

KAI's PHOTO
SOAPTM

Explorer Guide
Version 1.0

MetaTools
The Visual Computing Software Company



GETTING STARTED

Before you install this software on your computer, you should read at least this page. We hope that you will find much useful information in this book, and that you will quickly become proficient with Soap. But to get the best out of Soap, you should follow these instructions.

Because of the highly sophisticated nature of Kai's Photo Soap, you will need a Pentium or a Power PC, at least 12 megabytes of RAM and at least 20 megabytes of free space on your hard drive. If you have a large monitor, work at a high resolution and with large files (more than 5 megabytes), these requirements will increase.

The larger your collection of thumbnails in your In Room, the more space Kai's Photo Soap will require.

To print from the Finish Room, you will need to have the Soap CD in the computer, as the backgrounds and objects will swap with high resolution images that reside on your CD. There is no need to have the CD in the drive for any other function.

Installation

Once the CD is in the drive, launch the installer and follow the on screen instructions to install the software on your hard drive. The first time you run the application, make sure the CD remains in the drive.

Technical support

Registered users are entitled to the technical support options below. Registered Soap users have three convenient technical support options for questions pertaining to installation, configuration or functionality. These options include Web, e-mail and phone support.

Web support

Please visit our Web site 24 hours a day at www.metatools.com

E-mail support

Please contact MetaTools at support@metatools.com. Please specify which platform you are using.

Phone Support

The phone support hours are Monday–Friday, 8:00 am–5:00 pm PST, excluding holidays.

Warranty support

A registered user is entitled to one installation or configuration call. Phone (805) 566 6200.

Examples of installation and configuration incidents are:

- 1) Inability to recognize the Soap CD-ROM
- 2) Inability to successfully launch the application upon installation
- 3) Inability of the program to locate program libraries on the CD-ROM

Fee for service:

Phone (888) 456 - META (6382)

\$1.45 per minute charges apply, with a maximum of \$25.00 per call.

Minute charges are subject to change without prior notice.

Price will be stated at the beginning of each call.

Fee for service (outside the U.S.A.): Phone (805) 566 0052

Creative Support

If you have any questions regarding technique or specific creative applications, please subscribe to the MetaTools mailing list via our Web site at:

<http://www.metatools.com/maillinglists.html>

Check the CD for a file called Soap Additions for late-breaking changes and additions.



MetaTools, Inc.
6303 Carpinteria Avenue
Carpinteria, Santa Barbara County, CA 93013
Phone (805) 566-6200 · Fax (805) 566 6385

Internet
support@metatools.com
website: <http://www.metatools.com>

America Online
e-mail: KPT Support
forum: Keyword: MetaTools

©1997 MetaTools, Inc. All rights reserved. Kai's Photo Soap, MetaWorld, Kai's Power 600, Kai's Power Tools, Bryce and Convolver are trademarks or registered trademarks of MetaTools, Inc.

The Kai's Photo Soap software described in this manual is furnished under a license agreement. The software may be used or backed up only in accordance with the terms of the agreement. Information in this document is subject to change without notice and does not represent product specification or commitment on the part of MetaTools. No part of this publication may be reproduced, transmitted, transcribed, stored in a retrieval system, or translated into any language in any form without written permission from MetaTools, Inc.

Apple, Macintosh and Power Macintosh are registered trademarks of Apple Computer, Inc., and Windows, Windows NT, and Windows 95 are registered trademarks of Microsoft, Inc. All other product names mentioned in this manual are used for identification purposes only and may be trademarks or registered trademarks of their respective companies. Registered and unregistered trademarks used herein are the exclusive property of their respective owners. MetaTools, Inc. makes no claim to any such marks, nor willingly or knowingly misused or misapplied such marks.

TABLE of CONTENTS

Getting Started	III
Letter from the President	6
Foreward by Kai	7
Introduction by Kai	8
The Rooms	
General Concepts	
The Tools	
The Cursors	
The Brushes	
The Split Screen	
The Views	
In Room	18
Images, Thumbnails and Albums	
Prep Room	20
Cropping and Rotation	
Enhance	
Remote Control	23
Tone Room	24
Brightness and Contrast	
The Tone Equalizer	
Color Room	26
Hue, Saturation and Lightness	
The Color Equalizer	
Detail Room	28
Overview	
The Heal Tool	
Smoothing, Sharpening and Red Eye	
Cloning	
Finish Room	32
Backgrounds, Edges and Objects	
Out Room	34
Saving and Printing	
Glossary	35
Acknowledgements	43

LETTER from the PRESIDENT

To Our New Friends and Current Customers:

With the intent to provide you with an easy to use, yet incredibly powerful product for digital imaging enhancement, MetaTools has once again pushed the limits in desktop visual computing software with Kai's Photo Soap.

We believe Soap is an exciting, "cool" product because it lets you achieve powerful repairs and have fun at the same time. Soap gives you the one-step ability to enhance and mend photographs — from repairing a red eyed relative, friend or acquaintance, to erasing cracks and creases from old pictures, improving the color quality of your favorite memories to correcting for over- or under-exposure. Whether you are just beginning or an imaging professional, you will find the comprehensive tools included in Kai's Photo Soap very easy to use.

You should also enjoy the vast array of artistic accessories such as borders, backgrounds, objects and text (even calendar overlays) to add to your images, thereby creating an unlimited virtual "playing" field on which to explore your inherent creativity in ways you may never have thought possible. Make greeting cards, photo calendars or simply fix your pictures.

