or inward (negative value), in points.

Feathering of the area

Softens the edge of the area, in points.

Invert the area

The action applies outside the area instead of inside.

Preview

The cut-out subject, on the chosen background.

View on

The background to view the result on: checkerboard, black, white, your other layers, or the mask alone.

Checkerboard

Transparency appears as a checkerboard.

Black

Shows the remains of light background around the subject.

White

Shows the remains of dark background around the subject.

Layer

Shows the subject over the image's other layers.

Mask

Shows only the transparency: white = kept, black = removed.

Radius

Width, around the edge, where hair, fur or mesh is looked for. The finer and more tangled the area, the more radius is needed.

Smoothing

Smooths the resulting edge, in points.

Edge shift

Positive: the edge moves outward. Negative: it moves back. Useful for removing a fringe of the old background.

Clean up the edge colors

Removes the old background's color from the edge: the subject no longer has a light or dark fringe.

Result

What the result becomes: the current selection, a mask on the layer, or a new layer with the edge colors cleaned up.

Outline smoothing

At 0, the lasso follows your points exactly, with angles. The higher the value, the more rounded and regular the outline: between your points it becomes a soft curve. In freehand lasso, this softens hand tremors. The blue curve shows, on the image, what the outline will be.

Way of rounding

Says how smoothing acts on your points: the curve can pass exactly through each point, or round each corner while staying inside.

Through the points

The curve passes exactly through each point you placed, making curves between them.

Rounded corners

Each corner is rounded: the curve no longer passes through the points and stays inside the polygon.

Close the outline

Connects the last point to the first and confirms the lasso. You can also tap the first point (circled in red).

Back one point

Removes the last point placed.

Delete the point

Removes the chosen point: the last one placed, or the one you touched last.

Corner / rounded

The chosen point (solid blue) makes a sharp angle there, or becomes rounded again. A corner point is drawn as a square.

Cancel the lasso

Abandons this outline without changing the selection.

Resume the points

Puts back the points of the last polygonal lasso so you can edit them. This only works as long as the selection hasn't changed.

What the lasso chooses

On a vector layer, the lasso doesn't choose pixels but objects or points: surround what you want.

Whole objects

Chooses the objects that are entirely inside the outline.

Touched objects

Also chooses the objects that the outline crosses or merely touches.

Points

Selects the anchor points of paths that are inside the outline, so you can then move them with the Direct selection tool.

Selection tool

Switches to the tool that moves, enlarges or rotates the chosen objects.

Direct selection tool

Switches to the tool that moves the chosen points.

Result

Says what becomes of the selection: replace the old one, add to it, subtract from it, or keep only what is in both.

Object by frame

Drag your finger or the stylus diagonally to draw a frame around the object.

Sensitivity

The higher it is, the more room the shape found takes up. The lower it is, the tighter the shape.

Refine the edge

Searches point by point for hair, foliage or fur at the edge of the shape found.

The sky

Finds the photo's sky and selects it, with a settings window.

Tonal range

Chooses the shadows, the midtones, the highlights or the skin tones.

Stroke the outline

Draws a line along the edge of the selection.

Paste inside

Pastes the copied image into the selection: only the part inside stays visible.

Tonal range

Chooses a part of the image by its brightness or its colors.

Take

What you want to choose: the shadows, the midtones, the highlights or the skin tones.

Shadows

The dark parts of the image.

Midtones

The parts that are neither light nor dark.

Highlights

The lightest parts.

Skin tones

Skin colors. Light wood, sand or cardboard have the same tints: they may be picked up too.

Extent

The higher it is, the wider the chosen range becomes.

Edge softness

How gently it passes from what is chosen to what is not.

Soften the grain

Merges small isolated dots (grain, photo noise) to get a single contiguous area.

Select the sky

Searches for the sky, from the top of the image downward.

Sensitivity

The higher it is, the more room the sky takes up (dark clouds, haze veil). The lower it is, the more only the clearly sharp sky is kept.

Edge softness

Softens the edge between the sky and the rest, in points.

Refine the edge

Searches point by point for the fine branches and leaves in front of the sky.

Marker stroke

Going over the stroke again doesn't darken it: the paint laid down doesn't add up on itself, as with a felt-tip pen. A low flow then gives an even translucent flat tint.

Size according to perspective

The stroke shrinks as it approaches the horizon line and grows as it moves away. If a perspective guide is placed, its horizon is taken automatically at the start of each stroke.

Horizon line

Height of the horizon line in the image. On the line, the stroke is at its thinnest.

Normal-size distance

At this distance below (or above) the horizon line, the stroke keeps exactly its size.

Colors of the image tip

A single color: the tip takes the chosen color. Image colors: the tip keeps its own colors. Image lightness: the chosen color is lightened and darkened by the image, giving an effect of paint thickness.

Smoothing according to speed

Brush smoothing depends on the speed of the hand: slow, the stroke stays free and precise; fast, it is held and clean. 0: same smoothing at all speeds. 100: no smoothing when going very slowly.

Pressure curve of this brush

Adapts the stylus pressure to this brush only. Positive value: a light touch already marks a lot. Negative value: you have to press firmly. 0: pressure as the stylus gives it.

Clean one-pixel stroke

With the “sharp pixel” tip, removes the doubled corners of a one-point line: staircase lines stay one point thick.

Perfect shape at the end of the stroke

Hold the stylus still for a moment at the end of the stroke: an almost straight line becomes a straight line, an almost closed one becomes a circle, an ellipse or a polygon.

Bounded random variation

Each dab varies at random, but never beyond this limit around the chosen setting. The draw is kept with the stroke: repainting the stroke gives exactly the same variation.

What varies

Chooses the setting that varies dab by dab.

Copies of the stroke

Each key is repeated several times in a single gesture: a frieze or a regular scatter with offset copies, a flower or a crown with the copies in a circle.

Number of copies

Number of copies placed at each dab, including the original dab. Up to 50.

Interval between copies

Distance between two neighboring copies.

Direction of the copies

Direction in which the copies are offset. For the circle, angle of the first copy.

Circle radius

Radius of the circle on which the copies are placed around the tip.

Left hand

Reverses the direction of the stylus's horizontal tilt: brushes that follow the tilt behave as for a right-handed user.

Horizontal offset

Adds this number of degrees to the measured horizontal tilt. Use it to correct a stylus that is always held slightly tilted.

Vertical offset

Adds this number of degrees to the measured vertical tilt.

Hold

Time held still at the end of the stroke before it becomes a perfect shape, for brushes that have this option.

Snap strength

At 100, the stroke is held firmly to the guide. At half strength it stays lively and follows the hand halfway. At 0, the guide holds nothing.

Snap the eraser

Unticked, the eraser is not held by the guides, which avoids being hampered by them when correcting.

Show the grid

Shows the hexagonal grid on the image.

Cell size

Radius of each cell: the distance from the center to a vertex, in image points.

Orientation

Vertex at the top: the cells have a point facing up. Side at the top: they have a flat side facing up.

Snapping

Ticked, the vector shapes you move or draw snap to the centers and vertices of the cells.

Import report

For each imported brush, the list of what has no equivalent in this software and was therefore not carried over.

Selection floating bar

The usual actions near the selection: fill, copy to a layer, invert, cut, smooth, soften or improve the edge, remove the background, stroke the outline, paste inside, deselect. It follows the selection, or stays where you pin it.

Move the bar

Drag this handle to place the bar where you want. It is then pinned at that spot.

Pin the bar

When pinned, the bar stays in place instead of following the selection. Click again to make it follow again.

Hide the bar

Hides the floating bar. The View menu lets you bring it back.

More gestures and bar layout

When the bar would not fit on one row, the less common gestures (fill, smooth, refine edge, remove background, stroke the outline, paste inside) are put away here, and others join

them if space is still short (Deselect and Invert are the last to stay in view): tap “…” to see them. You also choose the bar layout: collapsed when space runs short (original choice), always full, or always collapsed. Your choice is remembered on this computer.

Fill

Fills the selection with the foreground color.

Copy to a layer

Copies the chosen pixels into a new layer, at the same place.

Invert

Chooses everything that is not chosen.

Cut

Copies the chosen pixels then erases them from the layer: they go to the clipboard.

Smooth

Rounds the corners of the selection edge and fills its small holes.

My buttons

Your favorite commands, one click away. Drag a button to change its order; the gear opens the choice of commands.

Personal button

Runs the command, like the menu line. Drag this button to move it.

Choose my buttons

Opens the window where you add, remove and reorder your personal buttons.

My buttons

The list of your buttons, in the order of the bar.

Command to add

Choose a line from any menu to add as a button.

Search for a command

Type a word to keep only the commands that contain it.

Add

Adds the chosen command to the bar (ten buttons at most).

Move up

Moves this button one place forward in the bar.

Move down

Moves this button one place back in the bar.

Remove

Removes this button from the bar. The command stays in its menu.

Show the bar

When checked, the personal button bar is visible over the drawing area.

Original buttons

Restores the button list offered at the start.

Brushes panel

Recent brushes, favorites and your own. Click one to pick it.

Colors panel

Recent colors. A click picks the color, Shift + click picks it as the background.

Tools panel

All the tools. Click one to pick it.

My buttons panel

Your personal buttons, enlarged.

Close the panel

Dismisses the panel. Esc, a click outside or the panel key do the same.

Brush

Takes this brush and closes the panel.

Color

Takes this color as the foreground color (Shift + click: background).

Choose a color

Opens the color picker to choose a foreground color.

Panel key

Click here, then press the key that will bring up this panel.

No key

This panel will no longer be called up by a key; you can still open it from the View menu.

Open the panel

Brings up this panel now, next to the cursor.

Original keys

Restores the keys offered at the start.

Duplicate with the content

Copies the artboard and everything drawn in it, right beside it.

Add a master page

A frame whose content repeats on all pages: logo, border, credits.

Artboard templates

The page layouts you have saved.

Save as a template

Keeps the page layout (sizes, positions, master page) to reuse it in another document.

Apply the template

Adds the pages of the chosen template to this document.

Artboards

The pages of the document, in order.

Artboard

Touch the name to choose it.

Adjust

Name, format, position and size of the artboard.

Order

Changes the page number.

Duplicate

A new artboard of the same size, to the right.

Image

Saves this artboard as a PNG image.

Delete

Removes this artboard (the drawing stays).

Format

Format of the next artboard added.

Add an artboard

Adds a page of the chosen format.

Save all

One image per artboard.

Measurement

What the adjustment will give, actually measured on the chosen objects.

Appearance panel

All the fills, outlines and effects of the chosen object, from top to bottom.

Show or hide

Untick to hide this line without losing it.

Effect

An effect of this line; it can be adjusted, hidden or deleted.

Adjust

Opens the adjustment window, with the before / after slider.

Remove

Removes this line or this effect (recoverable from the trash or with Ctrl+Z).

Effects on the whole object

These effects act on the object as a whole, after those of each line.

Fills and outlines

The object's stack: what is at the top is drawn over the rest.

Fill or outline

A layer of paint on the object.

Color

Adjusts the main fill and outline.

Move up, move down

Changes the position of this layer in the stack.

Add an effect

Choose an effect from the list.

Add a fill

An extra color layer, below the main fill.

Add a stroke

An extra stroke, for example a second line around the first.

Expand the appearance

Freezes all effects into ordinary objects.

Save as style

Stores the object's appearance in the library, so you can apply it to other objects with one click.

Graphic styles

Opens the list of ready-made styles and your own.

Graphic styles

One click dresses the chosen objects.

Style

Click: this style is applied to the chosen objects. They stay linked to the style: if it changes, they follow.

Update

The style takes on the appearance of the chosen object; all objects using this style change with it.

Linked style

This object uses a style: if the style is updated, the object follows.

Break link

The object keeps its appearance but no longer follows the style.

Mesh size

Number of rows and columns of the mesh placed at the next click.

How to distort

Push, twirl, pucker, bloat, scallops, crystals, wrinkles.

Brush radius

Brush size, in document points.

Amount

Strength of the distortion on each pass.

Remove a width point

Checked: pressing on a width point removes it (like Alt + click).

This corner only

Checked: only the dragged corner is rounded (like Alt).

Add to selection

Checked: the points you enclose are added to those already chosen (like Shift).

Smooth join

Checked: the two ends are joined by a smooth curve (like Alt).

Remove a pin

Ticked: touching a pin removes it.

Range of action

How far a pin acts, for the next puppet placed.

Kind of curve

The curve goes through the points, or the points guide it without touching it, or else a very smooth curve.

Finish

Keeps the open path as it is.

Close

Joins the last point to the first: a closed shape.

Cancel the last point

Removes the last point placed.

Kind of grid

Rectangular (rows and columns) or polar (circles and rays).

Rows or circles

Number of rows, or of circles in polar mode.

Columns or rays

Number of columns, or of rays in polar mode.

Align to the key object

The other chosen objects line up on the key object, on this side.

Size

Average size of the copies, as a percentage of the original.

Density

The higher the value, the closer together the copies are.

Size variation

How much the size varies from one copy to the next.

Random rotation

Share of random rotation of each copy.

Shape

The shape that will be drawn at the next drag.

Kind of bubble

Round, rectangular, thought or shout.

Isolation mode

Only the group can be edited. Tap here to leave.

Where to draw

Normally, behind the chosen object, or inside it (cut out by the chosen object).

Software language

The language of menus, windows and help. “The computer's language” follows the language set in your system.

Empty document at startup

The size of the empty image the software prepares when you open it with no document. “The last format chosen” reuses the settings of your last File › New document.

Recent documents in the File menu

The number of documents that the File › Recent documents menu keeps at hand. “None” removes this line from the menu.

Ask before closing a modified document

When you open or create another document while the current one is not saved, the software asks you first. Leave this box checked: without it, changes may be lost. When the installed software's window is closed, the question is always asked.

Software colors

Light: the most legible in full light. Anthracite: very dark gray, restful for the eyes in the evening. Medium: medium gray, for judging the colors of a photo.

Text size

Enlarges the text of menus, panels and windows. Choose “Large” or “Very large” if you read from afar or on a large screen.

Color of the selected buttons

The color that marks the chosen tool, a window's main button and the line chosen in a list. Each color is adjusted to stay readable in all three themes.

Animations

Removes small movements on the screen (fades, spinning wait wheel). Useful if these movements bother you or tire your eyes.

Workspace at startup

The panel layout the software uses when you open it. “Pick up where I left off” restores exactly the layout from last time.

Manage workspaces

Opens the window where you create, rename, duplicate, export or delete your workspaces.

Unit proposed for a new document

The unit of width and height in the File › New document window. The size already remembered is converted: an A4 page stays an A4 page.

Resolution proposed for a new document

The number of dots per inch proposed in File › New document. 300 for printing, 72 or 96 for a screen.

Keyboard nudge unit

The unit of the next two settings: millimetres, printer's points (1/72 inch) or image pixels.

Movement with a keyboard arrow

How far a chosen object moves when you press an arrow key, in the unit chosen just above.

Movement with Shift and an arrow

How far a chosen object moves when you hold the Shift key while pressing an arrow key, in the same unit.

Snapping at startup

Shapes snap to the edges and centers of other shapes and of the page as you move them. You can always turn it off while working (View › Snapping menu).

Grid shown at startup

Shows a regular grid on the image, which also snaps shapes. You can always show or hide it while working (View › Grid menu).

Spacing between the grid lines

The distance between two grid lines, in image pixels.

Starting tolerance of the magic wand

The higher the number, the more the magic wand takes colors far from the one you click. You can always change it in the tool's options bar.

Stylus pressure curve

Graphics tablet setting. Toward 0: a light touch is enough for a thick line (soft curve). Toward 100: you have to press hard (firm curve). 50: natural pressure.

Reserve memory for calculations

The software keeps already calculated steps in memory so as not to redo them. More memory: faster retouching on large images. Less: suits computers that have little memory.

Number of steps that can be undone

How many times in a row you can go back with Ctrl+Z. Fewer steps use less memory.

Quick preview of large images

During an adjustment, a large image is first shown smaller to go fast, then at full size. “Sharper” waits for larger images before reducing. “Always at actual size” never reduces: slower on large photos.

Announced duration of calculations

The software learns your computer's speed to announce how long calculations take. After changing computer or hardware, make it forget what it has learned: it will relearn by itself.

Format proposed in “Save in another format”

The format chosen in advance when you open File › Save in another format. You can always choose another one in the window.

Quality proposed for compressed photos

The quality offered for formats that compress the image (JPEG, WebP). 92 is a good compromise; 100 keeps all the detail but the file is larger.

CMYK colors checked in advance

For print formats (AI, PDF, EPS): the “CMYK colors” box is checked in advance. Uncheck it if your files are mostly meant for the screen.

Save the document automatically

Automatically saves the current document to its file, at regular intervals. This only works for a document that already has a file (opened or saved once): a new document is never saved without asking you where.

Backup copy of the current document

The software keeps a copy of your document in a corner of the computer. If the software or the computer stops suddenly (power cut), it offers to resume your work at the next launch. This copy does not replace saving.

Folder proposed for opening and saving

“The last one used”: the Open and Save windows open in the last folder you went to.
“Always my folder”: they always open in the folder you choose below.

My documents folder

The folder where the Open and Save windows open when you have chosen “Always my folder”. Click “Choose...”: your computer's window opens, choose the folder.

Shape of the color picker

The shape in which you choose a color with the mouse: a square with a hue strip, a color wheel, or a triangle in a wheel.

Values shown under the picker

The way of writing a color in numbers. RGB: red, green, blue (screen). HSL and HSV: hue, saturation, lightness. Lab: human perception. CMYK: printing.

Swatch set shown

The swatch set (the color palette) shown in the color panel and in the color workshop.

Eyedropper: color taken

The exact point under the eyedropper, or the average of a small square around it. The average avoids picking an isolated point in a grainy photo.

Eyedropper: where it looks

All layers: the color as you see it. Active layer: only the color of the chosen layer.

Recent colors

Clears the list of the last colors used. Your swatch sets are not affected.

Show the before/after slider after every command

After a command with no adjustment window (Negative, an adjustment from the library...), the before / after slider appears to show the effect. Adjustment windows always keep it.

Position of the slider when it appears

Where the handle of the before / after slider is at startup: in the middle of the image, or further left or right to see mostly one of the two sides.

Machine

Your cutting machine. It gives the working area size and the cut width proposed at the start.

Plate width

The width of your material plates. 0: the machine's entire working area.

Plate height

The height of your material plates. 0: the machine's entire working area.

Margin around the plate

The space left empty at the edge of the plate, where nothing is cut.

Spacing between pieces

The space left between two pieces laid out on the plate.

Compensate for the cut width

The laser removes a thin strip of material. With this box, the pieces are enlarged by that amount: they have their exact size once cut, and the joints hold.

Color of the cut lines

Lines of this color are cut. This is the color your cutting program must recognize.

Color of the marked lines

Lines of this color are only marked on the surface (folding, registration). This is the color your cutting program must recognize.

Color of the engraved surfaces

Surfaces of this color are engraved. This is the color your cutting program must recognize.

Automatic backup of my settings

At each important change (closing this window after a modification, import, reset), a dated copy of your settings is stored in the folder chosen below. The oldest are deleted beyond the number kept.

Backup folder

The folder where copies of your settings are stored. Preferably choose a folder that is backed up elsewhere, or a USB stick.

Number of backups kept

How many dated copies are kept in the folder. Beyond that, the oldest is erased. The software only ever erases its own settings copies.

Preferences

All the software's settings, arranged in sections on the left. Each change takes effect right away and the software remembers it.

Search for a setting

Type a word (for example “grid” or “memory”): the settings that mention it are shown, across all sections.

Original value

Restores this setting to how it was at the software's first launch. The button is grayed out when the setting already has its original value.

Reset everything to original in this section

Restores all the settings of the displayed section at once, as at first launch. The other sections do not change.

General section

The language, the empty document at launch, recent documents and the question before leaving a modified document.

Appearance section

The software's colors, the size of the text, the color of the selected buttons and the animations.

Workspaces

The layout of the panels taken at startup, and the management of your workspaces.

Tools and brushes section

The format offered for a new document, keyboard moves, snapping, the grid, the magic wand and stylus pressure.

Performance section

The reserve memory, the number of steps that can be undone, the quick preview and the learned speed.

Files section

The proposed format and quality, automatic saving, backup copies and the proposed folder.

Colors, palettes and swatch sets

The color picker, the swatch set shown, the eyedropper, your swatch sets and recent colors.

Before / after section

The slider that compares the image before and after a change.

Keyboard shortcuts

The keys that run commands: see them, search for them, change them, go back to the original.

Laser and cutting section

The machine, the plate, the margins and the cut colors proposed for preparing a drawing for the laser.

My settings in a file

Export your settings, import them, go back, automatic backup and resetting the software.

Preferences

All the settings of the preferences window, plus language, appearance, new document and laser.

Brushes

Your brushes, your favorites, the recent brushes and the brush settings.