Soap also is our first product incorporating our vision of MetaWorld, an environment of affordable, independent imaging applications that can stand alone but also be used together with our future MetaWorld applications.

We welcome your feedback and encourage you to visit our web site (www.metatools.com). Inside you'll find tremendous resources enabling you to contact us via e-mail, add your name to our mailing lists, review user tips and tricks, see demos of our latest products, view our digital art galleries and more. Visit our exhibits at the many tradeshow in which we participate around the world each year. Check our web site events calendar to find out when and where.

The continued extraordinary growth of both the company and our customer base is gratifying. Our team continues to develop exceptional new products, and we are very excited about the future of our company and the creative community of which we are a part. Thank you for your support and enthusiasm.

Sincerely,

John Wilczak
• Founder and CEO •



FOREWORD by KAI

**This is not your average piece of software.
It is not easy to explain exactly why....**

There are numerous programs you can use to work on images and innumerable ways to do so. Soap is called Soap because the focus for us has simply been: Clean Up Pictures. No more, no less. All the other aspects of imaging—from special effects and compositing, to masking, 4-D time or 3-D effects, layering, to creating things from scratch with paint and vectors and objects—well, we will do all that, but eventually, within a larger system we call MetaWorld.

We have put a lot of thought into the scalable approach from components to systems and, over the next year or so, we will bring out more modules of many types. For those who know us from the plug-ins era, it is important to realize the difference between plug-ins like Kai's Power Tools, Vector Effects and Convolver and these modular stand-alone applications. Using this philosophy, we are able to create true tools and objects, with our own control of memory allocations in ways that we could never do within the confines of the plug-in architecture. We go as close to "the metal" in the system chips as we can.

We are working hard to expand our audience from the professionals and semi-professionals who are already working with images, to a much larger circle of users who may have never even thought of themselves as graphic artists. Anyone from kids to grandparents can get into our software and soon become creative. This is our challenge: software that earns the respect of the serious professional through the use of complex mathematics and innovative solutions, but wrapped in a playful easy interface.

If there is only one small feature in here that makes you smile, be it the Healing Brush, quick control of color, or a Smoothing Tool with edge detection built in that does not dissolve sharp edges, then we will smile with you.

Our modular approach is coming into its own as more and more of the features unfold in the MetaWorld system of connected Lego blocks. We certainly are having a lovely time pushing the envelope a little. We hope you will have fun with this program.



INTRODUCTION

The Rooms

To understand the flow of Soap, it's important for us to explain a few basic concepts.

Let's start with "Rooms."

In most software, all functions and features are available from a variety of menus, dialogs and tool palettes. I've always thought that this is not how the increasing complexity of possible actions should be thrown at the user.

Think of a house: you can go to the kitchen and have a can opener, pots and pans, knives and forks to do "kitchen" work. In the garage you have a hammer, a saw and a screwdriver. In the bathroom, a toothbrush, nail clipper or dental floss. You have logical reasons to be in these rooms, and you are in one at a time without the need to reference all the tools in every room all at once.

There are only so many logical tasks you can focus on simultaneously. Soap provides a simple set of tasks and rooms in which to do them. Within each room, you find an appropriate set of tools. This seems eminently logical to me. I'll go out on a limb and predict that there will be a lot of similar conceptual simplification going on very soon in software development.

A "room" takes over the full screen to set up a dedicated space. You can still switch to the operating system underneath. We go to great lengths to conceal as much of the operating system as we can, hiding all that stuff.

Soap has eight rooms, one of which is the Map Room, which is a general navigation room, giving access to all other rooms.



INTRODUCTION

The MAP Room

The rooms in Soap follow a simple sequence for normal, step-by-step workflow. For best results, beginners or casual users may want to follow the order in the Map Room. As you become more experienced, you will jump to any room with a single mouse click.

As the mouse travels close to the Map button at the top center of the screen, the seven other rooms appear as a layer of buttons. By clicking one of these buttons, you can switch to any room without entering the actual Map Room.

The Map Room leads to every other room in Soap. Click on a room's icon to enter it. Each room has its name in the upper left corner of the screen.

A typical Soap session starts in the **In Room** and finishes in the **Out Room**, where you can save or print. Next door to the **In Room** is the **Prep Room**, used for cropping, rotation and auto enhancement. Just before the **Out Room** is the **Finish Room**, where you can add backgrounds, images, cartoon characters and text. Between these rooms lies the heart of Soap—three dedicated rooms: **Tone**, **Color** and **Detail**.

Tone Room

Here you make global toning balance changes and adjustments. This means overall brightness and contrast, like on a TV. You can use two simple controls for global changes, three adjustment bands for more subtle changes, or for really detailed work (by dedicated “Soaperators,”) a 12-band equalizer.

Color Room

In this room you control global color correction, tinting and saturation. Each has simple sliders to enhance and color correct, and a color equalizer with 12-band, for more complex work.

Detail Room

Here you perform detail touch-ups, such as eliminating spots, removing red eye, smoothing, sharpening and cloning.



GENERAL CONCEPTS

The Slate

This is a window (or “slate”) where you see your image.

It’s quite different from windows in other applications because it has built-in drawers with tools, split screens and views. Due to its size, the slate allows real-time manipulation of images, including zooming, panning, filtering, color correction and painting effects.



A second mode lets you view and work with images in full screen, which displays your picture from edge to edge of the monitor. Just choose instant zoom and pan operations or work in full bleed with the lens showing changes in critical areas.

(To access the full screen mode, select the full screen button in the view option on the remote control, or press the tab key.)