Presets

Your photo develop presets, your color tables, your gradients and your scripts.

Library

The gradients, shapes, adjustments, scripts and styles you have stored in the library.

Patterns

The patterns you have stored in the library.

All

Checks or unchecks all the sections at once.

Search for a command

Type a command name (“save”) or a key (“Ctrl+S”): the list keeps only what matches.

A command and its shortcut

The command's name, its menu, then the key that launches it. A marked row has a shortcut you changed; an orange row shares its key with another command.

Change the shortcut

Click the key, then type the new combination (for example Ctrl and a letter). Esc cancels. If the combination is already used, the software tells you and asks what to do.

Remove the shortcut

The command no longer has a shortcut. It stays in its menu.

Original shortcut

Puts back the shortcut the command had at the first launch.

Reset all the original shortcuts

Forgets all the shortcuts you have changed.

Duplicate shortcuts

Two commands have the same key. Only the last one changed responds: give one of the two another key.

Export my settings

Stores your settings in a “.grafusio-reglages” file that you keep wherever you like: on a USB stick, in a backed-up folder. You tick what goes into the file.

Import settings

Takes the settings from a “.grafusio-reglages” file. Before confirming, you see what will change. Your current settings are kept aside.

Add to my settings

What is in the file replaces the matching setting. The rest does not change: your swatches, brushes and presets are kept, and those in the file are added to them.

Replace my settings

The checked sections become exactly those of the file. What the file does not contain returns to the original.

Go back

Puts your settings back as they were just before the last import, or just before the reset.

Make a backup now

Right away stores a dated copy of your settings in the backup folder.

Restore a backup

The list of copies stored in the backup folder, from newest to oldest. Click one to see what it would change.

Automatic backup

It requires the software installed on the computer. In the meantime, export your settings from time to time.

Reset the whole software

Puts the whole software back as at first launch. Your documents are not touched. A copy of your settings is kept aside beforehand, and you can also save it in a file.

First save a copy

Before the reset, the Save window opens so you can store your settings in a file. If you cancel it, nothing is reset.

Point value

Adjusts this point: the higher the value, the stronger the effect at that spot.

Remove this point

Removes the chosen point (or the last one placed if none is chosen).

Clear all

Removes all the points placed.

Grid cell

Each cell is the weight of a neighboring point. In the middle: the point itself. Positive numbers add, negative ones subtract.

Ready-to-use model

Fills the whole grid at once with a classic setting (sharpening, blur, edges, relief...). You can then change cells.

Pick a point on the photo

Shows the photo: tap a spot, and the curve point matching its brightness is placed right away. Handy for lightening or darkening just that tone.

Template sheet

Opens the sheet: all the templates with your drawing in them. A click on a preview chooses the template.

Drawing to place in a mockup

The layer the drawing is taken from, or the whole document. The sheet is recalculated when you change it.

Your drawing

What the software recognized: square, tall, wide, logo on a transparent background or page. It uses this to sort the models.

A template

One click places your drawing in this object. The settings then open: view, color, light, background... The before / after slider shows the flat drawing and the result.

View larger

Shows this model large, with the before / after slider: drag it to compare the flat drawing and the mockup.

Template views

Each thumbnail is a real preview of your drawing in this view of the template. A click changes the view.

My templates

Opens the list of your own models (photos of objects): add some, edit them, export them, import them.

Presentations

Four ready-made layouts (product sheet, social media, catalog, shop) and the sheet of all the models.

Save all

Computes your drawing in all the models and saves one image per model, in a folder chosen just once.

Image size

The size in pixels of each saved image. A larger image takes more time to compute.

Saved images

One image per template (its starting view), or one image for each view of each template.

Product sheet

A large image of the best model for your drawing, and three other views of the same object, with the drawing's name as the title.

Sheet for social networks

Three images in square, 4:5 and vertical (story) formats, each with a different object.

Catalog page

An A4 page with six objects, their names and references.

Shop presentation

A large scene (a sign on a storefront) and three products, with the shop's name.

Sheet of all the templates

All the models side by side with your drawing, and their names. Handy for choosing or for showing everything that is possible.

The four corners

Drag the four numbered points onto the corners of the area that should receive the drawing: 1 top left, 2 top right, 3 bottom right, 4 bottom left. The perspective is calculated from them.

Photo of the object

Choose the photo of an object seen from the front or at an angle, with no drawing on it: a box, a wall, a notebook, a screen. PNG, JPEG and WebP files are read.

Template name

The name under which the template appears in the list.

Proportions of the area

Width divided by height of the area to fill. The button computes them from the four corners; you can also enter them.

Mode

The drawing covers the object (general case), or it is printed on it: the light-colored object shows through the colors. The second mode suits white objects.

Shadows and texture of the photo

Takes the shadows and folds of the photo over onto the drawing, so that it becomes part of the object. 0% places the drawing flat.

Mask

A black-and-white image of the same photo: white receives the drawing, black stays untouched. Handy when the area is not a simple quadrilateral.

Test with your drawing

Your drawing (the active layer, or a test drawing) in this model. The before / after slider shows the photo alone and the result.

Use this template

Places the active layer in this template.

Edit this template

Reopens the photo and the four corners so you can correct them.

Delete this template

Removes the template from My templates. Documents that use it keep a copy.

Export this template

Saves this template in a file that you can give away or keep.

Export all

Saves all your templates in a single file.

Add a template

Starts from the photo of an object: you then mark the four corners of the area to fill.

Import templates

Adds the templates from an exported file. The file is checked: only the correct templates are kept.

Font

Changes the font of the chosen letters. With no letters chosen, it changes for the whole text.

Size

Size of the chosen letters, in pixels.

Bold

Makes the chosen letters bold, or puts them back to normal.

Italic

Slants the chosen letters, or straightens them.

Underline

Underlines the chosen letters.

Strikethrough

Strikes the chosen letters through with a line.

Superscript

Makes the chosen letters smaller and raises them, as in “m^2” or “1st”.

Subscript

Makes the chosen letters smaller and lowers them, as in “H_2O”.

Letter color

Chooses the color of the chosen letters. The document's global colors are offered at the bottom of the color window.

Letter outline

Gives the chosen letters an outline. Adjust its thickness in the “Stroke” box.

Spacing

Spreads (positive number) or tightens (negative number) the chosen letters, in thousandths of their size. This is the tracking of a group of letters.

Vertical offset

Raises (positive number) or lowers (negative number) the chosen letters, in pixels.

Letter width

Stretches or squeezes the chosen letters in width, as a percentage. 100% = original shape.

Height of the letters

Stretches or flattens the chosen letters in height, as a percentage. 100% = original shape.

Outline thickness

Thickness of the outline of the chosen letters, in pixels.

All

Chooses all the text.

Word

Chooses the word where the cursor is. You can then pull the handles to extend the choice.

Clear the style

Removes the styles of the chosen letters. With no letters chosen, removes all the text's styles and kernings.

Kerning of a pair

Place the cursor between two letters: the “–” and “+” buttons (or the slider) bring them closer or move them apart, the value is displayed. On the keyboard: Alt + left or right arrow (Ctrl in addition: stronger). The “0” button restores the font's kerning.

Styles

Choose a style, then “Apply”. “New...” saves the settings of the chosen part (or the paragraph) as a new style.

Text styles

The list of your character and paragraph styles. “Update the texts” applies a modified style to all the texts that use it.

Global colors

Choose a global color: the object now follows it when it changes. The “Hue” slider lightens the color (100% = full).

Global colors and spot colors

Touch a color swatch to change it: all the objects that use it follow. Touch a tint swatch to apply it to the chosen objects, as fill, as stroke or both.

Color management

The profile says how to read an image's numbers to get the true colors back. Here you set the document's profile, you simulate printing and you choose what is embedded in the files.

New profile

The profile in which to describe the document: sRGB for ordinary screens, Wide RGB (1998) and Display P3 for wider colors.

Rendering intent

What is done with the colors the new profile can't show: bring them back to the edge (relative), reduce all the colors a little (perceptual), keep vivid colors (saturation), or also show the paper's white (absolute).

Soft proof rendering intent

The way of simulating the colors that printing cannot reproduce.

Soft proof active

Simulates on screen the printing on the chosen paper. The document is not modified: only the display changes.

Out-of-gamut warning

Covers in gray the colors that are too vivid to be printed.

Before/after slider

Shows the image without soft proof on one side of a slider and the soft proof on the other. Pull the blue handle.

Print on

The type of printing to simulate. These are calculated, approximate conversions: only the printer's proof is authoritative. A printer's profile opened from a file is added to this list.

Embedded profile

Writes the color profile into PNG, JPEG, TIFF and PDF files so that other software reads the colors the way you see them.

Convert to sRGB when saving

For images only: colors are converted to sRGB before being written, which any screen can read.

Free letter

Moves, rotates or enlarges a single letter without breaking the text, which stays editable.

Move the letter

Pushes the chosen letter a small step in the direction of the arrow.

Rotate the letter

Rotates the chosen letter by 5 degrees.

Size of the letter

Enlarges or shrinks the chosen letter by 10 %.

Straighten the letter

Puts the chosen letter back in its place, upright and at its size.

Find and replace

Changes a word in all the texts of the document at once. You can undo it all at once.

Search

The word or letters to find in the texts.

Replace with

What is written in its place. Leave empty to erase.

Match case

Ticked: “Cat” and “cat” are two different words.

Whole word only

Ticked: “cat” does not change “cats”.

Replace all

Replaces everything found in all the texts. The styles of the letters are kept.

Filler text

Dummy text to try out a layout before having the real one.

Separations and ink coverage

See the image ink by ink, or the places that receive too much ink. Only the display changes.

Preview

Cyan, magenta, yellow, black, a spot color or a lightness channel: each plate is displayed in gray, the darker it is the more ink there is. “Excess ink” colors in red what exceeds the

maximum coverage.

Maximum ink coverage

Total of the four inks at the same point, as a percentage (400% = everything at full). Many printers ask for 300% or less.

Measure

Calculates the highest ink coverage of the whole image and the share that exceeds the limit.

Color mode

Changes the color mode of the whole document; you can undo it all at once.

Print colors

Brings all the colors of the document into what printing can reproduce.

Gradient type

Linear: in a straight line. Radial: round, around the first point. Angular: a sweep around the first point. Reflected: the same gradient on each side of the line. Diamond: in a diamond shape. Shape: follows the outline of what is drawn on the layer.

Gradient colors

Opens the gradient editor, the same as for vector drawings: add colors, move them, adjust the transparency.

Ready-made gradients

A supplied gradient, one of your own, or one from the library. If a gradient is chosen on the image, it takes these colors.

Invert

Puts the last color at the start and the first at the end.

Opacity

Transparency of the placed gradient.

Blend mode

How the gradient blends with the pixels below.

Anti-banding

Adds an invisible grain that removes bands in soft gradients.

Settings

Opens the window with all the numeric settings of this gradient.

Delete

Removes this gradient from the image (can be undone).

Linear

Gradient in a straight line, from the first handle to the second.

Radial

Round gradient around the first point; the length of the line sets the radius.

Angular

The colors go around the first point, like the hands of a clock.

Reflected

The same gradient on each side of the first point, as in a mirror.

Diamond

Diamond-shaped gradient around the first point.

Shape

The gradient follows the outline of what is drawn on the layer, from the edge inward. The length of the line sets the width of the gradient.

Free transform

Shows the handles on the active layer. Shortcut: Ctrl+T.

Way of transforming

Size and rotation, skew, perspective, distortion by the four corners, or a grid of points.

Size and rotation

Pull a corner or a side to enlarge, the round handle to rotate, the body of the image to move it. The circle with a cross is the fixed point: pull it to change it.

Skew

Drag the middle of a side to tilt the image.

Perspective

Drag a corner: the neighboring corner moves the opposite way, as for a photo of a wall taken at an angle.

Corners

Each corner moves on its own, freely.

Grid

A grid of points: drag them to bend the image.

Locked proportions

When on, enlarging keeps the width / height ratio and rotation goes in steps of 15 degrees. Replaces the Shift key, which a tablet does not have.

Horizontal shift

Number of pixels to the right (negative: to the left).

Vertical shift

Number of pixels downward (negative: upward).

Width

Width as a percentage of the original. Negative: mirrored.

Height

Height as a percentage of the original. Negative: flipped.

Angle

Rotation in degrees around the fixed point.

Horizontal tilt

Tilts the image sideways.

Vertical tilt

Tilts the image up or down.

Fixed point

The point that stays fixed when you enlarge or rotate: a corner, the middle of a side or the center.

Grid

Number of cells in the distortion grid. Changing this number straightens the grid again.

Pixel calculation

Bicubic suits almost every case; nearest neighbor keeps the large pixels of pixel art. Vector layers do not need it: their paths stay sharp.

All layers

Transforms all visible, unlocked layers together, with the same values.

Before / after

Shows the original image on one side and the transformation on the other; the slider sets the split.

Reset

Undoes everything done since the start of this transformation.

Cancel

Cancels the transformation: the image stays as it was.

OK

Keeps the transformation. It stays editable in the parametric tree.

Ratio

Free, or a fixed ratio: the frame keeps it while you drag it. “Original” keeps the image's own ratio.

Custom ratio

Width, then height of the ratio you want, for example 5:4.

Rotate the frame

Switches from a landscape frame to a portrait frame, with the same proportions.

Locked proportions

When this is on, dragging a corner keeps the current width / height ratio. Replaces the Shift key, which a tablet does not have.

Grid

Guide lines to help you compose: thirds, golden ratio, diagonals or fine grid. They are not part of the image.

Straighten the horizon

Draw a line along the horizon (or a wall): the frame tilts so that this line becomes straight.

Perspective

The four corners of the frame become free. Place them on the corners of an object shot at an angle: it becomes rectangular again.

No empty edges

Shrinks the frame, same center and same angle, until it no longer extends beyond the image.

Left edge

Position of the left edge of the frame.

Top edge

Position of the top edge of the frame.

Width

Width of the frame, and so of the cropped image.

Height

Height of the frame, and so of the cropped image.

Angle

Tilts the frame, in degrees. The image is rotated by the opposite value.

Empty

When the frame extends beyond the image: transparent, a solid color, or the image's edges extended.

Empty area color

Color that fills the area added around the image.

Reset

The frame takes in the whole image again.

Cancel

Cancels the crop: the image stays as it was.

OK

Crops the image. The crop stays editable in the parametric tree.

Mode

Pin / move: tapping places a pin, pulling a pin moves it. Remove: tapping a pin removes it.

Pin / move

Touch the image to place a pin; pull a pin to move it.

Remove

Touch a pin to remove it, or “Remove all” to start over.

Settings

Opens the window with the settings of this puppet.

Behind

On: strokes are placed only in the empty areas, under what is already painted. Handy for coloring a line drawing without damaging the lines.

Image to restore

What the history brush repaints: the document's original image, a history step, or the state you set aside.

Set the current state aside

Keeps the layer as it is now. The history brush can then restore it, whatever you do in the meantime.

Shape

Rectangle, ellipse, polygon or star.

Rectangle

Drag diagonally: a rectangle. With Shift, a square. The “Rounded corners” setting rounds it.

Ellipse

Drag diagonally: an ellipse. With Shift, a circle.

Polygon

A regular polygon. The number of sides is set next to it.

Star

A star. The number of points is set next to it, the hollow in “Settings...”.

Fill

Checked: the shape is filled with the foreground color.

Stroke

Checked: the shape has an outline. With the fill, it takes the background color.

Rounded corners

Rounds the rectangle's corners, in image points.

Sides

Number of sides of the polygon or points of the star.

Outline thickness

Stroke thickness, in image points.

Opacity

Transparency of the shape.

Behind

Checked: the shape is placed only in the empty areas, under what is already painted.

Settings

Opens the window with all the settings of this shape, with the before / after slider.

Delete

Removes this shape from the image (can be undone).

Effect

Hatching, particles, sketch or grid.

Hatching

The stroke fills with parallel hatching. Pressing hard makes it cross.

Particles

A dust of small dots around your gesture.

Sketch

Each point of your gesture is joined to nearby points by a fine thread: the effect of a nervous pencil sketch.

Grid

Small squares placed on a fixed grid: a mosaic effect.

Width

Stroke width, in image points.

Density

Amount of effect: the higher, the denser.

Direction

Hatching direction, in degrees.

Reach

Maximum length of the sketch threads.

Opacity

Transparency of the stroke.

Aiming radius

How far a line is caught when you touch it, in image points. Larger: easier with a finger.

Margin

Two lines that don't quite touch, but are within this distance, count as crossing.

Ink to print

Ticked: a sheet is printed for this ink.

Recording in progress

Your gestures are being recorded. When you have finished, tap “Stop and save”.

Stop and save

Stops the recording and asks you for a name to keep your gestures as a script.

Discard

Stops the recording without keeping anything. Your actions stay in the document.

Choose the table

Choose a table file (CSV, which you can make with a spreadsheet). The first row contains the column titles: a title identical to the name of a document value changes that value.

The chosen table

The file name, the number of rows and the column titles.

Summary

The number of images that will be made and the columns used.

Author and rights

What you write here is added to each JPEG or PNG image saved, without changing the image.

Author

Your name, as it should appear in the image information.

Rights (copyright)

For example “© 2026 Your name, all rights reserved”.

Description

A short sentence that describes the image.

Write in each image

Checked: the information above is added to every JPEG and PNG image saved, also by batch processing. Unchecked: nothing is added.

Read a photo

Shows what a JPEG photo contains: camera, date, shooting settings, author. The GPS position is never displayed: it only says whether it is present.

Choose a JPEG photo

Opens the list of your files to choose the photo to read. It is not modified.

Image format

PNG keeps transparency without losing anything. WebP is lighter. JPEG has no transparency: the background becomes white.

Keep only what is selected

Checked: everything outside the selection becomes transparent (white in JPEG). Unchecked: the whole rectangle around the selection is saved.

The images

The list of images that will go on the sheet, in the order in which they are added.

Add images

Choose photos, PDFs or any other image file to put on the sheet.

Clear the list

Removes all the images from the list. Your files are not touched.

Remove

Removes this image from the sheet. The file itself is not touched.

The sheet

The paper and how the images are arranged.

Paper

The size of the sheet.

Sheet orientation

Portrait: the sheet is upright. Landscape: it lies flat.

Columns

How many images side by side on a sheet.

Lines

How many images one below the other on a sheet. When a sheet is full, the next one starts.

Margin

The empty space left around the sheet, in millimeters.

Space between images

The empty space left between two images, in millimeters.

Name under each image

Writes the file name under each image.

Preview of the first sheet

A small image of the first sheet as it will be printed.

Summary

The number of images and sheets, and a warning if the images would be too small.

The final size

The size the drawing will have once all the sheets are glued together.

Final width

The width of the glued drawing, in centimeters. The height follows by itself.

The sheets

The paper of your printer and the overlap between sheets.

Overlap

A strip that is repeated on two neighboring sheets, so you can glue without gaps. In millimeters.

Crop marks and numbers

Adds small marks at the corners and, in the margin, the sheet number with its row and column.

Summary

The final size and the number of sheets to print.

What to do

Choose between one image per layer, or the whole document in several sizes.

Image format

PNG keeps transparency without losing anything. WebP is lighter. JPEG has no transparency: the background becomes white.

Layers to save

Check the layers you want an image of. Each image has the size of the document and a transparent background (white in JPEG).

Tick all

Ticks all the layers.

Untick all

Unticks all the layers.

Sizes

The whole document, as displayed, in several sizes: 1x is the document size, 2x double, 3x triple.

Widths in points

Enter other widths, separated by a comma, for example “320, 640, 1280”. The height follows automatically.

Summary

The number of images that will be saved in the ZIP file.

Recovered documents

The list of backup copies found, from newest to oldest. For each one: its preview, its name, its date, its size.

Preview of the recovered document

A small image of the document at the time of the last copy, to recognize the one you are looking for.

Open

Opens the recovered document in place of the current document (a question is asked if the current one is not saved). It stays “to be saved”: remember to save it under the name of your choice.

Keep for later

Sets the copy aside: it will no longer be offered at every launch, but you can find it in File › Backups and recovered documents. It is deleted by itself after 30 days.

Discard

Deletes the backup copy, after a confirmation question. It cannot be found again afterward.

Backup copy setting

The rhythm of the copies and the most space they take.

Backup copy of the current document

How often, in minutes, a copy of your document is stored, when it has changed. “Never” stops the copies. The copy does not replace saving: it is only useful after a crash.

Make a copy now

Immediately stores a copy of the current document, without waiting for the next interval.

The pages of the PDF

One image per page, with its size in millimeters. Click a page to tick or untick it.

All pages

Ticks all the pages of the PDF.

No page

Unticks all the pages.

First page only

Keeps only the first page ticked.

Pages to open

Write the page numbers: “1-3, 5” opens pages 1, 2, 3 and 5. The boxes tick themselves.

How to open the chosen pages

Each page can become a separate document, or a layer of a single document.

Each page becomes a document

The first page chosen opens right away. The others wait: File › Open next PDF page opens them one by one. The PDF's layers are kept.

Each page becomes a layer

All the chosen pages open in a single document, one page per vector layer. The drawing stays vector: you can still edit the paths. With “Import a file into the document”, the pages are added to the current document.

PDF pages

One page per chosen layer, or a single page with the whole document.

Layers to write

Check the layers that should become a page. The arrows change the page order. A pixel layer becomes an image in the PDF, the others stay vector.

CMYK colors

For the printer: colors are written as cyan, magenta, yellow, black. Uncheck if the PDF stays on screen.

Preview of the sheet

The sheet as it will come out: the dotted line shows the area where you can print, the black lines are the cut marks and registration marks.

Change sheet

When the requested copies do not fit on a single sheet, they go onto the next one. These arrows show each sheet.

Size and position

The size of the drawing on the paper and its place on the sheet.

Paper format

The paper in your printer. “Custom size” lets you enter the width and height in millimeters.

Custom size

The width and height of the sheet, in millimeters.

Orientation

Sheet upright (portrait) or lying down (landscape). “Automatic” picks the one where the drawing is largest or where the most copies fit.

Safety margin

A white band all around the sheet where nothing is printed. Many printers cannot print to the edge: 5 mm almost always works.

Size

Actual size: the drawing comes out at its true size according to the document's resolution (100%). Fit: the drawing is enlarged or reduced to fill the sheet. Scale: you choose the percentage.

Scale

The percentage of the real size: 50 gives half, 200 gives double.

Position on the sheet

Where the drawing (or the group of copies) is placed on the sheet: in the center, in a corner, or shifted by the distance you enter.

Offset

The offset to the right then downward, in millimeters, from the corner of the printable area.

Mirror

Prints the image flipped, as in a mirror: for transfer papers that are ironed onto fabric.

Several copies on the sheet

A single copy, as many copies as fit on the sheet, or a precise number (over several sheets if needed).

Number of copies

How many copies of the drawing you want in total. They are arranged in a grid; if they do not fit on one sheet, more sheets are added.

Space between copies

The distance between two copies, in millimeters. It is increased automatically if the cut marks or the bleed need room.

Crop marks

Small lines at the four corners of each copy, outside the drawing, to guide the scissors or the cutting blade.

Length of the marks

The length of each small crop mark, in millimeters.

Distance from the edge

The gap between the corner of the drawing and the start of the cut mark, in millimeters. With a bleed, it cannot be smaller than the bleed.

Registration marks

Four small targets in the middle of the sheet's edges. The printer uses them to align the colors.

Color bar

A row of color and gray squares at the top of the sheet, to check that the printing is faithful.

Bleed

A band of color that extends past the cut edge, so no white fringe appears if the cut is slightly off. “Extend” invents the band by stretching the drawing's edges; “already included” means your document is larger than the page and the cut is made inside.

Bleed width

The width of the strip, in millimeters. 3 mm is the norm.

Layers to print

Tick the layers that should come out on paper. The ones you have hidden are unticked at the start.

The files to process

Add the images to process: one by one, several at once, or a whole folder. You can also drag them into the window.

Add files

Opens your computer's window to choose one or more images (Ctrl + click or Shift + click to choose several).

Add a folder

Adds all the images in a folder (and its subfolders). Anything that is not an image the software can read is left aside.

Clear the list

Removes all the files from the list. Nothing is deleted from the computer.

List of files

The files that will be processed, in this order. The cross removes a file from the list (it is not deleted). During processing, a check mark shows it is done.

Drag files

Drag images from your computer to here to add them to the list.

The actions to apply

What to do to each image. You can choose nothing: the images are then only converted to another format.

Sequence of actions

A sequence from the library (script or adjustment), or the actions you chose in the current document's tree. They are applied in order, to each image.

Merge the layers first

If an image has several layers, they are first merged into a single image: this is what you want for photos. Uncheck so that each layer receives the settings (mostly useful if you keep the software's format).

Reread the document's actions

Rereads the actions chosen in the current document's tree, if you have changed the selection since.

The name of the files produced

What the new files are called.

Name template

{name} takes the original name, {n} adds a number, {n:3} a three-digit number (001, 002…), {date} today's date, {width} and {height} the image size, {format} the format. Example: holiday-{n:3} gives holiday-001, holiday-002…

First number

The number given to the first file when the template contains {n}.

The format and the output folder

The format of the new files, their size, and where they are stored.

Output format

The format of the new files: PNG, JPEG, WebP, TIFF… or a software document, which keeps layers and settings.

Quality

For JPEG and WebP: the higher the number, the nicer the image and the bigger the file. 90 almost always works.

CMYK colors

For print formats: writes the colors as cyan, magenta, yellow, black.

Longest side

Shrinks images whose longest side exceeds this number of points, without distorting them. 0 leaves the size unchanged. A smaller image is never enlarged.

Output folder

Choose the folder where the new files are stored. An existing file is never replaced: the new one gets “(2)” after its name.

Output folder chosen

The folder where the new files will be stored.

Preview on the first file

Shows what the processing will give on the first file in the list, before launching everything.

See the preview

Processes the first file in the list without saving anything and shows it with the before / after slider.

Before/after slider

Drag the handle: on the left the original image, on the right the processed image.

Stop

Stops the processing. The file in progress is abandoned; those already stored stay in the output folder.

Report

What was done, and for each refused file the reason.

Copy the report

Copies the report so you can paste it wherever you want.

Enlarge the code just enough

Widens the barcode so that its thinnest bar is 0.25 mm once printed. Only the width changes; Undo brings back the previous size.

Ruler bar

Choose what you are measuring, drag on the image, read the measurement. “Place the dimension” keeps it as a drawing.

Length

Measures the distance between two points and the angle of the line. Drag from one point to another.

Angle

Measures the angle between two legs. Drag the first leg from the vertex, then the second.

Radius

Drag from the center of a circle to its edge: the radius and the diameter are written.

Unit of measurement

Millimeters, centimeters, pixels, inches or points. Millimeters and centimeters take the document's resolution into account.

Measurement

What you are measuring right now. The small circles can be moved to correct it.

Place the dimension

Keeps the measurement as a vector drawing in the parametric tree, adjustable afterwards. Without this, the measurement disappears when you change tools.

Clear

Erases the measurement to start a new one.

Pixels or vector drawing

The chosen layer is a vector drawing and the command works on pixels. “Linked pixel copy” keeps the drawing editable: the effect is applied to a copy that follows it. “Convert to pixels” changes the layer itself into an image.

Linked pixel copy

A pixel layer that copies the drawing and follows it. The drawing remains editable with the vector tools, even if it is hidden.

Convert to pixels

The layer becomes an image. The conversion stays in the parametric tree: by deleting it, the drawing comes back.

New pixel layer

An empty layer right above, to paint over the drawing without touching it.

Suggestion

The software suggests the approach that suits the chosen layer. Click a button, or close the banner with Esc.

Edit the original drawing

This layer copies a hidden vector drawing. This button takes you to the drawing to edit it; the copy follows.

Go to the vector layer

Chooses the nearest vector layer, so that the tool acts on its objects.

Gradient on pixels

Fills the pixel layer with a gradient. The gradients are the same as those of vector objects.

Vectorize the image

Makes a vector drawing from the layer's image. The drawing stays linked to the image: it is redone if the image changes.

New vector layer

Adds an empty vector layer above the chosen layer.

Layer bar

The most used buttons: choose several layers, group, styles, adjustment layer, merge, move or align together, delete.

Move layer up

Moves the chosen layer up one place in the list: it goes in front of the one before it. From the keyboard: Ctrl+].

Move layer down

Moves the chosen layer down one place in the list: it goes behind the one after it. From the keyboard: Ctrl+[.

Choose several layers

When on, each tap on a layer adds it to the choice or removes it: no keyboard needed. With a mouse, Ctrl + click adds a layer, Shift + click chooses a whole range.

Group

Puts the chosen layers in a folder. With no layer chosen, creates an empty folder. Shortcut: Ctrl+G.

Layer style

Shadows, glows, bevel, satin, overlays and outline on the chosen layers. The effects can be edited at any time.

Adjustment layer

Choose an adjustment in the list: a layer is created and acts on everything below it. It stays editable, with mask, opacity and blend mode.

Merge

Merge the chosen layers, the visible layers, a copy of the visible ones, or flatten the whole image.

Chosen layers

Opens the window to move, align, distribute, rotate, enlarge, flip, group, merge or delete the chosen layers together.

Delete the chosen layers

Deletes the chosen layers, after confirmation. Everything stays in the document's trash.

Layer row

Tap to choose this layer. Long press or the "⋯" button: the layer menu. Drag the "⠿" handle to change the order. Double tap: rename.

Group

A folder of layers. The arrow folds or unfolds it. Drag a layer onto the group to put it in. The group has its own opacity, mode and mask, and is hidden with a single eye.

Adjustment layer

Acts on everything below it. Double tap: reopen the adjustment. The mask limits where it acts; the "clip" button limits it to the layer below.

Collapse or expand

Shows or hides the contents of the group.

Layer objects

Shows the list of objects in this vector layer: you can rename, hide, lock and reorder them by dragging.

Show or hide

Shows or hides the layer (or the whole group).

Menu

Opens this row's menu. Same as a right click or a long press.

Mask thumbnail

The layer's mask in miniature: white, the visible part; black, the hidden part. Alt + tap, or a long press on the thumbnail, shows the mask alone over the whole image; the same gesture, or the banner at the top of the image, returns to the image.

Handle

Hold and drag to move the layer: above, below, or into a group (in the middle of its row).

Object row

An object of the vector layer. Tapping it chooses it on the image and shows in the tree the action that created it. Double tap: rename. Drag the handle: change the order.

Visible object

Shows or hides this object.

Layer padlock

The padlock locks the layer: no tool, filter or move can change it by mistake. Tap it again to unlock.

Locked object

A locked object can no longer be chosen with the mouse on the image.

Move

Moves all the chosen layers by the number of points given.

Align

Aligns the contents of the chosen layers with each other, or on the page.

Transform

Rotates, enlarges or flips all the chosen layers around their common center.

Styles window

Tick the effects you want in the list, adjust them on the right. Each setting is seen immediately on the image; the before / after slider compares.

Effects list

Ten effects that add up. The box turns the effect on; touching its name shows its settings.

Quick styles

Ready-made combinations, to adjust afterwards as you like.

Effect settings

Drag the slider or type the value.

Other actions on layers

Add an adjustment layer, merge, move or align the chosen layers, delete them, or search for a layer by its name.

Search for a layer

Type part of the name, choose a kind or a label color: the list shows only the layers that match. Nothing is modified in the document.

Blending options

Fill opacity: makes the layer's content transparent while keeping its effects. Blend range: the layer is only visible where the lightness is within the chosen range, for itself or for what is below.

Channels

View the image in red, green, blue or lightness, turn it into a selection, or load a saved selection. Only the screen changes: the document keeps its colors.

Embedded document

You are editing the document stored in a layer. “Finish” updates the image in the layer; “Discard” goes back without changing anything.

Partial lock

This layer is partially locked: either its position or its pixels. The layer menu lets you change it.

Help line at the bottom

Chooses how much room the help line takes: compact (two lines, a tap on the line opens the rest in a bubble), full (all the text, the line is taller) or hidden (the status bar remains). In all three cases, nothing moves when the pointer passes over a button.

Help line at the bottom

The bottom line explains the button or setting under the pointer. Compact: two lines; when the explanation is longer, it ends with “…” and a tap on the line opens all of it in a bubble, without moving anything. Full: the whole explanation stays on screen, the line is taller. Hidden: the help line disappears, the status bar remains. A right-click or a long press on the bottom line offers the same choice.

Shape operations

Combine the chosen objects: unite, subtract, keep the common part, exclude (top row), divide, trim, merge, crop, outline (bottom row).

Unite

The chosen shapes become a single one, with the color of the top one.

Subtract

The top shape (and those above the first) cuts the bottom one, then disappears.

Subtract from behind

The lower shapes cut the top one, then disappear.

Intersect

Only the part covered by all the shapes remains.

Exclusion

The parts where the shapes overlap become holes.

Divide

Each area bounded by the edges becomes a separate shape, with the color of the object visible there.

Cut-out

Each object loses the parts hidden by the objects above it. Colors do not mix.

Merge (parts of the same color)

Like trim, then areas that touch and have the same color are merged.

Crop by the top object

The top object acts as a cookie cutter: only what is inside remains.

Outlines of the areas

The edges of all areas become lines in the color of their area.

Keep the shapes editable

Checked, unite, subtract, intersect and exclude give a compound shape: the shapes stay there and adjustable, the result follows. Same thing without checking, by holding Alt while touching the button.

Expand

Turns the chosen compound shape into an ordinary path, with its exact curves.

Repeat the last operation

Does the same operation again on the objects chosen now (shortcut Ctrl+4).

Shape operation options

Settings for the next operations: precision, extra points, tiny areas, kept stroke, crop, similar colors, outline lines.

Connect Pulsio Lab to my other FFSMC programs

Checked: the functions of your other FFSMC programs appear in the Pulsio Lab menus. Unchecked: they disappear, and Pulsio Lab no longer talks to the other programs (sending directly from the File menu is still possible).

Connect this program to Pulsio Lab

Checked: this program's functions appear in the Pulsio Lab menus, if it is licensed (or in its trial period) on this computer. Unchecked: they disappear.

Send directly

Checked: File › Send to ... hands your drawing straight to this program, which opens with it. Unchecked: the drawing is saved to a file, which you open yourself in the other program.

An FFSMC program on this computer

Its name, its version, and what it brings to Pulsio Lab. Each program keeps its own license.

Open this program

Opens this program's window, or brings it to the front if it is already open.

Function setting

This choice is offered by the program that does the work. Leave the suggested value if you are not sure.

Work in progress

The other program is working on your image. You can keep looking at your document; the result will arrive on a new layer.

Interrupt

Stops the current job. Your document does not change.

Use this font

Applies this font to the selected texts, or to the Text tool.

A function from another FFSMC program

This command is carried out by another of your FFSMC programs. The result arrives on a new layer, exactly where the content you sent was; Ctrl+Z removes it in one go, and the before / after slider shows it right away.

Matching

On the left the photo, on the right the drawing. Touch the same spot on both to make a pair of points. Four pairs are enough to start; ten or more, well spread out, for a different viewing angle.

The reference photo

Touch a precise spot: the magnifier shows what is under your finger. Two fingers: zoom and move the view.

The drawing

Touch the same spot as on the photo. A point already placed can be moved by dragging it.

Zoom in, zoom out, see everything

To place a point precisely, zoom in. You can also spread two fingers on the image.

Open a photo

Chooses the photo of the same object on the computer. It can be in color or black and white (an archive photo is perfectly fine).

Take a layer from the document

Uses as reference photo an image already placed on a layer of the document.

Place points

Touch the photo then the drawing (or the other way round) at the same spot. From four pairs on, the matching point is suggested automatically.

Brush: not a shadow

Paint on the photo the lettering, painted stripes and stains: these spots will not be copied as shadows or highlights.

Brush: it is a shadow

The opposite of the orange brush: paint a real hard shadow that Pulsio Lab took for a marking (it appears in red with “Show detected markings”). It will be kept as it is.

Show detected markings

Shows in red, on the photo, the sharp changes in lightness that Pulsio Lab takes for lettering or painted stripes, and therefore sets aside. If a real shadow is among them, go over it with the green “it is a shadow” brush.

Move the view

Drag the image with one finger to see another part, without placing a point.

Brush size

The width of the chosen brush, on screen. Zoom in to paint more finely.

Remove the last stroke

Removes the last stroke of the chosen brush.

Clear all

Removes all the strokes of the chosen brush (the other brushes keep theirs).

Relief: bulge

The relief deduced from the photo is only an approximation. Paint on the drawing a part that should stand out more: it will bulge in the relief map and in the light you place yourself.

Relief: hollow

Paint on the drawing a part that should sink in: an air intake, a wheel arch. It will be hollowed in the relief map.

Remove the chosen point

Removes the chosen pair of points (first touch the point, or its numbered dot at the bottom).

Snap to corners

The point placed jumps to the nearest corner (the small blue dots): it lands right, even if your finger or stylus shakes a little.

Show the outlines

Highlights the outlines of both images in blue, to spot the common places more easily.

See the drawing

The drawing alone, to place the points on it.

Photo laid on top

The photo warped and laid on the drawing, see-through: if the alignment is good, the outlines fall on top of each other.

See the result

A preview of the drawing with the shadows and highlights, with the before / after slider.

Before/after slider

Left of the slider, the drawing alone; right, with the photo's light. Drag the handle.

Point pair

Touch a dot to choose this pair. A red dot marks a point that seems misplaced.

Add the shadows

A shadow layer is added above the drawing.

Add the highlights

A highlight layer is added above the shadows.

Add the relief map

A hidden layer, in gray (white is the highest), which can serve as relief for lighting or material.

As vector drawing

The shadows and highlights are added as vector flat areas (a few levels), editable like shapes, instead of pixels.

The relief with the depth model

The depth model that comes with Pulsio Lab looks at the photo and guesses the volumes. The relief map and the light you place yourself are then much more accurate. The calculation is done on the computer, without internet, in a few seconds.

Calculate the photo depth

Runs the depth model on the reference photo. The result is stored in the document: it is not redone at each setting change.

Resume the points

Reopens the photo and the drawing with the points already placed: add some, move them or remove some. The shadows, highlights and relief follow together.

Select all (objects)

Chooses all the objects of the active vector layer (Ctrl+A).

Deselect (objects)

No object is chosen any more (Esc).

Feather (live effect)

Live effect: the object's edge becomes blurred, fading outward instead of stopping sharply. The effect follows the object.

Smooth the paths

Smooths the chosen paths: fewer points, softer curves, small wobbles disappear.

Expand the envelope (freeze)

The object's envelope and effects are frozen into ordinary paths. After that, they can no longer be adjusted.

Edge smoothing

Sets how the edge of the layer's drawing blends into what is below. “Smooth” is the normal setting; the other choices make the edge crisper or softer, without touching the original pixels.

Smooth edge (normal)

The edge is smoothed as usual: curves and diagonals do not look like staircases.

Sharp edge (no smoothing)

Each edge pixel is either full or empty: no transparency gradient. For pixel-precise drawing, icons and cutting outlines.

Crisp edge

The half-transparent fringe of the edge is tightened: the outline looks crisper, while staying free of staircases.

Soft edge

The half-transparent fringe of the edge is strengthened: the outline looks fuller and softer.

Partial lock

Protects only part of the layer: its position (you can still paint on it) or its pixels (you can still move it). A small padlock shows it in the list.

Lock position

The layer can no longer be moved by mistake, but you can still paint and retouch on it. Choose again to remove the lock.

Lock pixels

No brush stroke or retouch touches this layer any more, but you can still move it. Choose again to remove the lock.

No partial lock

Removes the position or pixel lock: the layer is free again.

Label color

Puts a color dot on the layer's row, to spot it at a glance (for example: red for what is still to be finished). “Search for a layer” can show only the layers of one color.

Color label

Puts this color dot on the layer. It changes nothing in the image: it is simply a marker for you.

No label

Removes the layer's color dot.

Themes

Groups each layer's actions by family (light and color, retouching, drawing…): you quickly find a setting without going through the whole tree.

Order

Shows the actions in the real order in which they are calculated, from first to last.

All themes

Shows only one family of actions in the tree. “All themes” brings them all back. Nothing is removed from the image.

Variant

The version of the document shown right now. Each variant keeps its own settings; switching variants destroys nothing.

New variant

Creates a new variant from the one shown: you try another version without losing the first.

Manage the variants

Opens the list of variants: rename them, compare them side by side, export them or delete one.

Light

Where the scene's light comes from, in degrees. Drop shadows and reliefs set to “follow the document light” all turn together when you move this slider.

Values

Opens the document values: named numbers (a margin, a width…) that you can type into any setting, for example “margin × 2”. Change the value: everything that uses it follows.

Trash

Everything you have deleted (layers, actions, values) waits here as long as the document is open. One click puts it back in place.

Levels

Adds a “Levels” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Curves

Adds a “Curves” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Exposure

Adds a “Exposure” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Brightness and contrast

Adds a “Brightness and contrast” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Hue and saturation

Adds a “Hue and saturation” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Vibrance

Adds a “Vibrance” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Color balance

Adds a “Color balance” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Temperature and tint

Adds a “Temperature and tint” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Black and white

Adds a “Black and white” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Gradient map

Adds a “Gradient map” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Photo filter

Adds a “Photo filter” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Channel mixer

Adds a “Channel mixer” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Selective correction

Adds a “Selective correction” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Shadows and highlights

Adds a “Shadows and highlights” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Posterize

Adds a “Posterize” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Threshold

Adds a “Threshold” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Negative

Adds a “Negative” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Sepia

Adds a “Sepia” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

Color table

Adds a “Color table” adjustment layer above the chosen layer: it affects everything below it without touching the layers themselves, with its own mask, opacity and blend mode. You can adjust it again at any time (double-tap its row).