For repeated cloning detail work, full screen is the best. For quick manipulations and overall appearance, the real-time slate is faster.

In each of the three main rooms there are other choices:

- You may either affect the image as a whole or only select portions. For example, set the main slider to “brighter” and the entire picture brightens, even if you’re zoomed way in to just a few pixels. By using a brush or pencil, the effects are confined to only a small area.
- Sliders and buttons glow (or “prelight”) to indicate when your mouse is close to them.
- Click once on the ribbed treads of a drawer to open it. Click on the treads again or on any non-functioning area inside to close it.



THE TOOLS

Overview

All tools and controllers are separate objects. They cast shadows on the background and move in front and behind one another. To customize your workspace, position them wherever you want them. You can set them out where you like to personalize the way you have your workspace organized.

- Click a tool to select it. Your cursor becomes the object.
- Click-dragging moves the tool within your workspace.
- Click anywhere on the background and drag a rectangle diagonally over tools to select and group multiple tools or controllers all at once. All parts now move together in a flocking behavior, constrained only by the edges of your screen. Move individual tools or sets to the corners, in horizontal or vertical rows, in cute smiley curves or wildly piled on top of one another.
- Most tools support pressure sensitive pens and drawing tablets.

As you select a tool, your cursor transforms into a large MetaCursor version of the tool. They're 24-bit color, anti-aliased and smooth edged. Because none of these abilities are inherent in standard systems, we chose to create our own.

- In some rooms there is a green button, on the side of the palette, which applies your changes and allows you to make new ones. All changes made to an image can be erased, or undone, until you click this button, after which the changes are fixed. Before you fix the changes, all sliders are still active, and effects are changeable.
- The red button deletes your changes and resets the tools to their default position, at anytime before the green button is selected.



THE TOOLS

Brushes, Pencils and more...



The tools in Soap are the main way of applying effects to particular parts of an image. There are two large wall brushes, two small art brushes, two erasers, two paint cans, a hand tool, a water drop and an icicle.

Each brush has its own inherent characteristics built into it.

The wall brushes are both fairly soft or fuzzy, one larger than the other.

The art brushes are also both soft but smaller than the wall brushes. The two pencils are the smallest and are of medium softness. Each of these brushes can become erasers by alt/option dragging. The erasers are the same size as the brushes. Each of the brush features can be adjusted with the tool adjustment palette.

Adjustments to the brushes only apply until you change tools. When you reselect a tool, it will have returned to its default size.

The two paint cans are distinguished by the “+” and the “-” signs. The plus can fills the entire screen with an effect, and the minus can removes the effect from anywhere the effect has been applied.

The hand tool smudges the painted area (mask). So if you have painted an area and want it precisely placed, you can nudge the effect in or out. This is very useful for accurate color placement.

The Water Drop softens edges, or makes them fuzzier.

The Icicle makes edges hard.

The soft edges work best on large parts of photographs. The more an image is enlarged, the more detail you may need, and the harder the edge you may desire.

THE TOOLS

more about Brushes

To find out more about brush behavior, go to the Tone Room, move the brightness and contrast buttons to their lowest position and paint a few lines with each brush and pencil. The lines will be solid black. Then try nudging the lines with the hand tool. If you start within the painted area you spread the effect. If you start outside the area, the edge moves inwards. Then try the Water Drop to soften the edges and the Icicle to harden them. Once you are familiar with how each brush behaves, expand the tool settings palette and play with softness, opacity and flow.

Remember that you press alt/option to turn brushes into erasers, or you can use the minus paint can to erase all your lines. Try using the plus paint bucket to fill the entire image with black and erase parts of it.

Once you are familiar with the tools, slide the left most slider on the effects palette. This is an intensity slider. At the lowest position it reduces the effect to nothing, and as it rises the intensity increases. Try brushing Lightness over a face, and then adjusting it for different skin tones.

If you use a soft-edged brush you do not have to be very precise when you paint. Moving this slider can drastically change someone's complexion. It can recover images where your lighting was wrong and someone's face is hidden in shadow.

Click on the left tread of the tools control palette to access the Brushes' Memory dots. Click in an empty well to save your current brush settings. Click on the dark grey dots to recall saved brush settings.



THE CURSORS

Overview



It may take you a while to adjust to Soap's larger cursors. We hope you'll not only become comfortable with them, but also when you re-enter your normal system—with its single-bit, black and white, unaliased, edgy, tiny, shadowless arrow—you'll realize how outdated some current standards are.

I believe that this is much more fundamental than mere graphic effects and pretty details.

The MetaCursor as a concept represents a fundamental shift in the way people interact with computers, where picking up a real looking object, even with a mouse click, feels more familiar, and can be more compelling than a two-bit iconic representation of the same tool.

Soap's cursors, representing the next logical evolution of this basic tool, are very different from ones you've used before. Four to 20 times larger, they cast soft shadows in perspective over multi-layered backgrounds.

- During detail operations, if you believe the large cursor obstructs the way you work, you can convert it to a minimal cross hair cursor with the caps lock key.
- You can always switch back to your regular system cursor on the Remote Control cursor setting.

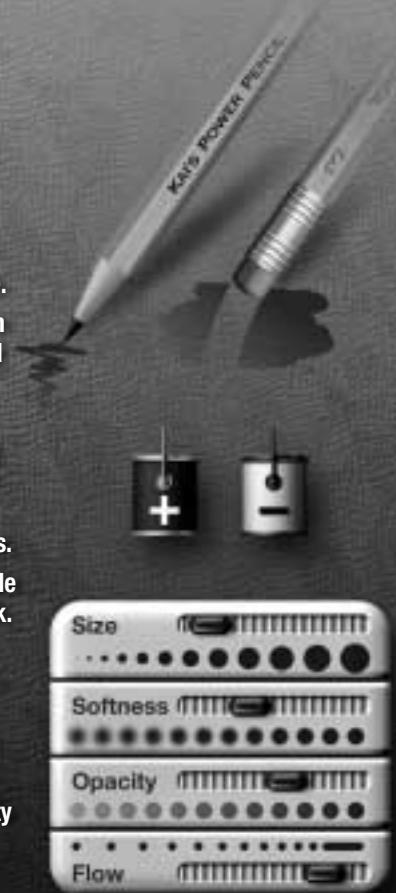


THE BRUSHES

Overview

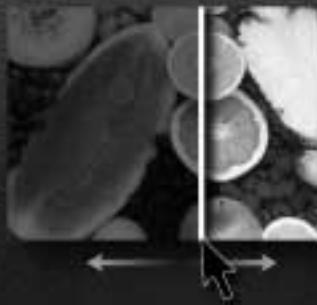
Brushes paint an effect into a specific area. You set up an effect with the controls (see pages 20 and 22), then apply a “healing” or “smoothing” effect rather than selecting a flat color, like blue, and then painting it on. You can also get a lighter face, a softer glowing flower, or a deeper blue, after applying it, by moving the sliders.

- Once you have “painted” something, it “lives” in its own invisible layer above the picture and you have not changed the picture itself yet. At any time, prior to fixing with the green button, you can pick up the eraser and un-paint the effect and add or take away as much, and as often, as you like.
- You can also use the alt/option key to un-paint, in other words, erase an effect. The size of each eraser matches the tool. For example, the pencil is small and has a hard edge so does its eraser.
- To add an effect to the entire image, use the Fill Bucket “+”. To erase the effect totally, use the Fill Bucket “-”. Think of the two wall brushes, two art brushes and two pencils as presets for size, smoothness, opacity and flow rate. Adjust these to any setting using the brush parameter sliders, which comes out of the tool drawer with the tools, just below the tools themselves.
- The Size slider scales any brush, pencil, eraser or masking tool from a single pixel to very broad. For ease of use, we have given each tool a different look. Each time you select a brush, it defaults to the original settings.
- The Softness slider will feather the edge of the brush. The extreme left setting will produce a hard-edged stroke. The extreme right setting will produce a soft stroke with fuzzy edges. This is best used for subtle effects, and soft edges often found in enlargements of photographs.
- The Opacity slider lays down a degree of any setting uniformly. The intensity won’t vary with repeated applications. With this and the next slider effect, the erasers work in reverse and can create some very subtle transitions.
- The Flow slider controls the amount of shading, in a cumulative manner. With a low intensity setting (towards the left), the brushes will lay down the effect, and by brushing over the same area will add to the effect.



THE SPLITSCREEN

Before and After



Split Screen functions in the Tone and Color Rooms. To compare the modified image to the original, click the treads on the bottom drawer. This opens to reveal a series of small icons, each containing a miniature of the image on which you're working. Each icon gives you different before and after views of your image.

When you globally adjust an image, it's handy to see the before and after side-by-side, especially when judging small effects in important areas.

- The left-most option is full screen, with no split.
- The splits are all movable in real time. Click and drag inside the small iconic images in the drawer to move the split point vertically, horizontally or diagonally in a straight line.
- In the circular spot split, you can move the circle itself.
- The checkerboard is especially useful for critical spot checks across subtle gradations in your image.
- Notice that the split screen works both in the real-time slate, as well as in the full screen "full bleed" modes of operation. In full bleed you get a movable lens that contains the selected split.

The split screens work only when applying effects to a whole picture. When you select a brush to paint in an effect to specific parts of the image, the split screen will be blank.

In all split screens, you reverse the before or after split, by clicking once inside the selected split screen icon.

THE VIEWS

A Room with a View

Open the right drawer to find the Views.

The top view always represents the image in its entirety, no matter what size it is originally.

The ten spaces below the first view are memory locations, for storing different views or enlargements.

As you zoom and pan around in the main window using the magnifier and panning tools, at any time, the current view can be saved in one of these memory locations by simply clicking in it. Each time you click on an empty square, it remembers the position and magnification of the screen.

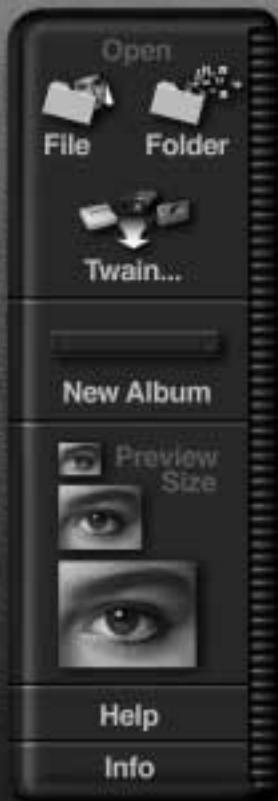
- The 10 memories can be selected to recall different parts of the image.
- If a memory dot is not empty, clicking on it recalls this view on the slate, and zooms/pans there immediately.
- An alt/option-click erases the stored view.
- If you click anywhere on the image with the cursor, it zooms to a 1:1 aspect ratio.
- The red dot on the outside right of the drawer can be dragged vertically at any time to zoom in and out continuously from full view to the pixel level.
- Panning is facilitated in the real time view by auto scrolling. To access this in a zoomed-in view, click on the image and drag and release the mouse. You will see that the picture bounces from edge to edge across the screen, easily allowing navigation with minimal mouse movements. After you get used to this feature, you soon will wish that all applications had it.