OK

Keeps the gradient as you see it and closes the editor. It stays editable: double-click the object again with the Gradient tool.

Cancel

Puts the object back as it was when the editor opened. If you did something else in the meantime, a question reminds you before everything is canceled.

Shortcut reminder

The letter of each tool shown in the bar (your own included, if you changed any), and the shortcuts of the most common commands. It stays open while you work.

Calculate the photo depth

The depth model estimates the distance of each point; whatever is at the distance of the tapped subject stays sharp.

Bucket color

The color applied by the paint bucket.

Tolerance

How far colors neighboring the tapped color are filled.

Fill

The tapped area only, or all similar colors in the image.

Softened edge

The edge of the fill is blended.

Close the gaps

Width of the largest gap to close in lines that do not touch.

Fill opacity

Below 100 %, the image remains visible through it.

Open the setting every time

Checked: each fill opens its window with the before / after slider.

Graduated adjustment

The effect goes from one side to the other.

Radial adjustment

The effect starts from the center of an ellipse.

Black eyedropper

Tap on the photo what should become black.

Gray picker

Tap what should be gray, with no color: the color cast disappears (in Curves).

White eyedropper

Tap what should become white.

Tolerance

How far neighboring colors are erased.

Clear

The tapped area or this color everywhere.

Softened edge

The erased edge is blended.

Brush size

Size of the background eraser.

Tolerance

How far neighboring colors are erased.

Erased color

The one under the center of the brush all along the stroke, or the one tapped at the start.

Protect the foreground color

The foreground color is never erased.

Close the gaps

The wand chooses an area closed by lines that do not quite touch.

Gamut mask

Limits the choice to the colors of a shape placed on the hue disc: colors that go well together.

Color disc

Tap the disc to choose an allowed color.

Limit to the allowed colors

Colors outside the shape are grayed out.

Mask shape

The shape placed on the disc.

Rotate the mask

Rotates the shape around the disc.

Mask size

Enlarges or shrinks the shape.

Grid

None, isometric or triangular.

Grid spacing

Distance between two points of the grid.

Snap to the grid

Vector shapes snap to the grid points.

Chosen object bar

The usual actions, right next to the chosen object or layer.

Edit the text

Opens the text setting.

Duplicate

A copy of the chosen objects.

Group

Gathers the chosen objects into a group.

Ungroup

Undoes the group.

Bring to front

Moves in front of everything.

Send to back

Moves behind everything.

Fill

Color of the inside.

Stroke

Stroke color.

Delete

Deletes the chosen objects (they can be recovered with Undo).

Duplicate the layer

A copy of the layer.

Layer mask

Adds a mask to hide part of the layer.

Layer opacity

Goes to the layer's opacity setting.

Lock

Protects the layer against changes.

Ready-made key sets

Shortcuts modeled on the habits of common programs.

Photo editing habits

The common keys of photo editing programs.

Vector drawing habits

The common keys of vector drawing programs.

Digital painting habits

The common keys of painting programs.

Original keys

Puts all shortcuts back as at the first launch.

OpenType feature

A feature of the font: check to use it.

Check the spelling

Unknown words are listed with suggestions.

Format

JPEG for photos, PNG for drawings and transparency, WebP or AVIF for lighter files.

Quality

Higher: nicer and heavier.

Size

Reducing the size makes the file much lighter.

Equalize

Adds an “Equalize” adjustment layer above the chosen layer: it acts on everything below, without touching the layers themselves.

HDR toning

Adds an “HDR toning” adjustment layer above the chosen layer: it acts on everything below, without touching the layers themselves.

Hue and saturation curves

Adds a “Hue and saturation curves” adjustment layer above the chosen layer: it acts on everything below.

Lab adjustment

Adds a “Lab adjustment” adjustment layer above the chosen layer: it acts on everything below.

Bleed

The margin the printer asks for beyond the edge of the page, usually 3 mm.

Minimum resolution

Below this, a printed image looks blurry. 300 for a fine print, 150 for a poster seen from a distance.

Use

The format of the image to produce: its size, file type and quality are set for this use.

Framing

Fill: the image covers the whole format, what sticks out is cut off around the center. Keep the whole image: nothing is cut, bands of the chosen color complete the format.

Band color

The color of the bands added around the image, and of the background under the transparent parts.

Certificate of authenticity

Checked: every PNG or JPEG image saved carries a certificate (date, list of retouches, elements created by the software, fingerprint of the image, signature of this computer). No name or address is written in it.

Don't ask again

Checked: the application remembers your choice and doesn't ask again. You can find and change it in File › Format settings….

The paths

The drawing comes in as real editable objects: shapes, curves, colors, gradients, strokes, groups and layers with their names. This is the recommended choice.

The preview image

Opens only the small image the file keeps for its preview. It is a pixel image: fast, but not editable like a drawing.

Estimated printing colors

Some files only give the reference of a printing color (spot color), not the color itself. Box ticked: the color is read from the small preview image stored in the file; it is approximate, check it before printing. Box unticked: these objects arrive in gray.

Page to open

The file contains several pages: choose the one to open. The number of objects helps you recognise the full pages. For another page, open the file again.

Original preview in a hidden layer

Also adds the preview image, hidden, under the drawing. Make it visible (the layer's eye) to compare: handy to retype a text that could not be imported.

Opening a .cdr file

Ask every time, always open the paths, or always the preview image.

Develop the raw photo

The application reads the sensor data and builds the image itself, with all the photo's detail. This is the recommended choice.

Preview image of the raw photo

Opens the JPEG image the camera stored in the file: very fast, but already processed by the camera and less rich.

White balance

As shot by the camera, automatic (computed over the whole photo) or daylight (no correction). It stays adjustable afterwards in development.

Exposure

Brightens (positive number) or darkens (negative number) the photo during development, in stops: +1 doubles the light. From −2 to +3.

Highlights

What happens to blown-out areas (white sky, reflections): clip to pure white, soften the edge, or rebuild what can be rebuilt from the other colors.

Demosaicing quality

How colors are rebuilt from the sensor. “Fine” almost always fits; “Very fine” is slower; “Fast” is for a test.

Noise reduction

Reduces the grain of photos taken in the dark, during development. “Light” keeps the most detail.

Brighten automatically

Checked: the photo is brightened as the camera would. Unchecked: the raw light of the sensor, often darker but with nothing blown out.

Demi-taille

Develops the photo at half width and height: four times faster, for a test or a small print.

Open development afterwards

Checked: as soon as the photo is open, the application's development window opens (light, colors, sharpness, noise...). All these settings stay editable later.

Opening a raw photo

Ask every time, always develop with your last settings, or always open the preview image.

Selectable text

Checked: in the PDF, text stays text (you can select, copy and search it), with its fonts embedded; the file is lighter. A special text (stroke, gradient, text on a path) stays as outlines, identical. Unchecked: all text as outlines.

Link

The image stays linked to its file: when the file changes, the document's image updates. A copy also stays in the document, in case the file disappears.

Embed

The image is copied into the document and no longer follows its file, as with Import.

Automatic update

Checked: as soon as a linked file changes, the image updates on its own (can be undone with Ctrl+Z). Unchecked: the application only lets you know.

Update

Reads the linked file again and replaces the document's image, at the same place and size. Can be undone with Ctrl+Z.

Allow

After reopening, the system asks you to grant access to the linked file again: tap this button and accept.

Replace...

Chooses another file for this image, which stays in the same place.

Embed

Breaks the link: the image stays as it is in the document and no longer follows its file.

Show the file

Opens the folder containing the linked file, with the file selected.

Whole screen

Captures everything shown on the screen. With several screens, each one has its own thumbnail.

An area of the screen

The whole screen is captured first, then you draw around the part to keep by dragging your finger, stylus or mouse.

A window

Captures only this window, even if it is partly hidden.

Where to put the screenshot

In a new document, or in a new layer of the current document.

Take the screenshot

Right away, or after a few seconds: time to open a menu or set up what you want to show.

Hide the application

Checked: the application steps aside during the capture, so it does not appear on it.

Scan an image

Choose your scanner, adjust if needed, then tap “Scan”. The software remembers your choice for next time.

Scanner

All the scanners found: those the computer knows, those on the network (multifunction printers, with nothing to install), those that open their maker's window, the system scanning window, and your scanner's software.

Search again

Searches for scanners again: useful after turning on the printer or plugging in the scanner.

Scanner by its address

If your multifunction printer is not found by itself, type its network address (it is shown on its screen, in the network settings), for example 192.168.1.20. It is remembered.

Source

The glass, or the document feeder for several sheets in a row, when the scanner has one.

Resolution

300 suits documents and photos; 600 or more to enlarge a detail or a small original. The higher, the longer it takes.

Colors

Color for photos and color documents; gray for text and black-and-white originals, lighter files.

Put the image in

A new document, or a new layer of the open document. Several pages: each one in its own document, or each one in its own layer.

Scanner maker's software

For scanners the computer does not see by itself: the software supplied with the scanner opens; as soon as it saves an image in the chosen folder, the image opens here.

Software

The scanner software found on the computer. Yours is not there? Tap “Other program...” and choose it.

Other program

Choose your scanner's program on the computer. It is remembered for next time.

Watched folder

The folder where your scanner's software saves its images. Pictures and Documents are chosen with one click; otherwise, “Other folder...”. Subfolders sorted by date are seen too.

Waiting for the image

Scan with your scanner's software and save: each new image in the folder opens here as soon as it is fully written. Tap “Done” when you have finished.

Other guided tours

All the guide's tours, including the most specialized: logo, shadows from a photo, laser engraving, cutting, other FFSMC programs.

Guide panel

The step-by-step tours, the lessons and the assistant. The panel folds up, moves and closes like the others; Help › Pulsio Guide opens it again.

Step by step

The tours: the guide shows where to tap, waits until it's done, checks it, then moves on to the next step.

Lessons

Short lessons with pictures, one for each main part of the program.

Assistants

A few simple questions, then the software is set up for you; everything can still be changed.

A tour

Tap to start this tour (or resume it where you left it). You can leave it at any time.

Pick up where I left off

Resumes the tour you put aside, at the same step.

A lesson

Opens the lesson: a few images of the software, a short explanation under each one.

Getting-started lessons

The short starter lessons: first drawing, zoom, guide, rotate the view, find a command, write a note.

An assistant

Opens the assistant: it asks its questions one by one, sums up, then sets up the software.

At launch

When ticked, the home page opens at launch with “What do you want to do?” and the tour you put aside. The same setting is in Preferences › General.

Start everything over

The guide forgets the tours done, the lessons seen and the step put aside. Your documents are not touched. You are asked to confirm.

What do you want to do?

Tap what you want to do: the guide walks you through it step by step, right inside the software.

Picture lessons

Opens the list of picture lessons.

Assistants

Opens the list of assistants.

Open the Guide panel

Puts the guide in the right-hand column, to keep it at hand while you work.

Guide card

What to do now. The orange circle surrounds the place to tap. As soon as it's done, the guide moves on to the next step by itself.

Card header

Drag this header to move the card; the guide remembers where you put it.

Shrink the card

Keeps only a small button; tap it to get the card back. The circle is hidden meanwhile.

Later

Puts the tour aside. You will resume it at the same step with Help › Guide: pick up where I left off, or from the home page, even after closing the software.

Quit

Closes the guide. Your work stays as it is and the guide remembers the step you were at.

Previous

Goes back to the previous step. What you did in the document is not undone: for that, use Edit › Cancel.

Do it for me

The guide does this step for you, exactly as if you had tapped the right place. Handy when you can't find it, or for a precise gesture with a finger.

Next or Skip

Moves on to the next step. “Skip” leaves out a step the guide hasn't seen done yet: nothing forces you to do it.

Guide shrunk

Tap to open the guide card again.

Start again from the beginning

Resumes the tour from its first step (for example to open the sample photo again).

Carry on anyway

Resumes at the step put aside, even if the starting document is no longer open.

Why?

Shows or hides a short explanation of this step.

Step choice

A choice offered by this step of the guide.

The user guide

Opens the chapter of the user guide that goes further on this subject.

Sample photo

Opens a photo of Bergues in a new tab, to practise without risk. Your current document is not touched.

Open my photo

Opens one of your photos to follow the tour with it.

New blank page

Opens a blank page in a new tab. Your current document is not touched.

Lesson image

A view of the real software. Some images move to show the gesture.

Previous image

Goes back to the previous image.

Next image

Moves on to the next image; on the last one, closes the lesson.

Go to an image

Tap a dot to go straight to that image of the lesson.

Try it now

Closes the lesson and picks the tool, or opens the command, so you can try right away.

The user guide chapter

Opens the user guide at the chapter on this family of tools.

Assistant

Answer the questions one by one. Nothing is set until you have seen the summary.

Answer

Tap the answer that suits you. When several answers are possible, tap as many as you like.

Your answer

Write your answer; the on-screen keyboard opens with a finger or a stylus.

Previous

Goes back to the previous question.

Next

Moves on to the next question.

Change

Goes back to this question to change the answer.

Set up the software

Applies the settings to the document. Each one can still be changed, and “Undo everything” puts the document back as it was.

Edit

Opens this setting's window again so you can change it.

Next step

Opens the command that comes next (print, send to Cut Lab, export for the laser...).

Undo everything

Puts the document back as it was before the assistant.

Functions of the FFSMC suite section

For each job that VectoScan Lab or Crea Pol Lab can also do, you choose who does it: you are asked every time, the other FFSMC program when it is there, or always Pulsio Lab. Here you also set what happens when a drawing you sent comes back, and the sharing of your colors and your language with your other FFSMC programs.

Remember my choice

When checked, the same answer will be given next time without asking you. You can change it in Edit › Preferences, under Functions of the FFSMC suite.

Whole image

The whole image of the layer is vectorized.

The selection

Only the selected part is vectorized. The selection is kept with the vectorization: you can make another one afterwards without changing anything here.

A painted area

With your finger or the stylus, you paint on the small image the part to vectorize. The rest is left aside.

The area to vectorize

Paint in pink the part to vectorize. “Erase” removes what was painted in excess.

Brush size

A fine brush for the edges, a big brush to fill quickly.

Erase or paint

Switches from the brush to the eraser, and back.

Clear all

Removes the whole painted area, to start over.

Paint everything

Paints the whole image in one go: all that remains is to erase what should be left aside.

Corners of the object

The four corners of the object photographed at an angle. Drag them with your finger or the stylus so that they land exactly on the corners.

Find the corners

Pulsio Lab looks for the object that stands out from the background and places its four corners.

Place the corners by hand

Removes the corners: then tap the small photo four times, on the four corners of the object, in any order you like.

Material texture

Fills the layer with this material. It repeats seamlessly; its size, angle and colors are set in the window that opens.

Text of the line

The text read from the image. Correct it if a letter was misread: this is the text that will be written.

Suggested font

The known fonts that most resemble the lettering in the image, from the closest to the least close, with their similarity.

Replace this line

When unchecked, this line stays as it is in the image.

Similarity to the original handwriting

At 0%, the text keeps the proportions of its font. At 100%, it is stretched or squeezed to cover the original lettering exactly.

Hide the original handwriting

Places a solid background, in the color of the image's background, under each text: the old lettering no longer shows. The background stays a separate object, which can be removed.

Text color

The color read from the original lettering. You can choose another one.

Clear line...

Turns the photo into a clear-line comic drawing: flat areas of clean color outlined with an even black line, with no shadows. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Manga...

Turns the photo into a manga page: ink lines, solid blacks in the shadows and dot screens for the midtones. In black and white, or over soft colors. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Drawing for toddlers...

Simplifies the photo like a picture book for little ones: a few large rounded shapes, cheerful colors, a thick soft line all around. When VectoScan Lab is joined with Pulsio Lab, it does the

drawing; otherwise Pulsio Lab does it itself.

Comic strip (hard shadows)...

Comic drawing with clean shadows on each shape, deep blacks and a thick line. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Ink (hatching)...

Pen drawing: ink lines, diagonal hatching in the midtones, cross-hatching in the shadows. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Pencil...

Pencil drawing: lead pressed more or less heavily according to the shadows, paper grain. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Realistic...

Flat painting that keeps the volumes of the photo: simplified but shaded colors, thin line. When VectoScan Lab is joined with Pulsio Lab, it does the drawing; otherwise Pulsio Lab does it itself.

Team

Working together on the local network: shared projects, locks, versions, comments, co-editing, studio libraries, protected scripts.

Teamwork

A teamwork window. Every button has its own help: hold your finger or the mouse over it.

Team status

The open project, how many people are in it right now, the open comments and the news. Tap to read the news.

Team news

The latest events, from the most recent to the oldest.

Teamwork banner

What concerns the document on screen: read-only, new version, request for control, co-editing. The buttons offer the next step.

Read-only

Someone else has control of this document: you can see it and comment on it, but not edit it. The buttons offer to request control, to work on a copy, or to reload the latest version.

Control taken over by someone

Another person took over the document while you were working on it. Your changes are still there: save them as a copy, compare with their version, or take theirs (yours are then kept in a version).

Save my changes as a copy

Saves what you have in the window as a new document of the project, in your name. Nothing is lost.

Compare with their version

The before / after slider on the image: their version on one side, yours on the other.

Reload

Shows the latest version saved in the project.

Take control

The document is free: you take control of it. If a new version has been saved, it is loaded first.

Ask for control

Tells the person holding the document that you would like to work on it. They choose whether or not to hand it over.

Take over

Takes control even if someone is holding it (for example if their computer has shut down). A question first tells you who, since when, and their last sign of life.

Work on a copy of my own

The document stays on screen but is no longer linked to the project: you can edit it freely and save it wherever you like.

Request for control

Someone would like to work on the document you are holding.

Save and hand over control

Saves your work in the project, then frees the document: it stays on your screen as read-only.

Not now

Closes the request. The person can ask again later.

Take over a lock

Says who is holding the document or the layer, since when, and when their software last showed a sign of life. Taking over destroys nothing: the saved versions remain.

Document already open

Another person is working on this document. Open it read-only (you can request control), or take it over if their software no longer shows any sign of life.

The document changed in the meantime

Someone has saved this document since you opened it. Compare, then keep yours, take theirs, or keep both. The other content is always kept in the versions.

Compare the two

Shows the before / after slider on the image: the other version on the left, yours on the right.

Shared project

The project's documents and who is working on them, and the people present right now.

Open a shared project

The folders you have already used as a project, or another folder to choose.

Open this project

Reopens this folder as a shared project.

Project documents

Each document with its status: free, or the name of the person working on it and since when.

Open

Opens this document. If it is free, you take control; otherwise you are offered read-only access.

Versions…

The versions kept for this document.

Put the current document in the project

Stores the open document in the project.

Save a copy in the project

Saves the document under another name in the project.

Who is here

The people who have the project open right now, and the document each one is working on.

List of changes

Each line: who, when, and what was done. Saves tell you what changed in the document.

Document

Show only what concerns this document.

Person

Show only what this person did.

Events

From the most recent to the oldest.

Document versions

A version is kept at every save, and every few minutes while you work. The most recent ones are at the top.

List of versions

Date, author, comment, and what has changed since the previous version (+ added, ~ changed, − removed).

Choose to compare

Check two versions, then “Compare the two checked versions”.

Compare

The before / after slider on the image: this version on the left, the current image on the right.

Go back to this version

The document returns to this state. It is one more step in the history: Ctrl+Z undoes it.

Open separately

Opens this version as a separate document, not linked to the project.

Keep

Gives this version a name: it will never be deleted automatically.

Author of the action

The initials and color of the person who made (or last changed) this action. The bubble tells you who and when.

Who did what

The people who have worked on the document and their actions.

Show in the tree

Highlights this person's actions in the tree. Esc removes the highlight.

Show authors in the tree

When several people have worked on the document (or in a project), always, or never.

Pinned comment

Tap the pin to read the comment and its replies, reply, or mark it as resolved.

Pin a comment

Tap the image at the spot to comment on. “Finish” or Esc to place nothing.

New comment

Write what you want to say at this spot, then “Pin”.

Comment text

What the others will see at this spot in the image.

Comment thread

The comment, the replies in order, and its status.

Your answer

Write here, then “Reply”.

Reply

Adds your reply to the thread.

Mark as resolved

Tells everyone it is done. The pin turns gray; it can be reopened.

Reopen

The comment is to be resolved again.

Remove

Removes the comment and its replies for everyone, after confirmation.

Review comments

All the comments in the document.

Comment sorting

All, only the open ones, or only the resolved ones. The filter also applies to the pins on the image.

View

Brings the image to the pin and opens its thread.

Show pins

Shows or hides the pins on the image (they are never part of the saved image).

Start a co-editing session

The other people in the project will be able to edit the document at the same time as you.

Code to join

Recommended: without the code, nobody can read what travels, even with access to the project folder.

Session code

Twelve characters to give to the people who join.

Co-editing sessions in progress

Choose the one to join.

Join

Asks for the code, then lets you into the session.

Live co-editing

Who you are working with, and whether received changes are waiting for the end of your stroke.

Co-editing

The people in the session, the code, the messages exchanged.

Leave the session

You leave co-editing; the document stays open.

Conflict

Two people changed the same thing at the same moment. You keep yours until you have chosen.

Conflicts

Each conflict, with the two versions side by side.

Compare on the image

The before / after slider: the image with the other person's version on the left, yours on the right.

Keep mine

Your version is sent to the others and replaces theirs.

Take theirs

You take the other person's version (Ctrl+Z goes back to yours).

Reserved layer

The initials of the person looking after this layer. Outline only: it is you.

Studio libraries

What the team shares, sorted by kind. New items are marked.

Kinds

Swatches, brushes, styles, document templates, scripts.

Shared items

Each item with the person who shared it and the date.

Take

Copies the item to your own setup (library, brushes or scripts). A template opens a new document made from it.

Remove

The item is no longer offered. Those who have already taken it keep it.

Share

Choose which of your items to place in the studio.

Take all

Takes all the new items of this kind in one go.

View the code

The text of the script, so you can read it before taking it.

Protected scripts

Your scripts: run them, edit them, share them, delete them.

My scripts

The scripts kept on this computer.

Start

Opens the launch window: what the script asks for, its settings, its limits.

Edit

Opens the script in the editor.

Share

Places the script in the studio libraries.

Delete

Removes the script from this computer, after confirmation.

Script editor

The text of the script. The “// @…” lines at the top give its name, what it asks for and its settings. “Try” runs it without saving it.

Run a script

Nothing is allowed by default: check the requested permissions one by one, set the time and memory allowed, then “Start”.

Permission

What the script asks for beyond the description of the document. Unchecked, it is refused. Network access is always refused.

Script setting

A value the script lets you choose.

Time allowed

Beyond that, the script is stopped (1 to 600 seconds).

Memory allowed

All the memory the script may request while it runs (8 to 1,024 MB). Beyond that, it is stopped.

The script is working

The window remains usable. “Interrupt” stops the script right away; nothing has changed in the document yet.

What the script suggests

Nothing has been done yet. Uncheck what you do not want, then “Apply what is checked”: the before / after slider shows the effect, Ctrl+Z undoes it in one go.

Suggestions

Each proposed change. Those that cannot be made are grayed out, with the reason.

Script messages

What the script wrote with grafusio.dire().

Script code

The full text of the script.

Teamwork settings

Your name, your color, the team features and their pace.

Your name

The name the others see on your actions, your comments and your locks.

Your color

The color of your dots, your pins and your cursor in co-editing.

Features

Each team feature can be turned off.

Record the author of each action

Each action keeps the name of whoever made it and whoever changed it.

Shared projects

Documents stored in a common folder, with locks and versions.

Live co-editing

Off to begin with. When checked, you can start or join a co-editing session.

Studio libraries

New items shared by the others are flagged.

Scripts

Protected scripts.

Comment at each save

The software asks for a few words about what you changed; they can then be read in the versions.

Pace

The sign of life, the delay before a lock is considered abandoned, the automatic versions.

Sign of life

How many seconds pass between each “I am here” your software writes in the project folder.

Abandon delay

A lock with no sign of life for this long is considered abandoned: it can be taken over.

Automatic version

While you work, a version is kept every N minutes if the document has changed (0: never).

Versions kept

The number of automatic versions kept per document; the ones you have named are always kept.

Layer dragged onto the tab of another document

What the software does when you drag a layer from the layers panel to the tab of another document. “Ask every time” opens the Copy or Move question; the two other choices answer for you.

Adjustment brush gesture

What the brush does to the objects it touches: push them in the direction of the stroke, inflate them, shrink them, rotate them, lighten them, darken them, move them away from the center of the brush or bring them closer to it.

Adjustment brush size

The diameter of the circle that acts on the objects, in screen points.

Adjustment brush strength

How much the objects change at each pass.

Finish the curve

Places the curve as it is, open.

Close the curve

Joins the last point to the first and places the closed curve.

Remove the last point

Removes the last point placed, so you can put it somewhere else.

Formats of the adaptation

Check the formats you want. “My formats” are the ones saved in the New window.

Fit

Keep everything (a background fills in the sides), or fill the format by cropping to the center.

Objects attached to the edges

Texts, logos and objects close to an edge stay at the same distance from that edge in every format.

Background added

The color of the bands added at the sides, or transparent.

Result

One tab per format (to retouch each one), or one PNG image per format, all saved in one go.

See the preview

Shows a small image of each checked format.

Color to drag

Put your finger on this swatch and drag it onto the image: the area where you release it fills with the color (on a vector drawing, the object touched takes the color).

Keep the branching history

Checked: at each save, the history tree (all the branches) is stored in the document file; you find it again when reopening the document, and can still switch from one branch to another. The file is a little larger. Unchecked: the document is saved without its history. The choice also applies to the following documents.

The paint follows the object

Checked: when the object is moved, enlarged or rotated, the paint made inside it follows. The setting can then be changed at any time in the “The paint follows the object” action of the paint layer.

Triangles kept

The number of triangles the simplified model will keep. Fewer triangles: the model rotates faster, the finest details soften. Colors and textures are kept.

History tree

Each circle is a step. The current sequence is in color; the other lines are abandoned sequences. Tap a step to go to it.

Icon sizes

The sizes stored in the .ico file: 16 and 32 for lists, 48 for the desktop, 256 for large displays.

One layer per size

If a layer is named “16”, “32”, etc., it is used for that size instead of the reduced image: this way you draw the small sizes pixel by pixel.

Sharpness of the small sizes

A heavily reduced image becomes blurry; this setting makes it a little sharper.

Brand kit

Your brand's logos, colors and fonts. Tap “Place” to put a logo in the document, a swatch to give the color to the brush and to the chosen objects, “To the chosen texts” for the font.

What the eyedropper copies

Uncheck what must stay as it is on the objects touched.

Pick up a new appearance

The next tap takes the appearance of another object.

Mask view

You are seeing the mask instead of the image. Tap this banner to return to the image.

Mask thumbnail

The layer's mask in miniature: white visible, black hidden. Alt + tap, or a long press, shows the mask alone over the whole image.

Network tool gesture

Place joined points, or fill a closed cell with the brush color (a second tap empties it).

Release the current point

The next point placed will not be joined to anything: to start another branch.

New network

Starts another network, without touching the previous one.

Paint on the 3D model

Paint on the layer placed in front of the model, then tap “Apply the paint to the model”: it sticks to the surface. “Give up” removes this layer.

Bucket texture

The texture laid down by the paint bucket.

Texture size

Larger, the grain or threads are coarser.

Tolerance

Higher up, the filled area extends to neighboring colors.

Content of the dynamic object

Edit the content like an ordinary layer. Tap the banner when you are done: the dynamic object updates, with all its transformations.

The tip paints

By lightness: dark paints, light does not (for a photo). By shape: everything drawn paints (for a cut-out shape).

Dab spacing

Distance between two stamps of the tip, as a percentage of its size: small for a continuous line, large for a series of stamps.

Brush name

The name under which the brush is stored in “My brushes”.

Tube

The images laid down by the tube.

Item size

Size of the images laid down.

Spacing

Distance between two items.

Orientation

Elements upright, following the stroke, or turned at random.

Item color

Original colors, tinted with the brush color, or entirely in that color.

OK

Keeps what you have just set.

Cancel

Closes the window without changing anything.

History

Each line is a step of the work. Tap a step to go back to it. Long press with finger or stylus, or right-click: compare, open this step in a new document, make a snapshot of it.

Overview

The whole image in miniature. The colored frame shows the part visible on screen: drag it with finger, stylus or mouse to move around the image. The buttons below zoom in, zoom out or fit the image.

Overview: the image

Tap a spot on the small image: it comes to the middle of the window. Drag to move around the image. The wheel zooms in or out.

Magnification

The current magnification of the image on screen. 100 %: one image point is one screen point.

Move away

Shows the image smaller.

Bring closer

Shows the image larger.

Fit

Shows the whole image in the window.

Actual size

Shows the image at 100 %: one image point per screen point.

Magnification slider

Drag to the right to zoom in, to the left to zoom out.

Object properties

The measurements and colors of what is chosen: position, size, rotation, fill, stroke, opacity. Type a value, then confirm: the object changes at once, and Ctrl+Z goes back. With no object chosen, the panel shows the settings of the active layer.

X position

Distance between the left edge of the image and the left edge of the object, in points.

Y position

Distance between the top of the image and the top of the object, in points.

Width

Width of the object. The object stretches from its top left corner.

Height

Height of the object. The object stretches from its top left corner.

Twirl

Type the angle, then tap one of the two arrows to turn the object by this angle around its center.

Rotate left

Turns the object by the chosen angle, counterclockwise.

Rotate right

Turns the object by the chosen angle, clockwise.

Fill

The color of the inside of the object. Tap the swatch to choose another one.

No fill

The inside of the object becomes transparent: only the stroke remains.

Stroke

The color of the line that goes around the object.

No stroke

Removes the line that goes around the object.

Outline thickness

The thickness of the stroke, in points. Zero: no visible stroke.

Opacity

100 %: the object hides what is below. Lower, you can see through it.

Fill and stroke

Opens the full window: gradients, patterns, dashes, arrows, corners and ends of the stroke.

Position, size, rotation

Opens the full window: skew, mirror, fixed point, copies.

Layer name

Type a new name, then confirm.

Layer opacity

100 %: the layer hides what is below. Lower, you can see through it.

Blend mode

How the layer blends with those below: normal, multiply (darkens), screen (lightens)...

Visible

Shows or hides the layer.

Locked

A locked layer can no longer be modified by mistake.

Characters

The font, size, weight, alignment, spacing and color of the chosen text. With no text chosen, these settings are used for the next text you write.

Font

The shape of the letters. The list contains the computer's fonts and those you have added.

Letter size

The height of the letters, in image points.

Weight

The thickness of the letters, from very thin to very bold (if the font allows it).

Alignment

The lines of text aligned left, center or right.

Align left

The lines all start at the same left edge.

Center

Each line is centered.

Align right

The lines all end at the same right edge.

Italic

Slants the letters. Tap again to set them upright.

Letter spacing

Spreads the letters apart or brings them closer, in thousandths of the size. Zero: the spacing set by the font.

Line spacing

The gap between two lines, as a percentage of the letter size. 120 % is the usual gap.

Capitals

Keeps the text as typed, or turns it into uppercase or lowercase without retyping it.

Letter color

The fill color of the letters.

All text settings

Opens the text window with all its settings: the text itself, the frame, the outline of the letters, the baseline...

Tablet

What the stylus is sending right now (pressure, tilt, rotation, wheel), the pressure curve, its presets and the chosen profile.

What the stylus can do

The program measures what the stylus sends from the first stroke: pressure, tilt, rotation, wheel, eraser end.

Pressure curve

Tap the curve to modify it by dragging its points.

Pressure

How hard the stylus presses, from 0 to 100 %.

Tilt

How much the stylus is tilted.

Rotation

The rotation of the stylus around its own axis (only some styluses).

Wheel

The wheel of airbrush styluses (only those styluses).

Curve presets

Soft: a light stroke is enough. Firm: you have to press harder. Normal: in between.

Soft curve

A light press already gives a thick, dark stroke.

Normal curve

The stroke follows the pressure as it is.

Firm curve

You have to press harder for a thick stroke: ideal for a heavy hand.

Very soft curve

For a very light hand.

Very firm curve

For a very heavy hand.

Profile

A profile keeps all the settings of a tablet and a stylus: curve, tip, eraser, favorite tool. Change profile when you change device.

Curve and profiles

Opens the window where you drag the points of the curve and manage the profiles.

All tablet settings

Opens the Graphics tablet window: thresholds, smoothing, stylus buttons, finger, on-screen keyboard.

Library

Your colors, gradients, patterns, shapes, settings and styles, in a column. Tap an item to apply it.

Type

Show only one kind of item: colors, gradients, patterns, shapes...

Search

Type part of the item's name.

Items

Tap an item to apply it. Long press or right-click: details.

Library item

Tap to apply it where it makes sense: current color, chosen object, active layer.

Open large

Opens the large library window, with its folders and favorites.

Import

Adds files of colors, gradients, patterns, shapes or styles.

Layer thumbnail

A small image of the layer's content, to recognize it at a glance.

Simple or all settings

Simple: only the main settings of the window. All settings: the rest too. The window remembers your choice for next time.

Simple

Shows only the main settings of this window.

All settings

Shows all the settings of this window.

All tools

In the Beginner workspace, the bar shows only the most useful tools. This button shows all the tools, or goes back to the short list.

Pressure curve

Bottom left: light pressure, nothing on the drawing. Top right: heavy pressure, full effect. Drag the white points; tap a free spot to add a point. The faster the curve rises, the less you need to press.

Remove the chosen point

Removes the yellow point (the point touched last). The two ends of the curve always stay.

Original curve

Goes back to the simple curve set by the “soft to firm” slider of the options bar.

For which brushes

A single curve for all brushes, or one curve per brush: then the curve set here applies only to the current brush.

Stylus nib

Say which nib is fitted on the stylus: felt (it drags, you press less), spring (it sinks in, you press more), hard. The sensitivity is corrected accordingly.

Airbrush wheel

Some airbrush styluses have a small wheel on the side. It can meter the paint together with the pressure, or replace it.

Wheel on all brushes

Checked, the wheel also acts on brushes that are not airbrushes.

Back-end eraser

When you turn the stylus over to erase: the eraser takes the size of the current brush, that of the Eraser tool, or a fixed size.

Fixed eraser size

The size of the eraser at the back of the stylus, in image points.

Favorite tool

The tool this stylus takes by itself when its profile comes back.

New profile

Creates a profile from the profile in use, under another name.

Rename the profile

Changes the name of the profile in use.

Link to the stylus in hand

The profile remembers what the stylus in your hand can do. When that stylus comes back, the profile comes back with it. Two styluses that can do exactly the same things cannot be told apart.

Delete the profile

Removes the profile in use, after confirmation.

Export the profiles

Stores all your profiles in a file, to find them again on another computer.

Import profiles

Adds the profiles from a file exported earlier.

Switch profile automatically

When a stylus linked to a profile arrives, that profile comes into use.

Express keys

What the tablet's keys do.

Assistant

Set up the pressure in three strokes.

Key command

What this key combination does. Enter the same combination in your tablet's software, on the express key of your choice.

Express bar

Large buttons placed on the screen, which do the same as the express keys. Drag the handle to move it.

Express button

Runs the command chosen in Painting › Tablet express keys.

Handle

Drag to move the express bar.

Hide the bar

Removes the express bar from the screen. It comes back through the Painting menu.

Original values

Restores the eight starting commands: undo, redo, eraser, eyedropper, hand, fit, smaller brush, larger brush.

A stylus has arrived

The program offers to set the pressure in three strokes. You can do it later through the Painting menu.

Set up now

Opens the three-stroke assistant.

Later

The question will come back another time.

Do not suggest again

The question will not come back. The assistant stays in the Painting menu.

Instruction

What to draw now.

Test area

Draw the requested stroke here, with the stylus.

Keep this curve

The suggested curve becomes the pressure curve of the profile in use.

Keep the old one

Closes the assistant without changing anything.

Start over

Erases the three strokes and starts over.

Setting up your screen properly

Follow the steps with the buttons at the bottom. The program changes nothing in the computer: it only says what to adjust.

The blacks

The number of squares you can make out on the black background.

The whites

The number of squares you can make out on the white background.

The middle gray

The square that merges best into the stripes when you squint.

The neutral colors

The gradient from black to white must be gray everywhere.

Actual size

Slide until the rectangle is the size of a bank card held against the screen.

Keep this measurement

The measurement is used to show the image at its true size (View › Actual size on paper).

Forget the measurement

Goes back to the usual screen size.

Previous step

Goes back to the previous step.

Next step

Goes on to the next step.

Your license

The edition in use, its holder, the seats purchased and used; or, during the trial, the days that remain.

The three editions

Each row is a family of functions; a check mark says it is part of the edition in that column.

Markers in the menus

A colored line at the edge of the menu lines, and a dot on the tools, that belong to the Complete Edition (orange) or the Studio Edition (purple). The tooltip of the line gives the name of the edition.

License key

The key received by email after your purchase on ffsmc.fr, in the form FFSMC-XXXX-XXXX-XXXX-XXXX. It is also in your account, “My licences” page. Lowercase letters, spaces and missing dashes are accepted.

The module

What the module contains, who made it, and whether its signature is good.

An installed module

Its name, what it brought and the state of its signature.

Remove the module

Removes everything the module brought, after confirmation. Your documents do not change.

Open the template

Opens this document template in a new tab.

Kinds of backgrounds

Tap a kind to see its backgrounds.

Type

Shows the backgrounds of this kind.

Backgrounds

Tap a background to place it. Long press or right-click on one of your photos: remove it.

Generated background

A background drawn by the program, at the size of your document. Everything is then adjusted in its window.

Photo background

A photo from your background library or from a module.

What the program measures

The screen, its scale, the extra screens, touch, the stylus and its abilities, the keyboard, the memory, and the speed measured in 4K and 8K.

Tests by hand

Do each test on the tablet, then choose “Works” or “Does not work”. A note helps to understand what is wrong.

Result

Works, does not work, or not tried yet.

Note

A few words about what you saw, especially when it does not work.

FFSMC, made in Bergues

The logo of FFSMC, the publisher of the program, and the “Made in Bergues” logo: the program is made in Bergues, in northern France.

Points on the photo

Tap the small photo to place a point. Tap a point already placed to choose it, drag it to move it.

Remove the chosen point

Removes the point circled in yellow. The others stay.

Remove all

Removes all the points placed on the small photo.

Choose an image

Opens the computer's dialog to choose an image. It is kept in the document: the original file can then be moved or erased.

Image from another tab

Takes the image as it is displayed in another document open in a tab.

Background library

Opens the background library to choose one.

Suggestion

Pulsio Lab makes a suggestion: tap a button, or let the banner disappear.

Automatic shadows

What happens when a cut-out subject arrives on a background: shadow placed automatically, only suggested, or nothing.

Shadow placed

The kind of shadow placed or suggested.

Drawings and texts

What happens when a shape, a text or a vector drawing is placed on a photo or a background: shadow placed automatically, only suggested, or nothing. An empty white background triggers nothing.

Tilted heads

The face search also looks at the photo tilted to each side: tilted heads are found, but the search takes longer.

What is recognized

The shape found at the spot tapped, or what is missing to place the drawing.

Use these corners again

Copies the corners found into “Corners placed by hand”: you can then drag them one by one.

Scene light

Turn the yellow sun (or the slider): all the shadows that follow the document's light turn together.

Show or hide

Unchecked, this shadow is hidden (not deleted).

Make it follow the light

This shadow had a direction of its own: from now on it will follow the document's light.

Adjust

Opens the settings window of this shadow.

Add a shadow

Adds a shadow to the active layer.

Automatic shadows

Choose what happens when a cut-out subject arrives.

Background settings

A setting specific to this generated background (colors, clouds, horizon...).

Library

Chooses another background from the library.

Image

Takes one of your images as the background.

Search

Type a word (sky, road, beach, marble...).

Mood

Shows the plain backgrounds, the spectacular ones, or both.

Sober ↔ Spectacular

Doses the mood of all the backgrounds: to the left calmer, to the right more vivid.

Category

Shows the backgrounds of this category.

Favorite

Puts this background in your favorites (solid star), or takes it out.

Remove

Removes this background from your backgrounds.

Background

Tap to place this background under the subject.

Add my backgrounds

Adds your own images to the library, in the category shown.

Install a module

Installs an add-on module obtained from ffsmc.fr (.grafusio-module file): its backgrounds join this library. Its signature is checked.

My modules

The list of installed modules, what each one brought, and the button to remove one.

Format

The formats required by online shops and social networks.

Shadow

A soft shadow on the ground, with an optional reflection, or none.

Background

Pure white for most shops, or a light studio.

Margin

The space left around the subject.

Try without

Uncheck to see the result without this step.

Adjust

Opens the settings of this step.

The background

A background from the library, an image from your computer, or a layer already present under the subject.

Shiny floor

Adds the subject's reflection on the floor.

Background blur

Blurs the background a little, as in a real photo where the subject is sharp.

Background light

Pulsio Lab works out where the background's light comes from and points the shadows accordingly.

Margin

The gap between the subject and the cut line, in millimeters.

A single outline

Holes inside the subject are not cut.

Suggestion

Shows this suggestion and hides the others.

New draw

Redoes the displayed suggestion differently.