Now let's examine each room in turn.



IN ROOM

Images, Thumbnails and Albums



The In Room is not just a place to open files. It's a digital desk on which you can spread a whole folder of images. Each image appears as a thumbnail icon, which is a scaled-down version of the image. Images can be brought in one-by-one or a whole folder at a time. Images can be scanned, imported from a digital camera or a video capture device.

You can sort through them, pile them up and spread them out just like real photos. Once these images are imported, they can be stored in the In Room as thumbnails loose on the desktop or they can be stored in albums.

Double-click on any thumbnail to load that image into Soap. The image will open into the Prep Room.

In Room housekeeping functions are located in a small drawer that can be seen protruding from the left edge of the screen. If the drawer is closed, click on the small treads along the edge to open it.

Inside the drawer you will find the following items...

At the top is an Open section.

File: This will open an image or file on your computer.
Soap imports Photoshop, TIFF, JPEG, FlashPix, BMP and PICT files.

Folder: Clicking on this icon allows you to open any folder and display all compatible images on the desktop. They will appear there only for this Soap session. If you quit and restart they will have gone, unless you place them in an Album.

Twain: The third icon is used to capture from any fully TWAIN compatible device. This includes scanners, digital cameras and video capture devices.

The next section is New Albums

Clicking on this function reveals an option to create a new Album.

Images, Thumbnails and Albums

Once this is done, the Album will appear on the desktop. It will always be there until you delete it. Delete an Album by highlighting it, and pressing the delete button.

Next comes the Help section

Help is available from most of the rooms. Click on the word "Help," in the Remote Control. Clicking on this button opens the Help screen, where you may choose the area of help you require.

The last section is for file Info

Clicking here reveals a window with information for any file that is highlighted.

Albums

You can organize and categorize your images using Soap photo albums. Like real albums, these have pages and divider tabs and can be opened, closed or stacked in a corner.

- Drag a thumbnail or group of thumbnails onto a page to add them, or off the page and back onto the desktop to remove them.
- Click on an empty tab to create a new category. Click on the current category tab to edit the name.
- Click on the cover strip on the left to close the Album. Click on the name of an open folder to edit the name.
- You can have as many tabs as you like in each Album.
- You can have as many Albums as you like.
- It is important to note that adding Albums, pages and images, takes up more space on your hard drive.



PREP ROOM

Cropping and Rotating

The Prep Room has three functions: Cropping, Rotating and Enhancing. The picture is always shown in its entirety regardless of true size.

There is an example image of the Prep Room on the inside flap of the cover.

Crop: By moving the vertical and horizontal bars inwards from the edges of the image, you can crop the image to any rectangular shape you desire. As you get near to a horizontal or vertical border you will see the cursor change.

Clicking and dragging moves these bars in and out.

When the cursor is near a corner, the cursor becomes an angled arrow.

By clicking and dragging you get both the horizontal and vertical bars on that corner to move together. When the cursor is in the middle of the cropped area, it becomes a cross.

You can move the cropped area anywhere you like within the image.

Inside the back cover is an illustration (example F) of cropping, where damaged parts of a photo were removed, prior to fixing.

Rotate: There are six rotation icons on the left side of the image.

- The top button rotates the image 180° in a clockwise direction. Clicking it again will return the image to its original position.
- The next two icons rotate the image 90°
- The next icon flips the image vertically.
- The fourth icon down flips the image horizontally. See the baby (example J) inside the cover.
- The last icon flips the image both horizontally and vertically.



PREP ROOM

Rotating and Enhancing

If you place the cursor on the image slate, but away from the image area, the cursor changes into two rotating arrows.

When the cursor becomes two rotating arrows, clicking and dragging causes the image to rotate freely. If you lift your finger off the mouse button as you drag, the image continues to rotate in that direction for a while, gradually slowing down. This can be done in either direction. Clicking on a rotating image stops it.

When an image is rotated, the crop bars can not go outside the constraint of the image area. This can be seen in the example of the Prep Room, inside the front cover flap.

Rotation and Cropping are linked. When an image is rotated, the crop remains relative to the picture so that when an image is rotated 90° or 180° the crop will rotate with the image.

As the intent of Soap is to clean up images, these adjustments are meant to be preparatory features with a real-time analog feel.

Also available in the Prep Room is an automatic method of cleaning up many overall tone and color problems. One click can clean up a faded image and even remove a color cast. This Enhance feature takes just a few seconds and in some cases is all that is needed to clean up an image.

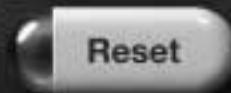
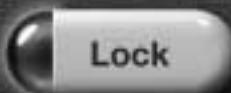
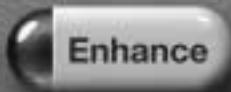
Always try the Enhance button and see what it does to your image. Clicking it does nothing permanent to your image until you leave the Prep Room. You can turn it off and on as often as you like. You may be very surprised at how much it fixes automatically.

Enhance can automatically correct exposure levels, but the changes may be minimal with images that were correctly exposed and have no pronounced color cast.