Adjust

Opens the settings of the displayed suggestion.

Extent

How far the point acts.

Lightness

Makes whatever resembles the point darker or lighter.

Contrast

More or less contrast around the point.

Colors

Duller or more vivid colors.

Warmth

Cooler or warmer.

Similar

Higher up, colors further from that of the point are affected.

Reference

Chooses the reference photo of the series.

Reference

Tap the photo that serves as the reference.

Document layers

Takes the photos placed on the document's layers.

Photos of the series

Adds the photos to match.

Previews

Tap the thumbnail you like: the sliders set themselves.

Too dark

Below this value, a spot is shown in blue.

Too light

Above this value, a spot is shown in red.

Suggested correction

Checked, this correction is added to the tree.

Warning

Shows on the image the spots that are too light (red) and too dark (blue).

The set seen from above

The subject is in the middle, the camera at the bottom, the background at the top. Each light is drawn with its shape and its beam. Drag it with your finger or the stylus to move it around the subject: the photo is recalculated.

Set light

Tap a light in the list to choose it and show its settings. A crossed-out light is off.

Add a light

Choose the kind of light to place on the set: softbox, umbrella, beauty dish, octobox, strip box, ring flash, reflector, backlight, background light, spotlight, candle, neon, setting sun, moon or window. Twelve lights at most.

Kind of light

Changes the kind of the chosen light. Its size, softness, beam angle and color take the usual values for that kind; you can then adjust them.

On

Switches the light off or back on without removing it from the set: handy for seeing what it contributes.

Duplicate the light

Places a copy of the chosen light on the other side of the subject.

Remove the light

Removes the chosen light from the set. Undo (Ctrl+Z) puts it back if you have already confirmed.

Distance from the subject

Moves the light closer to or further from the subject, without changing its direction. Close, it is stronger, softer and falls off faster into shadow at the sides.

Direction around the subject

Rotates the light around the subject: 0° in front, next to the camera; 90° to the side; 180° behind the subject.

Light height

The height of the light above the ground, in meters. Higher than the face, it casts a shadow under the nose and chin; level with the face, the shadow goes to the side.

Power

The strength of the light. 100% lights the subject normally; beyond that, the lit parts turn white. The reflector returns part of the light it receives: set it lower.

Source size

The size of the softbox, umbrella or panel. The larger the source relative to its distance, the gentler the transition from light to shadow.

Softness

Softens the boundary between light and shadow, and the edge of the beam. 0%: hard light, sharp shadow; 100%: very enveloping light.

Light temperature

The color of the light in kelvins: 1800 K for a candle, 3200 K for a household lamp, 5600 K for flash and daylight, 8000 K and above for the bluish light of shade or sky.

Beam angle

The beam angle. Narrow, the light makes a spot; wide, it lights the whole scene. A honeycomb grid tightens it further.

Color gel

A colored sheet placed in front of the light, as in the theater. “No gel” removes it.

Honeycomb

A grid placed in front of the softbox: the light now goes only straight ahead (40°, 20° or 10°), without spilling onto the background or the sides.

Gobo

A cut-out placed in front of a spotlight: the light draws a pattern on the subject and on the background (window bars, blind, foliage, dots, stained glass, stripes).

Reflective or shoot-through umbrella

Reflective: the light bounces inside the umbrella and stays directed. Shoot-through: it passes through the fabric and spreads everywhere, onto the background too.

Reflector surface

Silver: returns a crisp, neutral light. Gold: warms the skin. White: returns a weaker, very soft light.

Export the diagram

Saves the top view of the set with the table of each light (kind, power, height, distance, direction, size, softness, color, accessories): a PNG image and an SVG drawing, to recreate the same lighting during a real shoot.

Link the effects now

The main light of the studio becomes the light of the document: shadows, materials, reliefs and layer styles that follow the light take its direction, its softness and its color; each subject shadow gets one more shadow per light.

Turn everything off

Removes all the lights from the set: the photo goes back to how it was, and you can start again from scratch or from a classic setup.

Compute the relief

The depth model supplied with Pulsio Lab looks at the photo and works out what is near and what is far. The light then falls more accurately on the face, the body or the object. The calculation takes a few seconds and is done on the computer.

Forget this relief

Removes the calculated relief: the light is again based on the subject's silhouette and on the modeling in the photo.

Reference photo

The photo whose garment color serves as the model for all the others.

Color to hold

Either the garment color measured at the center of the reference photo, or a chosen color (the one from the manufacturer's color card, for example).

Chosen color

The exact color of the fabric, if you know it.

Tolerance

How far a nearby color is still taken as the garment's. Raise it if the garment is only partly picked up.

Photo of the collection

Uncheck a photo to leave it as it is.

Face retouching

The retouch applied to each face found: improve faces, light on the face, makeup, skin color.

Settings

The retouch's starting settings, or those of a retouch already adjusted in this document: the same retouch is then used everywhere.

Photo to retouch

Uncheck a photo to leave it as it is.

Album photos

The layers of this document, the documents open in the tabs, or files to choose on the computer.

Album format

The size of an album page: square, landscape, A4 portrait or large format.

Photos per page

“Varied” alternates one, two, three or four photos per page, like a real album; otherwise the same number on every page.

Fineness

150 dots per inch are enough for viewing the album on screen; 300 for printing it.

Background color

The color of the pages around the photos.

Margins

The space between the edge of the page and the photos, in millimeters.

Album as a single PDF

When checked, the album is also saved as a single PDF file, one album page per page. You can do it again later with Retouching › Wedding, portrait and ID › Save the album as a single PDF...

Space between the photos

The space between two photos on the same page, in millimeters.

Framing preview

The yellow frame is the ID photo. The green lines at the bottom show where the eyes must be, those at the top where the top of the head must reach.

Standard

The country or the document: each standard has its own format and its rules for the height of the head and eyes.

Head height

Enlarges or reduces the head in the frame, if the face found is a little too big or too small.

Eye height

Moves the frame up or down to place the eyes between the two green lines.

Centering

Shifts the frame left or right to center the face properly.

Plain background

Replaces the background behind the person with a light solid color, as the standards require.

First name

The child's first name, in large letters.

Date of birth

The date, written the way you like.

Short message

The sentence under the first name.

Weight and length

For example “3.2 kg, 50 cm”. Leave empty if you do not want any.

Layout

Photo on the left and texts on the right, large photo with a banner, or round photo in the center.

Set

The background of the announcement.

Decor color

The main color of the decor.

Scene script

A series of retouching steps designed for one subject. The thumbnail shows the result on your photo. One tap chooses it: its steps appear below. A star marks the scripts suggested for this photo.

Script step

Uncheck a step so that it is not applied. A grayed-out step is not possible on this photo (for example, no face found).

Amount

The strength of all the steps at once. Each step then remains adjustable one by one in the parametric tree.

Save my recipe

Keeps the actions of the chosen layer under a name: the recipe then appears among the scene scripts, as a thumbnail, for all your photos.

Trade panel

The tools, presets, assistants and export formats of the chosen profession, one tap away. It opens at the top of the column in every profession workspace.

Trade

Switches to the workspace of another profession. The document does not change: only the panels and tools do.

Export format

Saves the flattened image in the format indicated (size in pixels, cropped to the center or placed on a white background, depending on the format). The document itself does not change.

Rembrandt

A large light placed to the side and high up: a small triangle of light falls on the cheek on the shadow side. The classic painters' portrait.

Butterfly

The light in front of and above the face: a small butterfly-shaped shadow under the nose. Flattering for beauty and fashion.

Loop

The light slightly to the side and slightly above: the shadow of the nose makes a small loop toward the cheek. The most common portrait.

Split lighting

The light squarely from the side: one half of the face lit, the other in shadow. A strong, dramatic portrait.

Clamshell

One light above and another below, both from the front: the face is lit as if between the two halves of a clamshell. Very soft, for beauty work.

High key

Everything is bright: a white background lit by two lights, a large soft source from the front. For fashion, children, products on white.

Low key

Almost everything is dark: a single narrow light from the side, with a honeycomb grid. For a mysterious portrait or a precious object.

Backlight

Two lights behind the subject draw a bright rim along its edges; a reflector opens up the front a little.

Three points (product)

The setup for products and interviews: main light from the side, fill umbrella opposite on the other side, backlight behind to separate the subject from the background.

Candle

A flame very close to the subject: orange light that quickly falls off into black, bluish half-light around.

Neon

Two colored tubes on either side of the subject, pink and blue, in a dark room. The mood of the streets at night.

Sunset

A low, orange sun behind the subject, a glowing red background, bluish shadows.

Moonlight

A cold, faint light from above, like moonlight.

Window light

A large window to the side, soft daylight, and a white reflector on the other side. The most natural of lightings.

By trade

The workspaces by profession, kept separately: a tap on one of them chooses it. The document does not change.

Things to make

Complete objects to make by laser from a drawing or a photo: layered picture, relief map, marquetry, stained glass, jigsaw puzzle, round object, stamp, fabric and paper, cardboard box, batch jig, cutting outline.

Special engravings

Engravings that call for more than a simple photo: relief carved in several passes, hollows to fill with paint or resin, colors on metal, very large engravings split into panels.

Realistic preview

The assembly with its true thicknesses, gloss and shadows. Slide a finger over the image to rotate it, or use the two sliders. The before / after slider places the original drawing at the same spot.

Realistic preview of the assembly

The assembly as it will come out. Drag a finger, the stylus or the mouse over the image to turn and tilt it.

Twirl

Swings the assembly to the left or to the right, as if you were walking around it.

Viewing height

At 0, the assembly is seen straight on. The higher the value, the more it is seen at an angle, from above: the thicknesses and edges appear.

Light

Where the light comes from: it lights the edges facing it and lays the shadows on the other side.

Spread the plates apart

Separates the plates in height to see how they sit on one another. At 0, they are assembled.

Shininess

Strength of the reflection on shiny materials (acrylic, mirror). Wood, cardboard and felt stay matte.

Burnt edge

The laser blackens the edge of the wood, MDF and cardboard it cuts. Uncheck to see the edge as it would be after sanding.

Lit from behind

Adds a light behind the assembly, like a light strip laid on the back: it passes through the gaps and through clear acrylic.

Background

The wall or support behind the assembly, to judge the colors in their setting.

From the front, at an angle

Sets the assembly straight on again, or back in the starting angled view.

Project

The document contains several laser projects: choose the one to show.

Before/after slider

On one side of the slider, the original drawing laid flat on top of the assembly; on the other, the realistic preview. Drag the handle.

Arrangement

As tightly as possible: each piece is placed by its true shape, as close to the others as it can be, and can drop into the hole of a large piece. In rows: the simple arrangement, rectangle by rectangle, faster to calculate.

Part rotation

How much the parts may rotate to fit better. A quarter turn is often enough; finer steps pack tighter but the computation takes longer.

Wood grain direction

Wood and plywood have a grain: a piece cut across the grain breaks more easily and does not take stain in the same way. When the direction is respected, the pieces turn only by half a turn and keep the grain in the direction of the plate. Also say which way the grain of your plates runs.

Protective film

Acrylic comes with a film on each face. Leaving it on during cutting avoids smoke marks and scratches; to engrave, remove it only on the engraved face. Pulsio Lab reminds you of this at export.

My offcuts in stock

The pieces of plate left over from a previous job. Declare them here once (material, thickness, size): they are filled before any new plate. After export, Pulsio Lab offers to remove those that were used and to add the free bottom of a plate that is not very full.

Add an offcut

Give a name if you like, the material, the thickness, the width and height in millimeters (the rectangle that fits entirely within the offcut), and how many you have.

Placement summary

How many new plates are needed with the simple arrangement and with the tightest arrangement, and how many offcuts from your stock are used.

Plates

The plan of each plate: red for cutting, blue for marking, dark for engraving. Stripes mark a plate whose grain is respected.

Before/after slider

On the first plate: the arrangement in rows on one side of the slider, the tightest arrangement on the other.

Placement

How the parts are arranged on the plates. The button opens its settings: rotation, wood direction, protective film, offcuts in stock.

Update the stock

The offcuts from your stock that have just been used can be removed from it, and the free bottom of a new plate that is not very full can be added for next time.

What to do with this image?

Each thumbnail shows a possible result. Tap one: the action is created and its settings open; you can change everything, or cancel.

Photo engraving

The grays of the photo become burnt dots. Material, fineness and contrast are set in the window that opens.

Line drawing

Only the outlines of the image are kept, at the chosen width: a quick, clean engraving.

Silhouette cut

The outline of the subject, without the background, to cut in one piece.

Stacked layers

One colored plate per tone of the image, stacked: this is the laser project, with its materials.

Hollowed relief

The image is hollowed in several passes, deeper where it is dark: a bas-relief.

Key ring or magnet

The image surrounded by a cut outline at 3 mm, with a hanging hole at the top.

Engraving

The engraving to split: a photo prepared for the laser, or a relief.

Size of a panel

The size of each tile or plate. Choose a common tile, the work area of your machine, or type your measurements.

Joint

The width of the joint between two tiles. The image skips this width: once the tiles are laid with their joint, the drawing continues without a shift.

Joining marks

Small lines marked at the edge of each panel, at the same places as on the neighboring panel: once laid, they continue one another if the panels are properly aligned.

Panel code

A letter for the row, a digit for the column (A1, A2, B1…), engraved small in a corner: its place is found on the laying plan.

Cut the outline

Adds the cut of the outline of each panel: for plates cut from a large sheet.

G-code

Adds for each panel the program of a diode engraver that reads G-code.

Panel preview

The panels with their share of the image, their marks (in blue) and their code.

Before/after slider

On one side of the slider the whole engraving, on the other the same one split into panels with its joints.

Areas to fill

One line per color of the drawing: hollowed or not, fill color, material poured, depth.

Grain direction

The wood grain angle for each color. The small sample shows the chosen direction.

Test chart

What changes from one cell to the next: one setting per row (for example the speed), another per column (for example the frequency), from the first to the last value. The common setting does not change.

The sheet

The test sheet, with the color read from each cell.

Colors picked out

The color obtained in each cell. Open a photo of the sheet taken squarely from the front and framed on it: the colors are read automatically. You can also choose them one by one.

Preview on the object

The drawing placed on the object. Drag the slider to turn it.

Before/after slider

On one side the drawing unrolled flat, on the other the drawing on the object.

Assembled box

The box once folded and glued, with its decoration. Drag the image to turn it.

Before/after slider

On one side the flat pattern with the decoration, on the other the assembled box.

Presets

Each line describes a kind of machine program and what it expects. The three dots show the colors: cutting, marking, engraving.

Preset details

The colors of the three operations, the thickness of the lines in the files and the files to write. Change them, then save: the original preset stays intact, yours is added to the list.

My presets

Saves your settings under the chosen name, or removes one of your presets. The original presets cannot be deleted.

Machine software

The chosen preset sets the colors, the line width and the checked files in one go. The “…” button opens the full list.

Material

Adhesive vinyl, heat-transfer flex or paper. Flex is cut on the reverse side: the drawing is flipped automatically (you can uncheck).

The layers

Overlapping: each color runs a little under the one laid on top of it (the overlap, in mm): no gap shows when applied. Edge to edge: each color has exactly its own shape. Solid: each layer covers everything above it.

Flip the drawing

For heat-transfer flex, which is cut on the glue side: once turned over and pressed, the drawing is the right way round.

Stacking marks

Three small crosses (or targets), at the same places on every layer, outside the design: you apply each layer by lining up its marks with those of the previous one.

Weeding frame

A rectangle cut around each layer, at this distance: the vinyl around it is removed in one go. 0: no frame.

Files

A single file with one layer per color (Cut Lab cuts them one after the other), or one file per color.

Layers

On the left, all the layers placed; then each layer alone, with its marks and its frame.

Before/after slider

On one side the drawing, on the other the layers to cut, placed.

Connection

Choose the USB port of the machine. The connection is made at 115,200 baud, the usual speed of these engravers.

Plate

What will be sent to the machine: one of the plates prepared for export.

Trace the frame

The head goes around the plate, laser off: you see where the job will land before starting.

Start

Sends the program line by line, waiting for the machine to take each line. A list of safety checks is shown first.

Pause and resume

Stops the movement without losing its place, then starts again.

Stop

Immediate stop: the movement stops, the controller is reset, the laser is switched off. The job cannot resume.

Move the head

Moves the head by 10 mm in the direction of the arrow; the house sends it back to its origin.

Unlock

After an alarm (limit switch hit, emergency stop), the machine refuses everything: check it, then unlock it.

Log

What the machine says, line by line.

Progress

What is being done, and how much is left. “Stop” stops after the current photo: what is already done is kept.

What the program recognized

The kind of film found in the photo and what suggested it (film between the frames light or dark, orange base, uniform edge…). The figure says how certain it is.

Recognize the film

Runs the recognition again and sets the film type accordingly.

My film profiles

Apply one of your saved profiles: all the settings in the window take its values.

Save as profile

Keeps the current settings under a name of your choice, to reuse them on another roll of the same film.

My film profiles

The list of your personal profiles.

Rename the profile

Gives this profile another name.

Delete the profile

Removes this profile from the list, after confirmation.

Save my profiles to a file

A .json file with all your profiles, for another computer or as a backup.

Take profiles from a file

Adds the profiles from a .json file saved earlier. A profile with the same name is replaced.

Film roll sheet

What you note here is remembered for the next roll, and follows every frame.

The frames found

Each frame found is outlined in green with its number. Tap a frame to remove it (red outline) or put it back; draw a box with your finger to add a missed frame.

Frames found

How many frames were found and how many will be cut out.

Keep all

Puts all the frames found back into the cutting.

Search again

Searches for the frames again with the settings below.

Frame order

Frames side by side (strip lying flat) or one under the other (strip upright). “Found automatically” follows the shape of the image.

Width of a frame

A frame narrower than this fraction of the strip height is seen as a fragment: lower it for small formats, raise it if a frame is cut in two.

Edge removed

A small margin removed around each frame, so that no film edge is kept. At 0, the frame is cut flush.

Number order

The reading direction of the roll: depending on how it was laid down, frame 1 is on the left or on the right.

Film roll name

The name given to all the frames: “Holidays 1985 - frame 07”. It also serves as a collection in the photo library.

Number of the first frame

The number given to the first frame kept; the following ones continue from there.

Where to put the frames

In the photo library, one photo per frame (recommended); or in a new document, one frame per layer.

Turn all frames into positives

Each frame gets the same conversion to positive, with the colors measured just once over the whole strip: the roll keeps an even rendering from one frame to the next.

Film roll sheet

The film, the camera, the date, the place… noted once for all the frames.

Setting to copy

Uncheck a setting to leave it as it is on the other photos.

Layer that receives the settings

Uncheck a layer so that it does not change.

Part of the development

Only the checked parts are copied (the light without the colors, for example).

Photo library

Your photos, stored on this computer only. Tap a photo to choose it, twice to open it.

Import photos

Choose photos (JPEG, TIFF, PNG, camera raw files…): a copy is kept in the photo library, your files do not move.

Import a folder

All the photos of a folder and its subfolders. The folder name is remembered and used for filing.

Add a folder without copying

The photos stay only in their folder: the photo library keeps the preview and the record, and reads the file again when it is opened. If the file is moved, the preview stays but opening is no longer possible.

Search

Type one or more words: file name, keyword, camera, lens, film, place, collection. All the photos that have all these words stay on display.

Filters

Shows or hides the row of filters: dates, camera, rating, flag, label, photos that are blurred or have closed eyes.

Photo order

By shooting date, name, rating, date added or sharpness.

Sort direction

From oldest to newest, or the reverse.

Thumbnail size

Larger to see better, smaller to see more of them.

Choose several

Each tap adds a photo to the choice or removes it, with no keyboard. With a mouse: Ctrl + click, or Shift + click for a range.

Choose all

Chooses all the photos shown.

Choose none

Keeps only the framed photo.

Taken from

Shows only the photos taken on that day or later.

Taken until

Shows only the photos taken on that day or earlier.

Camera

Shows only the photos from this camera.

Rating

Shows only the photos that have at least this number of stars.

Flag

The photos to keep, to reject, with no flag, or everything except the rejected ones.

Label

Shows only the photos of this color.

Blurred

Shows only the photos judged blurred by the last measurement.

Eyes closed

Shows only the photos where a face has its eyes closed.

Show all

Removes all the filters and the search.

Collections

Your collections, the film rolls and the imported folders. Tap one to see only its photos.

New collection

Creates a collection; the chosen photos are put into it right away.

Rename the collection

Gives the displayed collection another name.

Delete the collection

The collection disappears, its photos stay in the photo library.

The photos

Tap to choose, twice to open. On the keyboard: 0 to 5 for the stars, P to keep, X to reject, U for no flag, 6 red, 7 yellow, 8 green, 9 blue, arrows to move on, Space for the large view, Enter to open.

Photo sheet

Everything about the chosen photo (or photos): rating, flag, color, keywords, collections, shooting information.