PREP ROOM

Enhance



● To use the Enhance tool, move the crop lines to include only the key features of the image, then click on Enhance. The image within the cropped area changes its appearance. Notice that the button lights up when applied, and a new button appears, called “Lock.” More on this in a moment.

● If you then move the cropped area around the image, you should be able to see changes to the other portions of the image. When you get the look you like, click on the Lock button. Clicking on the Lock button holds the changes. This button also lights up when clicked.

● Clicking on the Reset button applies the selected settings to the whole image. You may also move the crop bars to the area of the image you wish to keep.

● If you reset before locking, the enhancement will take its measurements from the whole image.

Sometimes it is necessary to hit reset or move the crop bars to see the overall results of your changes. Remember to turn on the Lock button to keep your settings.

With a little experimentation, trying the effect at various places soon makes you an expert at enhancing your old pictures.

Samples of enhancement can be seen inside the front cover. (Example B and D show before and after).

Upon leaving the Prep Room, you are given three choices: apply the changes you have made; or not apply them, in which case the image will go to the next room unchanged. The third option, cancel, keeps you in the Prep Room.

Basics

REMOTE CONTROL

The Remote Control is available in the Tone, Color and Detail Rooms. It is the repository of several of the major system activities in Soap.

It can be reduced or enlarged. To enlarge it, click on the small remote icon. The Remote Control will grow to full size. To reduce the Remote Control, click in the empty “garage” and it will return to the garage. If you drag the Remote Control over the empty garage, it will also reduce itself, as will the other palettes. Both the Remote Control and the garage can be positioned anywhere on the screen you like.

The options on the remote are:

Help...	Room Tips	This accesses the Help Files
File...	Print	Will print.
	Save	Will save in the usual formats.
	Revert	Will return the image on the screen to the last version saved to disk. It will not revert to the last applied version.
View	Full Screen	Enlarges the image and the Interface to the Full Screen mode.
	Real Time	Real Time shrinks it to the main Slate and interface.
Cursors	Meta OS	The standard Soap cursors, including all the Tools, and a cross hair with the Caps Lock pressed.
	System	The traditional cursors from whatever system you are running.
Tools	Minimize	Hides all the tools and palettes, useful in Full Screen mode.
	Reset	Resets the tools to the default positions.
	Memory Dots	Memory allocation for nine different tool and interface positions.
Options	Show Menu	Reveals the menu bar at the top of the screen.
	Hide Menu	Hides the menu.
	Scratch Disk	Allows for the setting of the location of the scratch disk, to assist in memory allocation.
	Quit	Quits Soap.



TOŒ ROOM

Brightness and Contrast

The most basic clean-up functions for photos are similar to those used to fix an image on a TV: Brightness and Contrast. Simply adjust the sliders for each. The middle slider is for Brightness, the right slider controls Contrast. The slider on the left is an overall master intensity control.

Moving the Brightness slider up lightens the image; downward darkens it. Moving the contrast up increases contrast; down flattens the image towards gray. There is a view of the Tone Room on the inside of the front flap of this manual.

- To get more detailed controls, click on the tread on the right edge of the tool palette. A drawer with three sliders opens to adjust three regions: With Brightness selected, these regions represent shadows, midtones and highlights. You can make the shadows darker or lighter, take sheen out of highlights or move the middle grays to lighten an image without affecting the blacks and whites. Notice that they affect each other to achieve more realistic transitions. With the Contrast control, the sliders work in unison.
- You can adjust sliders, paint and erase. You can nudge the affected area with the Hand Tool. The edges can also be softened or sharpened with the Water Drop or the Icicle.
- Pressing the red push-button returns you to the original image and resets the controls. These settings affect the whole image until the brushes are used. As soon as you paint with a brush, the image will revert, and the changes will be applied only where the brushes are used.
- To apply the tone change to the entire image, press the green push-button on the left edge of the palette to keep your changes. This also resets the controls and any mask you painted. You can then add more changes. Don't push this button until you're satisfied with your results. Until you push this button, the effects are all changeable, reversible and even erasable.

TON€ ROOM

The Tone Equalizer

To get even finer control, click on the tread once more and the drawer opens even further to give you a complete nine-band equalizer.

These sliders affect the image in addition to the settings of the two main sliders. Start experimenting, with the Brightness and Contrast sliders at the mid setting. The sliders affect the tonal levels of the image, darkening and lightening according to the way you move the sliders.

The sliders follow their neighbors because the tone of your image follows a smooth curve. Most problems are corrected by just nudging this curve. To unlink a slider and move it by itself, hold down the alt/option key while you drag a slider. You can use these controls to quickly whiten teeth, and change peoples' complexions.

More advanced users may even want to individually tweak the red, green and blue channels that make up a color image. The tiny buttons just to the left of the Tone Equalizer represent Gray (all channels), Red, Green and Blue.

- Small adjustments with these tools work better than large ones. If you do make large adjustments, you will see radical changes in your picture.
- Click on the ribbed edge, below the push-buttons on the left, to open the “memory dots.” These are a very useful way to save all the settings that you made in the Tone palette. Click on an empty hollow and it fills. Each time you click on this dot, these settings return. You can experiment with other changes, and if you like the first ones better, just click on the filled hollow, to reset the sliders. To clear a filled memory dot, alt/option click on it.

You can also make special effects such as middle grays being lighter than the highlights, which is called “solarization.” Example G and H on the inside back cover illustrate Tone Room effects.

The next room to explore is the Color Room. It features similar controls.



COLOR ROOM

Hue, Saturation and Lightness

The Color Room deals exclusively with the colors in your image.