Stars

From 0 to 5 stars, for the photo or all the chosen photos.

Flag

Keep, reject, or no flag: sorting a series goes quickly.

Keep

Flags the photo as one to keep (P key).

Reject

Marks the photo as rejected (X key). Nothing is deleted.

No flag

Removes the flag (U key).

Color label

A color for filing your own way (red to retouch, green ready…). ⌀ removes the label.

Keywords

Type a keyword, then Enter or “Add”; several at once by separating them with commas. × removes a keyword.

In the collections

Check a collection to put the photo in it, uncheck to take it out.

Shooting information

Date, camera, lens, settings, size, film roll, measured sharpness and faces found.

Film roll sheet

The film roll sheet of the photo, or of all the chosen photos.

Open

Opens the framed photo in the document, with its settings. What you change there goes back to the photo library by itself.

Quick sort

One photo at a time, large, for rating quickly by finger or keyboard.

Blurred and eyes closed

Measures the sharpness and the eyes of each photo, then suggests the ones to set aside. You decide.

Synchronize the settings

The settings of the framed photo are copied to all the other chosen photos, in one go.

Synchronize partly

Like “Synchronize”, but you choose what is copied.

Export

Saves the chosen photos with a preset (web, social networks, print) and the watermark if you want it.

Slideshow

The chosen photos, or all those displayed, in full screen.

Remove from the photo library

Removes the chosen photos from the photo library, after confirmation. Your original files are never deleted.

Quick sort

Tap the stars, the flags or a color; the next photo comes by itself if the box is checked. Swipe to go forward or back.

Photo full size

Swipe left for the next photo, right for the previous one.

Previous photo

Goes back to the previous photo (left arrow).

Next photo

Goes to the next photo (right arrow).

Next photo automatically

After a rating or a flag, the next photo appears right away.

Side by side

Shows the photo and the next one side by side, to keep the better of two nearly identical shots (Space key).

Measuring the photos

The sharpness of each photo is compared with that of the other photos in the series; faces are found and their eyes checked.

Eyes closed

Finding faces takes longer; uncheck to measure sharpness only. Faces seen from the front are found best.

What is suggested

The photos judged blurred and those where someone has closed eyes. Uncheck the ones you want to keep, then choose what is done with the others.

Sharpness requirement

Higher up, more photos are judged blurred. Sharpness is compared with the average of the series: a series shot in dim light is not judged blurred as a whole.

Export the photos

The preset decides the format, the size and the sharpening; everything can be changed here before starting.

Preset

The Pulsio Lab presets (web, social networks, print, archive) and your own.

Save as preset

Keeps the current settings (and the watermark choice) under a name.

Delete this preset

Removes one of your presets; those of Pulsio Lab stay.

Format

JPEG for sharing, lossless PNG, very light WebP for the web, TIFF for printing.

Quality

From 10 to 100: higher is finer but heavier. 85 to 90 is almost always right.

Size

The longest side given, an exact size (for social networks), or the actual size of the photo.

Longest side

The photo is reduced so that its longest side has this number of pixels. It is never enlarged.

Width

The exact width of the image produced, in points.

Height

The exact height of the image produced, in points.

Fit

Fill the format: the photo is cropped to the center. Whole photo: it is reduced to fit the format, with no cropping.

Rotate the format

A portrait photo gets the portrait format, a landscape photo the landscape format.

Sharpening for screen

A reduced photo looks a little soft: slight sharpening restores its crispness. 0 for printing.

Points per inch

Written in the file for the printer: 300 for a photo print. It does not change the number of pixels in the image.

Add the watermark

Each exported photo receives the watermark as set.

Set up the watermark

The text, logo, position, size and opacity of the watermark, with a preview.

File names

The naming pattern of each file produced.

Preview

The first photo as it will be exported, with the before / after slider. “Redo the preview” recalculates it after a change.

Report

How many photos were exported, and why some were left aside.

Watermark

All the watermark settings, with a preview on one of your photos.

Choose the logo

An image of your logo; a PNG with a transparent background gives the best result.

Reuse the last logo

The last logo chosen, remembered by the program.

Automatic watermark

Check so that every image saved receives the watermark. A message reminds you each time.

Scan films and photos

Choose how to scan, adjust (or let the guided choice suggest), preview, then scan all the frames in one go.

Way of scanning

A film scanner, a flatbed scanner with a film holder (film adapter), or a camera on a copy stand.

Guided choice

Three questions (film type, format, intended use) and the settings are suggested: resolution, depth, passes, double exposure, infrared.

Kind of film

Color negative, black and white negative, slide or print on paper.

Format

The size of a frame: it determines the useful resolution.

Intended use

A screen needs fewer pixels than a print; an archive keeps everything the film contains.

Suggested settings

What the guided choice suggests, and why.

Scanner

The scanners recognized by Windows.

Source

The flatbed, the film adapter or the feeder of the scanner, depending on what it offers.

Resolution

The number of dots per inch. For a 24 × 36, 3600 gives about 5100 pixels on the long side.

Bit depth

16 bits per channel keep all the nuances of the film: colors can then be adjusted without banding. 8 bits are enough for the screen.

Multi-sampling

Each frame is scanned several times and the passes are averaged: scanner noise drops in the shadows. It takes that much longer.

Double exposure

A second, lighter pass that takes over in the very dense areas: detail returns in the shadows of slides.

Gap of the light pass

How much lighter the second pass is than the first.

Infrared channel

If the scanner provides an infrared channel, it is used for dust cleaning. It does not work with classic black and white (silver grain).

Focus

The sharpness of the first frame is measured; if it is low, the software says so, so that you can check the film and the scanner's focus.

Preview

The whole film holder, with the frames found one by one. Tap a frame to remove it or put it back; draw a box to add one.

Preview

A quick scan of the whole flatbed, to find the frames.

Scan the frames

Scans each frame kept, at the chosen resolution, and files it in the photo library right away. An interruption erases nothing: the scan resumes where it stopped.

Turn into a positive

Each frame is converted to positive, with the same colors for the whole roll.

Clean the dust

Each frame gets the film cleaning (with the infrared channel if there is one).

Scan with the camera

Opens the capture with the live image, the frame grid and the frame number that advances by itself.

Import scans already made

Images already scanned follow the same chain: a strip is cut into frames, a TIFF with an infrared channel keeps that channel for cleaning.

Scan interrupted

A scan did not finish. The frames done are in the photo library.

Resume

Scans the remaining frames, with the same settings.

Discard

Forgets this scan. The frames already done stay in the photo library.

Tethered shooting

The connected camera, the live image, and each photo arriving in the photo library.

Scan with the camera

Place the frame under the camera, focus with the assist, release the shutter; the frame number advances by itself.

Live image

What the camera sees, with the grid, the layout overlay and the focus assist.

Device

The connected camera that provides the live image (seen by the computer as a webcam), or a camera that Windows can trigger.

Camera folder

The folder where the camera, or its transfer software, puts each photo: it arrives in the photo library right away, at full resolution.

Session name

The beginning of each photo's name: “Session - 001”.

Next number

The number of the next photo; it advances by itself.

Preset on arrival

Applied automatically to each photo that arrives: a development preset, or the settings of the last photo opened.

Framing grid

Thirds, grid, diagonals, cross, or the frame of a film exposure.

Layout layer

Overlays a magazine cover, a square product sheet, the current document or an image, to frame with the page in mind.

Opacity

More or less visible.

Focus aid

Sharp outlines are colored red; the bar tells whether the current sharpness is close to the best seen.

Sharpness

The sharpness measured now and the best since the start: turn the ring until the bar is green.

Compare

The last shot and the previous one, side by side or with the before / after slider.

Automatic shutter release

When the next frame has been advanced and has not moved for a second, the photo is taken automatically.

Open each photo

Each photo that arrives opens in the document so you can retouch it right away.

Release shutter

Takes the photo (also: Space or Enter).

Latest shots

Tap a thumbnail to find it in the photo library.

Slideshow

Tap on the right for the next photo, on the left for the previous one, in the middle to pause. Esc or ✕ to exit.

Slideshow settings

The duration, the transition from one photo to the next, the order, the loop and the caption.

Duration

How long each photo stays on screen.

Transition

Cross-fade, slide, or straight cut.

Order

In the order of the grid, or at random.

Loop

Starts again at the beginning after the last photo.

Caption

The name, the stars and the film roll sheet at the bottom of the screen.

Automatic recognition

The list of models supplied with the software: what each one is for, its license, its size, whether it is present on this computer and how long it takes. None goes on the Internet.

Measure the time

Runs each model once on a small image and shows the time taken on this computer.

Computing on this computer

The software uses several processor cores at once and, when the computer has a real graphics card, uses it for the large models. The card is only used after a check done once: same result as the processor, and faster. Otherwise, everything stays on the processor.

Check again

Useful after changing the graphics card or updating its driver: the check is done again at the next cut-out.

Install a module

Opens the dialog for choosing the “Automatic recognition, large models” module (.grafusio-module file taken from ffsmc.fr). It adds the reconstruction of erased areas and the precise outline.

Colorize workshop

Each area gets a color; the brightness of the photo never changes. Everything is kept in the “Colorization” action of the tree: reopen it, adjust it or remove it whenever you like.

Touch an object

Touch part of the photo: the object is recognized and outlined by itself (person, car, animal…). If it cannot be recognized, the area of the same brightness is taken.

Outline by hand

Click around what you want to color, point after point: the points are joined by straight lines. Touch the first point, or “Close the outline”, to finish.

Color brush

Place touches of color with the brush: they spread up to the outlines of the photo.

Suggest colors

The sky and the faces found get a starting color. Change it by touching another swatch.

Period of the photo

The colors suggested for cars and motorbikes follow the fashions of the chosen period.

Keep the colors

For a photo already in color: only the chosen areas change color, the rest of the photo keeps its own.

Other color

Choose any color for this area.

What the program found

The photo is examined automatically when the window opens. The line says what was found. If the photo has changed in the meantime, tap “Look at the photo again”.

Look at the photo again

Runs the search again on the photo as it is now. Elements added by hand are kept.

List of items

Each element found or added, with the model's confidence. Check or uncheck; the cross removes the element from the list.

Small photo

The elements found or added, outlined on the small photo: green, they are taken; gray and dotted, they are left. Tap a frame to switch from one to the other. Tap the photo elsewhere, on a missed element: its outline is found automatically and it is added to the list.

Remove from the list

Removes this element from the list. It is no longer taken or suggested.

Tick all

Takes all the items in the list.

Untick all

Leaves all the elements in the list. You can then check only the ones that interest you.

Rebuild with the large model

Tap the button: the large model works for a few dozen seconds, the window stays free. If you then change the chosen elements, tap it again.

Mandatory notice

A retouched property photo must say so to whoever looks at it. The notice is written on the photo; to remove it, you are asked to confirm.

What the photo shows

What the software thinks it sees, with a confidence percentage, then suitable scripts as thumbnails made from your photo. Your own scripts are offered after them.

Thumbnail of a script

The script's effect on your photo, in miniature. Tap it: the script is placed in the parametric tree, and each step remains adjustable.

Look for this face

The faces in all the photos of the photo library are examined a first time (this can take a while on a large collection; the Interrupt button stops it), then the search is immediate.

Which face to look for

The photo contains several faces: tap that of the person to look for.

Look for this face

Takes a face from the framed photo and shows only the photos in which the same person appears, from the most alike to the least alike.

Likeness

Higher: only photos with a strong resemblance remain (fewer mistakes, but profile shots may be missing). Lower: more photos, with a few people who look alike.

End of the face search

All the photos come back into the grid.

Forget the faces

Erases the face signatures kept on this computer. They will be recalculated at the next search.

Background relief

Shows whether the relief of the background photo has been measured. Without it, the shadow is laid as if on flat ground.

Measure the background relief

The depth model looks at the background photo (a few seconds); the shadow then follows its dips and bumps.

Shape from relief

What the depth model measured under the object tapped, and the shape deduced from it.

Recognize the shape from the relief

Measures the relief under the object tapped (a few seconds) and checks the most accurate shape in the list.

Foreground objects

What was found in front of the surface, as a percentage of the surface.

Suggest the translucent parts

Looks in the middle of the subject for what lets the background show through (window, glass, veil, smoke) and paints it into “Translucent parts”, where you can correct it.

Look for the foreground objects

Measures the relief of the photo and finds what is closer than the surface the drawing is wrapped onto.

Color depth

The number of shades per color of the new document: 8 bits (256), 16 bits (65,536) or 32-bit floating point (no limit). Can be changed at any time with Image › Mode and colors.

Color mode

RGB for the screen and photography, CMYK for preparing a file for the printer, Lab for fine corrections.

Bit depth

Choose the depth: the whole document is recalculated, nothing is lost.

Mode

RGB, CMYK or Lab. The conversion goes through the color profiles, layer by layer.

CMYK profile

The profile of the printer or the press. Ask your printer for it (an .icc file) and load it here: the ink separation will then be theirs.

Rendering intent

What the software does with the colors the printer cannot reproduce. Relative colorimetric: the others stay exact. Perceptual: everything tightens a little to keep the harmony.

Black point compensation

Brings the black of the image onto the deepest black of the printer: details in the shadows stay visible.

Load a profile

Choose an .icc or .icm file on your computer. The profile remains available afterwards.

Working space

sRGB suits screens and the Internet. opRGB and Display P3 keep more vivid greens and cyans; ProPhoto keeps almost all visible colors (to be used in 16 bits).

Convert or assign

Convert: the image keeps its look, its values change. Assign: the values stay, the look changes (useful when a file was saved without its profile).

Simulate

The printer, press or screen whose rendering you want to see.

Paper white

Also shows the tint of the paper and the real density of the black. The image looks duller: that is what the print will give.

Gamut warning

The pixels the printer cannot reproduce take the warning color.

Warning color

The color that marks the out-of-gamut pixels. Pick a color that is absent from your image.

View a channel

Shows this channel alone, in gray. For a CMYK image, the ink appears dark on a white background, as on the printer's film.

Channels modified

The next actions (brush, adjustments, filters) will change only the checked channels. Each action keeps this choice: you find it again in the tree.

Display exposure

Lightens (to the right) or darkens (to the left) the display, in steps of one stop. The document does not change.

Softened highlights

Lights brighter than the white of the screen are gently brought in instead of being clipped sharply.

Find a function

Type part of a function's name to find it in the list.

Reserved memory

The space the images may take in memory. Beyond that, the parts not in use go to disk. 0 = automatic setting.

Scratch disk

The most space the software may take on disk to store the parts of images not in use. The file is emptied on closing.

Heavy computations

Automatic: the software measures the graphics card and the processor, and takes the faster one. You can force either.

Invisible dithering

A very slight, invisible grain that removes banding in gradients on screen. The document is not changed.

Measure

Runs the speed measurement of the graphics card and the processor again on this computer.

Mode and bit depth

The current mode, depth and display. Tap to open the mode and color commands.

Information

The software tells you what has just happened and lets you choose.

Ink name

The exact name of the ink, as the printer writes it in their swatch book. This is the name that goes into the file.

Color on screen

The color that stands for the ink on screen and in the proof. It is not printed as such: the printer uses their own ink.

Solidity

At 100% the ink covers everything beneath it (a silver, an opaque white). Lower down, you see through it (a transparent ink, a varnish).

Adjust

Opens the name, color and solidity of this spot color.

Choose this layer

Makes this spot color the active layer: your brushes and adjustments will go onto it.

Ordinary layer

This layer is no longer a separate ink. Its pixels remain.

New spot color

Adds an empty layer that will be a separate ink. Paint on it in black where the ink should go.

Make the active layer a spot color

The active layer becomes a separate ink: what is black on it means 100% ink.

Document bit depth

The file contains more than 256 shades per color: keep its depth to lose nothing, or switch to 8 bits for a lighter document.

The software is stopped

The free trial is over, the Studio license has reached its end date, or the license could not be checked again for 60 days. A valid license restarts the software at once, with your documents.

Activate the license key

Paste the key received by email after your purchase on ffsmc.fr (FFSMC-XXXX-XXXX-XXXX-XXXX), then “Turn on”. The computer must be connected to the Internet during activation.

Check now

Asks the ffsmc.fr shop for the status of your license right away: a paid renewal is taken at once. The computer must be connected to the Internet.

Compare the editions

Shows, family by family, what each edition contains: Essential, Complete, Studio.

Quit

Closes the software. Nothing is lost.

License to renew

The end date of your Studio license is getting close. This window opens only once at each step: thirty days before, seven days before and the day before.

Current person

The name of the person working right now. Tap the badge, then another name, to change person: two taps, and the document stays open.

A person on this computer

Tap this name for this person to take control. The check mark shows the current person.

People on this computer

Declare here the people who use the software on this computer. Each action in the document keeps the name of whoever did it.

The declared people

The grayed line is the current person. “Take control” lets another person work; “Remove from the list” takes a name away (their actions keep their name in the documents).

Take control

This person becomes the current person: the actions done afterwards will carry their name and color.

Remove from the list

Takes this name off this computer's list. The documents do not change: the actions already done keep this name.

Name of the person

The name, first name or nickname that will be written on their actions: 40 characters at most.

Color of the person

The color of their badge in the parametric tree and in “Who did what”.

Add this person

Adds the name to the list. The first person added takes control right away.

The people of the document

One line per person who has worked on this document: how many actions they added, changed, and how many are hidden.

The actions

Each action with its author, the layer touched and the date. You can adjust it, hide it or remove it without touching the others: the rest of the image is recalculated.

See only their actions

The list at the bottom then shows only this person's actions. A second tap shows everyone again.

Highlight

Highlights, in the parametric tree, everything this person added or changed. Esc removes the highlight.

Hide their actions

Switches off all of this person's actions at once: the image is recalculated as if they had not been done. Nothing is deleted.

Show their actions again

Switches back on the actions that “Hide their actions” had switched off: the image becomes exactly what it was.

Adjust this action

Opens the settings of this action, with the preview and the before / after slider.

Hide or show this action

Switches this single action off or back on. The rest of the image is recalculated.

Remove this action

Takes this action out of the document, after confirmation. It goes to the document's trash: you can put it back.

Work remotely

The state of the link, the people of the project, the invitations. As long as no link is open, the software connects nowhere.

Studio Edition

Remote work is part of the Studio Edition. In the other editions, this window explains it and nothing is opened.

State of the link

Green: the link is open. Orange: waiting or cut. Gray: nothing is open.

Remote work indicator

Displayed as long as a remote link is open; it says with whom. A tap opens the “Work remotely” window.

Cut

Closes the link right away: nothing comes in or goes out any more. The displayed document stays in the window. To resume, go back through “Work remotely...”.

Link cut

The link with the project's computer is interrupted. You can carry on: the software reconnects by itself, to that computer only, and nothing you have done is lost.

Open this project to remote people

This computer hosts the project and accepts the people you invite. A window first explains what is going to happen; nothing is opened before you agree.

Join with an invitation

Paste the invitation you received or open its file. The software shows which address it will connect to and the project's fingerprint, then waits for you to press “Connect me to this project”.

My remote projects

The projects this computer hosts or has joined. “Connect me” reopens the link; “Forget” erases the keys of this project on this computer.

Connect me

Reopens the link to the project's computer, and to it alone. A confirmation is asked for.

Forget

Erases from this computer the keys of this remote project. The documents are not touched. To come back into the project, a new invitation will be needed.

Address

The address at which the others reach this computer: its address on the company's private network, or the public address (or name) of your router. It is written in the invitations; several addresses are possible, separated by a comma.

Port

A number between 1024 and 65535, of your choice (47800 proposed). The guests arrive through it. The software never sets up the router itself: the person who looks after the network directs this port to this computer.

What to ask for the network?

The two or three sentences to say to the person who looks after your network, depending on whether or not the company has a private network between its sites.

Fingerprint

Twenty-four digits that identify this project (or this person) with no possible mistake. You compare it aloud: same digits on both sides means it is the right project and the right person.

The people of the project

Who is part of the project, who is connected right now, what each one can do. “Remove” takes a person out right away.

What the person can do

“Can edit”: open, change, save. “Can only review”: open read-only and comment. The change applies right away. To give the right to edit, the software asks you again in a small separate window.

Remove a person

Their link is cut at once, their keys are worth nothing any more and the project's keys are renewed for the others. What they did stays in the project. What they have already opened on their own computer, they keep: removal deletes nothing on their computer.

Invitations waiting

The invitations created and not yet used. “Cancel” makes one unusable.

Cancel the invitation

The invitation can no longer be used, even if someone has already received it.

Invite a person

Creates an invitation for one particular person: it can be used only once and is valid only for a time. You pass it on yourself.

For whom?

The name of the person in the project. It will appear on their actions, comments and locks, and they cannot take another one.

What they will be able to do

Edit the documents, or only review and comment on them. You can change this later.

Duration of the invitation

After this time, the invitation is worth nothing. The shorter the better: one hour is enough if the person is ready.