There are initially three simple controls, once again, not unlike your TV set:

- Hue shifts the entire color spectrum. This is often referred to as “Tint” on your TV. Moving this slider cycles all the colors in the image. These effects can be painted on to specific areas. Please reference examples B and D inside the front cover, and the flowers and sneakers (example L) inside the back cover.

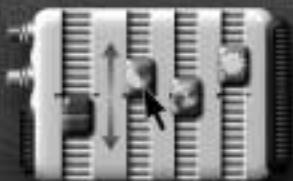
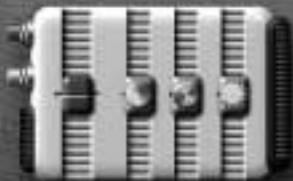
- Saturation controls the intensity of colors. Move the slider up for more intensity, down for less. The car (example E) inside the front cover has been enhanced with the saturation control, as have the bottom two scenes in example B.

No Saturation means black and white or monochrome.

Full Saturation looks strange with wild colors, but that can be interesting. While Soap cleans images, there are plenty of creative results to be found as well.

- Lightness controls the brightness of colors. Sliding the control all the way down results in black; all the way up makes the image white.

This control can be used to take out backgrounds (example A on the inside front cover) and hiding objects or people in front of a black background.



COLOR ROOM

The Color Equalizer

The effects, on the previous page work on the entire image and all colors in the image at once. For more control, you can expand your choices a great deal: Click on the tread to the right of the Color Palette to reveal a 12-band Color Equalizer. Here you have subtle controls to affect only small ranges of colors in each of the three modes: Hue, Saturation and Brightness. You can choose which color you want to change and you can affect them selectively.

The Color Equalizer works very much like the equalizer on a stereo and, with a bit of playing, you should be able to figure out how to affect any color in almost any way.

With the Hue slider selected, try moving the blue slider. This will make changes only to the blue range of colors.

Click on the saturation slider to adjust the intensity of colors in the image. For instance, you can select only the blue in the sky and increase its saturation to make it even more strong and blue. These controls were used on the fruit, (example K) on the inside back cover.

- When you drag one of the 12 bands it affects its neighbors in a gentle curve. This is done as an automatic smoothness factor to avoid edges and artifacts between adjacent colors. For more precise color control, hold the alt/option key down to move just one slider without its neighbors.

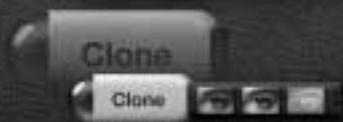
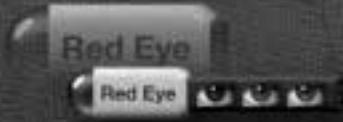
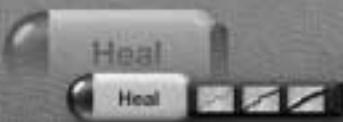
You are still affecting the entire image. Once you have moved the sliders, you may wish to localize the effect by painting it on with brushes and pencils. By painting on effects, you can change one blue area and leave other areas untouched.

Once again, a little experimentation can quickly get you used to manipulating colors. After correcting and changing the colors, you are ready for real touch-up in the Detail Room.



DETAIL ROOM

Overview



The Detail Room lets you touch up specific areas of your image. Since it works on details and not the entire image, it operates only when zoomed in. All Detail Room effects work in the same manner. Each tool is a separate entity, and swapping from one to another “sets” the changes.

If you need to erase your changes, do it before you change tools.

- Click on the button to select the desired effect. The light on the side of the button will glow red.
- If you are not already zoomed in, you get a cross-hair cursor.
- Position the cross-hair near the desired area and click.
- You will automatically zoom to at least 1:1 and the selected area will be prepared.
- The brush cursor appears.

You can now work on any part of the image that is visible. If you zoom, pan to another area of the image, or select a different detail effect, the cross-hair reappears. Click in the image to select the new area and start brushing again.

- Each tool has three advanced options. Click on the ribbed tread on the right edge of each palette to see the options. With the exceptions of the Red Eye and Clone, they are all slight, medium and intense. Until you get used to them, start off with a minimal setting. You can see all these options on the inside back cover flap, at the bottom right corner of the page.
- Note that in this room, the three mask altering tools and the “+” and “-” buckets are not available.

DETAIL ROOM

Heal Tool

The Heal Tool fixes small blemishes, wrinkles, dust spots, rips and creases on pictures, by covering them with pixels pulled in from the surrounding areas. This makes many common problems magically disappear in real time with just a simple brush stroke. An example of the Heal Tool can be seen in example C inside the front cover.

- Click once over a small spot to heal it.
- Click and drag with a brush along a scratch or hair, following the path of the blemish. You can stop and start at any time, and you also can go back and fix areas you missed.

Clicking on the ribbed tread on the right side of the button reveals controls for small, medium and large size blemishes. These controls affect how far away from the selected area it reaches to pull in “good” pixels. The brush size determines the size of the healed area. As always, you can use the Eraser Tool, or momentarily switch to erasing via the alt/option key, to erase any part of the healing layer. The original pixels are still unaffected.

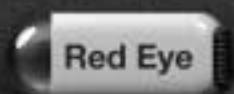
Once again, experiment with the various degrees of healing. Different brush control settings can refine healing to a delicate art.