Ask me before letting them in

Checked: when the person turns up, you see their fingerprint and you accept or refuse. Unchecked: whoever has the invitation comes in directly, even if it is not the right person; the software asks you again in a small separate window.

The text of the invitation

This long text IS the invitation. Send it in full to the person, and to them alone.

Copy the text

Puts the invitation on the clipboard so you can paste it into a message.

Save to a file

Saves the invitation in a small file to attach to a message or to put on a USB stick.

Request to come in

A person turns up with an invitation. Compare their fingerprint aloud before accepting; if in doubt, refuse.

Paste the invitation

Paste here the text you received, in full. The software reads it on the spot, without sending anything, and shows you what it contains.

Open an invitation file

If the invitation reached you in a file, choose it here.

You in this project

Your name and what you can do in this project, decided by the person hosting it.

Connection log

Who connected and when, who was refused and why, which addresses were blocked, which files were deleted. It stays on this computer, 90 days at most.

Only the refusals

Shows only the refused attempts and the blocked addresses.

Unverified author

In a remote project, the name written on an action is trusted only if the person themselves confirmed it to the project's computer. Otherwise the action is marked “Unverified author”: it

may come from any member who can edit.

Gradient swatches

Ready-made gradients, sorted by family: metals, skies, nature, colors, transparencies, shapes and effects.

Gradient family

Choose the family to show: metals (gold, silver, chrome, copper…), skies, nature, colors, transparencies, shapes and effects.

Gradients

One click: the gradient fills the selected vector objects; with no object selected, it becomes the current gradient (Gradient tool, Layer › Fill with a gradient…). Right-click: fill the pixel layer.

A gradient

One click to use it, right-click to fill the pixel layer.

Transform

Position, size and rotation of the selected objects, precisely, in the ruler unit. The flips turn the objects over in place.

X position

Distance from the left edge of the selected objects to the ruler origin.

Y position

Distance from the top of the selected objects to the ruler origin.

Width

Width of all the selected objects together.

Height

Height of all the selected objects together.

Keep proportions

Ticked: changing the width also changes the height, without distorting.

Rotation

Type the angle, then rotate to the left or to the right.

Rotate left

Rotates by the typed angle, counterclockwise.

Rotate right

Rotates by the typed angle, clockwise.

Flip horizontal

Flips the selected objects left to right.

Flip vertical

Flips the selected objects top to bottom.

Position, size, rotation

The full window: reference point, skew, transform each object, copy while transforming.

Free transform

Enlarge, rotate or distort the layer with the mouse.

Alignment

Aligns the selected objects with each other (at least two), spaces them evenly (at least three) or centers them on the image.

Align left

Left edges line up with the leftmost one.

Center horizontally

Centers line up on the same vertical.

Align right

Right edges line up with the rightmost one.

Align top

Tops line up with the highest one.

Center vertically

Centers line up on the same horizontal.

Align bottom

Bottoms line up with the lowest one.

Distribute left to right

The same gap between the objects, from left to right.

Distribute top to bottom

The same gap between the objects, from top to bottom.

Center on the image

The selected objects go to the middle of the image.

Pathfinder

Combine shapes: unite, subtract, keep the intersection, exclude, divide: the operations between shapes, in one click.

Unite shapes

The selected shapes become one.

Subtract the top shape

The top shape cuts into the one below.

Intersect

Keeps only the shared part.

Exclude

Removes the shared part.

Divide into areas

Cuts the shapes into pieces at every crossing.

Cut out

Each shape loses the parts hidden by those above.

Merge

Like Trim, then unites the areas of the same color.

Crop to the top shape

Keeps only what lies under the top shape.

Outlines of the areas

Keeps only the outlines of the areas.

Subtract from behind

The bottom shape cuts into the one above.

Editable compound shape

Unites the shapes while keeping each one editable.

Expand

Freezes the compound shape into a single path.

Gradients

Ready-made gradients, grouped by family, and the gradient settings of the selected object.

Edit gradient

Opens the gradient settings of the selected object: colors, positions, direction, shape.

Gradient tool

Drag across an object to place the gradient by hand.

Transparency

Opacity and blend mode of the selected object (otherwise of the active layer), and opacity masks.

Blend mode

How the object blends with what is underneath.

Opacity

100%: the object covers; less: you see through it.

Layer opacity

Transparency of the whole layer.

Opacity mask

The top object, in gray or as a gradient, sets the transparency of the other selected objects.

Remove the opacity mask

The objects become fully visible again.

Invert the mask

What was hidden becomes visible, and vice versa.

Stroke

Color, weight, position, corners, caps, dashes and arrowheads of the stroke of the selected objects.

Stroke color

The color of the line around the selected objects.

No stroke

Removes the line.

Outline thickness

Line weight, in points.

Stroke position

The line centered on the path, inside or outside.

Stroke corners

Rounded, pointed or bevelled.

Caps

The shape of the ends of an open line.

Dotted

Solid line, dashes, dots or dash-dot.

Start of the stroke

An arrowhead or a shape at the start of the line.

End of the stroke

An arrowhead or a shape at the end of the line.

All settings

The full fill and stroke window.

Vectorization

All the ways to turn an image into paths, in one click.

Vectorize the image

The layer's image becomes colored paths.

Vectorize precisely

More settings, for demanding drawings.

Vectorize the selection

Only the selected part.

Vectorize a painted area

Only the area you paint.

Vectorize on the centerline

Strokes become single lines, for engraving or the plotter.

Vectorize a badge

Circles, shields, simple shapes redrawn cleanly.

Paragraph

Alignment, indents, space between paragraphs and hyphenation of the selected text.

Alignment

Left, centered, right or justified.

Left indent

Shifts the whole paragraph to the right.

Right indent

Shortens the lines on the right side.

First line indent

Shifts only the first line of each paragraph.

Space before

Space above each paragraph.

Space after

Space below each paragraph.

Hyphenation

Breaks long words at the end of a line, following the rules of the language.

Text styles

Your character and paragraph styles.

Send to Cut Lab

Send the drawing to Cut Lab (and to the other FFSMC programs), place the registration marks.

Send to Cut Lab

Cut Lab opens with the drawing and its layers.

Cut Lab marks

Places the registration marks for a sheet that is printed and then cut.

Send to Crea Pol Lab

Sends the selected text or drawing to Crea Pol Lab.

Paste the Crea Pol Lab result

Places in the document what Crea Pol Lab has just prepared.

FFSMC Suite

The other FFSMC programs installed on the computer.

Opacity

Transparency of the selected objects: 100% covers, less lets you see through.

Blend mode

How the selected objects blend with what is underneath.

Rounded corners

The corner radius of the selected rectangles; for another shape, the “Rounded corners” live effect.

Dotted

Solid, dashed, dotted or dash-dot stroke.

Align

Aligns the selected objects with each other: left, center, right, top, middle, bottom.

Combine shapes

Unite, subtract, keep the intersection, exclude.

Flip

Flips the selected objects left to right or top to bottom.

Send to Cut Lab

Cut Lab opens with the drawing and its layers.

Control bar

A quick action on the selected objects.

Choose what the bar shows

Tick the items useful for your work. The choice is kept for each workspace.

Photo map

Drag to move around, use the wheel to zoom. A blue circle marks a place; the number tells how many photos were taken there. A click shows their thumbnails.

Map

Opens the map of the photos that carry a GPS position.

Look for positions

Reads once the GPS position of photos stored before this version.

Zoom

Brings the map closer or further away.

Show all photos

Reframes the map on all the located photos.

My template

Tap the preview to create a new document from this template. The document is a copy: save it under a new name.

More choices

Rename, replace with the open document, move to a folder or delete this template.

More choices

Rename or delete this folder. Deleting a folder deletes no template: they move up one level.

Template folder

Tap to see the templates kept in this folder.

Folder path

Tap a name to go back up to that folder.

New folder

Creates a folder for your templates, where you are now.

Add a file as a template

Choose a Pulsio Lab document, or any file the program can open: it becomes a template.

Save the open document as a template

The open document is kept as it is as a template, in the folder you are in.

Template name

The name shown under the preview. It is also the name of documents created from the template.

Folder

The folder where the template is kept. “New folder...” creates one inside the chosen folder.

All templates

Opens the templates window: yours, in folders, and those supplied with the program.

New vector drawing

A page with a vector layer; the program switches to the Vector workspace.

Common background

A layer placed under each frame: a fixed backdrop behind what moves.

Duration of each frame

In milliseconds: 100 = ten frames per second. A layer whose name ends with “(120 ms)” keeps its own duration.

Loop forever

Ticked: the animation always starts again. Unticked: it plays once and stops on the last frame.

White background

Ticked: empty areas become white. Unticked: they stay transparent.

Size

A smaller size gives a lighter file, quicker to send.

No document open

Nothing has been created or opened yet: the commands that act on a document are waiting. Create a document or open a file.

New document

Opens the new document window: size, resolution, background, ready-made templates.

Open

Opens a photo, an image, a PDF, a drawing or a Pulsio Lab document.

Home page

Recent documents, templates and lessons.

Colorize a photo

Opens the Colorize workshop: it tells you what to do, step by step, from your photo.

Create a logo

The logo assistant: start from scratch, or from a photo whose subject you outline.

Scan a paper

Scans a photo or a document placed on your scanner.

Toolbar

Drag this handle to put the bar at the top or bottom of the image (horizontal), on the left, on the right, free in the window or in a separate window. Tap it to group the tools by category, in one or several panels, or to bring back put-away tools.

Tool category

The tools of one family. In “one panel per category”, drag its handle to place it wherever you want, like the whole bar; tap it for its choices.

Bring back tools

This workspace puts away the tools it does not need (for example pixel tools for vector drawing). Bring back a single one, a category or all of them: they stay in the bar for this workspace. A put-away tool's keyboard shortcut also brings it back.

Put away again

The brought-back tools leave again: the toolbar becomes that of the workspace again.

A single panel

All the tool categories in the same bar, one below the other, or side by side when the bar is at the top or bottom.

One panel per category

Each tool category has its own handle: put selection at the top, painting on the left, retouching in a free panel... The place of each one is kept in the workspace.

By category

Checked: the tools are grouped by family, with their title. Unchecked: all the tools in a row, as before.

Tools shown

What this workspace shows: all the tools, vector only, or pixels only. Put-away tools can be brought back at any time with the “+” button.

Place the bar

Where to put the toolbar: at the top or bottom of the image (horizontal), on the left, on the right, free in the window, or in a separate window.

Grouped tools

Tools of the same family are kept behind a single button, marked with a small triangle. Right-click, long press, click on the triangle, or simply rest the mouse on it for a moment: the others appear. This choice shows all the tools side by side, or groups them again.

Midnight blue theme

Deep midnight blue with a turquoise accent. Elegant and restful for working late.

Slate theme

Slightly bluish slate grey with a violet accent. Sober, modern, very readable.

Linen theme

Light and warm, linen tones with a terracotta accent. Gentle on the eyes in daylight.

Frost theme

Crisp bluish white with a bright blue accent. Fresh and bright.

Light theme

Light background and soft tones. It is the most legible when the room is well lit.

Anthracite theme

Neutral very dark gray, never black, like a photo studio. Rests the eyes in the evening and does not tint your image.

Medium theme

Neutral medium gray, neither light nor dark, soft shapes. Restful for the eyes, it helps you judge a photo's colors.

Lines and lettering

Thin and light: icons with fine lines and less bold lettering. Thicker: for reading from a distance or on a blurry screen.

Menu text size

The size of the words in the menu bar and in the menus that open, separately from the rest of the program.

Menu text weight

Thin, more elegant lettering, or slightly thicker, easier to read from a distance.

Text size

Enlarges the text of menus, panels and windows. Choose “Large” or “Very large” if you read from afar or on a large screen.

Language…

Chooses the language of the menus, buttons, messages and help texts. The change is immediate.

Language

Click a language, then OK. Your documents are not affected.

Radial menu

A command, a recent color or a favorite brush. Tap to choose: the menu closes, except for the size.

Key bar

Useful keys when there is no keyboard: Ctrl, Shift and Alt stay pressed for the next action; holding Space lets you move the view; Delete, Esc, Undo, Redo and Save.

Key

Tap to type in the active text field. With no active field, the key is sent to the software as a shortcut. Long press on a letter: its accents.

Layout

Changes the keyboard layout: AZERTY, QWERTY, QWERTZ, numeric keypad only, shortcut keys.

Symbols

Shows the rare signs: @ # € [ ] { } | and others.

Keyboard position

Anchors the keyboard at the bottom, top, left or right, or leaves it floating so you can move it by its top bar.

Brush stroke size

Enlarges or shrinks the keyboard keys.

Transparency

Makes the keyboard more transparent so you can see the drawing behind it.

Collapse

Reduces the keyboard to a small round bubble; touch it to reopen.

Close the keyboard

Closes the on-screen keyboard. It reopens from the key bar or the View menu.

Reopen the keyboard

Reopens the on-screen keyboard.

Show

Shows the item right away so you can try it.

Original values

Puts all the stylus, gesture and on-screen keyboard settings back to their original value.

Side button

What the stylus side button does for all the tools that have no setting of their own. “As in the window” keeps the general “Stylus button” setting.

Side button of a tool

Choose a tool, then what its two buttons do: right-click menu, eyedropper, hand, undo, redo, radial menu, eraser or nothing.

Vector tools

Thickness of the vector pencil and brush according to pressure, tremor-free pen.

Other brush tools

What pressure sets in retouching, quick selection and liquify.

Stylus buttons

One setting per tool for the two side buttons.

Finger and view

The finger, two- and three-finger gestures, view rotation, tip preview.

Tablet

Tablet mode (large targets) and on-screen key bar.

On-screen keyboard

Layout, position, size, transparency and automatic opening.

Vector pencil: pressure sets the stroke thickness

Vector pencil: pressure sets the stroke thickness.

Pencil: thickness at zero pressure

Thickness of the stroke when the stylus barely touches the surface, as a percentage of the chosen thickness.

Vector brush: thickness at zero pressure

Thickness of the stroke when the stylus barely touches the surface, as a percentage of the chosen thickness.

Blob brush: pressure sets the size

Blob brush: pressure sets the size.

Vector eraser: pressure sets the size

Vector eraser: pressure sets the size.

Stylus tilt: widens the stroke

The more the stylus is tilted, the wider the stroke gets, like a pencil held flat. 0: the tilt changes nothing.

Pen: smoothing of the handles pulled with the stylus

Pen: smoothing of the handles pulled with the stylus.

Pen: tremor-free zone around the placed point

Pen: tremor-free zone around the placed point.

Retouch (stamp, healing, lighten): pressure sets the size

Retouch (stamp, healing, lighten): pressure sets the size.

Retouch: pressure also sets the opacity

Retouch: pressure also sets the opacity.

Quick selection: pressure sets the brush size

Quick selection: pressure sets the brush size.

Liquify: pressure sets the strength of the distortion

Liquify: pressure sets the strength of the distortion.

What the finger does

Chooses what the finger does on the image: draw, move the view, or nothing. “Stylus only” leaves the finger with no effect for drawing, but two fingers still move the view.

Two fingers move, zoom and rotate the view

Two fingers move, zoom and rotate the view.

Tapping with two fingers undoes, with three fingers redoes

Tapping with two fingers undoes, with three fingers redoes.

R key + drag: rotate the view

R key + drag: rotate the view.

Show the tip at its size when the stylus hovers

Show the tip at its size when the stylus hovers.

Long press = no right click on the image

Long press = no right click on the image.

Tablet mode (larger targets)

Tablet mode (larger targets).

On-screen key bar

On-screen key bar.

Ctrl, Shift, Alt on screen

Ctrl, Shift, Alt on screen.

On-screen keyboard layout

On-screen keyboard layout.

On-screen keyboard position

On-screen keyboard position.

The on-screen keyboard opens when you touch a text field with no keyboard

The on-screen keyboard opens when you touch a text field with no keyboard.

On-screen keyboard key size

On-screen keyboard key size.

On-screen keyboard opacity

On-screen keyboard opacity.

Ask before deleting a vector object

When you delete a shape, a path or a text, a small window asks you to confirm. Uncheck to delete right away: Ctrl+Z or the Undo button always brings the object back.

One thumbnail per layer in the Layers panel

Each layer shows a small image of its content. Uncheck if you prefer a shorter list.

Settings windows: Simple or all settings

In Simple mode, a settings window shows only the main settings; the “All settings” button at the top of the window shows the rest. Each window then remembers your choice.

Explanations in a bubble on hover

When the stylus or the mouse stays on a button for a moment, a bubble explains what it is for, in simple words.

Fade

Doses the effect of the last pixel action: the strength goes from 0 to 100%, with a blend mode with the previous image. The before / after slider on the image shows the result. Confirming keeps this dosage in the action, editable afterwards.

Amount

How visible the effect is: 100% = full effect, 50% = half, 0% = as if the action did not exist.

Blend mode of the amount

How the action's result blends with the image before it: Normal or a mode like Multiply, Screen, Light...

Confirm or cancel

Always-visible buttons to keep or abandon what you are doing: handy with a finger and a stylus, without a keyboard.

Vectorize precisely

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Vectorize the selection

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Vectorize a painted area

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Vectorize an insignia (circles, shields, simple shapes)

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Color plan

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Line plan (0.5 pt and 0.25 pt)

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Architectural plan

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Clear line

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Manga

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Drawing for toddlers

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Comic strip (hard shadows)

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Ink (hatching)

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Pencil

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Realistic

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Concrete blocks

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Concrete blocks, aligned joints

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Rubble stones

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Rubble stones in courses

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Veined white marble

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Black marble

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Green marble

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Pink marble

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Expanded metal

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Flattened expanded metal

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Knit

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Tweed

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Jute cloth

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Corduroy

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Leather

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

Straighten an object photographed at an angle

Who does this work: VectoScan Lab (when it is installed, joined and licensed), or Pulsio Lab with its own engine.

When a sent drawing comes back

A drawing sent to VectoScan Lab, Crea Pol Lab or Cross Stitch Lab, then sent back to Pulsio Lab, can take exactly its place again in your document.

Crea Pol Lab fonts: update the texts when coming back to Pulsio Lab

Checked: a font retouched in Crea Pol Lab is read again when you come back to Pulsio Lab, and all the texts written with it are redrawn.

Share my colors and my language with my other FFSMC programs

Checked: when you change the colors or the language of Pulsio Lab, your other FFSMC programs can offer you the same ones.

Colors and language chosen in another FFSMC program

What Pulsio Lab does when you have changed the colors or the language in another FFSMC program.

Show the home page and the guide at launch

At launch, the home page opens with “What do you want to do?”: the guide's step-by-step tours, and “Pick up where I left off” if you had put one aside. Untick if you'd rather go straight to a blank image. The guide stays in the Help menu.

Guide: make the circle that shows where to tap pulse

During a guide tour, a circle surrounds the place to tap. Untick to keep it still (it stays clearly visible).

Guide progress

The guide forgets the tours done, the lessons seen and the step put aside. Your documents are not touched.

Vector pencil: pressure sets the stroke thickness

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Pencil: thickness at zero pressure

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Vector brush: thickness at zero pressure

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Blob brush: pressure sets the size

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Vector eraser: pressure sets the size

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Stylus tilt: widens the stroke

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Pen: smoothing of the handles pulled with the stylus

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Pen: tremor-free zone around the placed point

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Retouch (stamp, healing, lighten): pressure sets the size

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Retouch: pressure also sets the opacity

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Quick selection: pressure sets the brush size

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Liquify: pressure sets the strength of the distortion

Stylus and tablet settings: the same as in the “Graphics tablet” window.

What the finger does

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Two fingers move, zoom and rotate the view

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Tapping with two fingers undoes, with three fingers redoes

Stylus and tablet settings: the same as in the “Graphics tablet” window.

R key + drag: rotate the view

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Show the tip at its size when the stylus hovers

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Long press = no right click on the image

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Tablet mode (larger targets)

Stylus and tablet settings: the same as in the “Graphics tablet” window.

On-screen key bar

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Ctrl, Shift, Alt on screen

Stylus and tablet settings: the same as in the “Graphics tablet” window.

On-screen keyboard layout

Stylus and tablet settings: the same as in the “Graphics tablet” window.

On-screen keyboard position

Stylus and tablet settings: the same as in the “Graphics tablet” window.

The on-screen keyboard opens when you touch a text field with no keyboard

Stylus and tablet settings: the same as in the “Graphics tablet” window.

On-screen keyboard key size

Stylus and tablet settings: the same as in the “Graphics tablet” window.

On-screen keyboard opacity

Stylus and tablet settings: the same as in the “Graphics tablet” window.

Connect Pulsio Lab to my other FFSMC programs

The functions of your other FFSMC programs (licensed on this computer) appear in the Pulsio Lab menus, and their results arrive in your document.

See my FFSMC programs

Opens the FFSMC Suite window: the programs found, their status, and a checkbox for each.

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