- With very wide rips and missing pieces of a photograph, you may need to use a combination of Heal, Clone and Smooth. If you heal a scar or take out a wrinkle with the Heal tool, you may sometimes be left with a discernable fuzzy area. Use the middle Clone setting, set the puck on a similar texture, and clone the texture back in. The puck, a small circle with tick marks, is the source point for cloning. (See page 31.)
- Every time you change the tools or options you are accepting the current image, so make sure you like the results before selecting another tool or setting.



DETAIL ROOM

Smooth, Sharpen and Red Eye



These are the basic tools for cleaning pictures. For Smoothing & Sharpening, simply click on the appropriate white button.

- The Smooth Tool can be used to soften skin texture and to eliminate distracting detail, allowing the eye to concentrate on the main parts of an image.
- The Smooth Tool tends to blur fine texture, but it does not blur defined lines or the edge between two colors.
- The Smooth Tool also can be used to eliminate tears, stains and deep wrinkles.

The photographs of the side of a man's face (example C) on the inside front cover show before and after using the Smooth Tool. The model at the top (example A) also has some smoothing applied.

- The Sharpen Tool is used to bring out details in images which are soft due to bad focus or were taken under bad conditions. Often brushing over fuzzy images will bring a little extra zing to an image. Be careful not to overdo it with this tool — it is best to sharpen just the most important areas of a picture.
- The Red Eye remover is a quick and easy way to get rid of the flash side effect that sometimes spoils peoples' eyes. See the baby (example J) on the inside back cover.
- Simply paint over the red area with your brush. Click on the button tread to reveal tinting options for brown, blue and hazel eyes.

This is obviously a one-step simple tool for quick jobs. It is ideal for pictures like the baby. If you are working on eyes as large as the example on the inside left flap, you get better results from careful manipulation in the color room.

DETAIL ROOM

Cloning

Cloning lets you paint over blemishes and imperfections using another part of your image as paint. This helps fix a wide range of problems, including large scars, rips, tears, unwanted objects—even missing teeth.

If the imperfection is too large to stitch up with the Heal Tool, cloning is a good way to “graft” something on top of it.

- Click on the clone button and select the desired area.
- The puck will appear. It is a small, white circle with cross-hair tick marks and a slight drop shadow. The cursor turns into the large arrow when you get near the puck.
- The puck is used to select the source area for cloning. Place it where you want your source of cloning to be. Now you can paint anywhere within the image slate or full screen.

If you want to start over from the original source each time you re-click, hold down the shift key before you press the mouse button. You can move the source anywhere in the image.

There are three states for the Clone Tool.

- The left option is a straight clone, as described above.
- The middle option only clones the underlying texture of the image information. This helps in restoring areas that have been smoothed or distorted.
- The right option clones only the underlying color information without the texture. Experiment to see which works best.

Once again, experimentation is important. There is a lot of creative fun to be had playing with the clone tool.



FINISH ROOM

Backgrounds



The Finish Room lets you dress up your image with a wide variety of backgrounds, edge textures and objects, including cool hand-drawn cartoons. The backgrounds are stored in easy-to-use photo albums, like those used in the In Room. Here, using your Soaped photos, you can create many fun projects, including personalized cards, invitations, calendars and brochures.

Note: The picture you've been working on are automatically placed into the slate in the Finish Room. There it can be scaled, rotated and moved within the slate.



- Change the size of an object by using the “+” and “-” keys or pushing the scale tool up or down. For large resizing, you may need to do this a couple of times.
- To rotate any item, use the rotation tools which are the same ones found in the Prep Room.

Backgrounds

- Clicking on the Backgrounds Album displays its contents. You'll find a variety of high-quality images, including beautiful skies and landscapes to place behind your picture. When you find the right image, double-click on it or drag it from the Album to the slate.

To get a clear background, select the background labelled “None.” With this selected, the color slider on the right side of the Color Button allows you to change hue, saturation and lightness.



FINISH ROOM

Edges and Objects

Edges

- Apply an edge effect to your picture by double-clicking or dragging the desired edge in the same manner as adding backgrounds.
- Delete an edge by clicking “None,” or pressing the delete key. Edge effects apply only to your image, so it does not have to be selected to apply an effect.

Objects

Objects work the same way as Backgrounds and Edges. They can be placed anywhere, scaled and rotated.

- The objects consist of calendars, photographs, cartoons, frames and many other items.
- To delete an object, highlight it and press the delete key.
- Add text to your image by clicking the button labeled “Add Text.” Click the tread to reveal controls to vary the color of the text.

Note: All objects live on their own layers. You can click and drag any object, text or your image at any time. The selected object always comes to the topmost layer.

- After you’ve added backgrounds, text or other effects to your picture in the Finish Room, you can save or print your creation.

Note: From the Remote Control or Out Room, you can print and save only the picture on which you’ve been working.



OUT ROOM

Saving and Printing



Save

Print

The Out Room contains a slate showing your current image.

The picture you see is the final product from Kai's Photo Soap. You can choose to print and to save from this room.

You can save your image in any one of the following file formats:

- Photoshop
- TIFF
- JPEG
- FlashPix
- PICT
- BMP

1:1: the size of pixels on the screen when they are the same size as those on your original image (usually 72 per inch).

24 bit: a mathematical calculation of the number of colors displayed on a computer screen. Twenty-four bits (of computer information) represent over 16 million colors; eight bits represent 256 colors.

Active: a layer or mask that is still alterable. Layers remain active until the Green button, is clicked; until the Apply option is selected, when changing rooms; or when changing palettes in the Detail Room.

Albums: repositories of pictures in the In Room and Finish Rooms. In the In Room, they contain pages for your thumbnail images: You can create as many as you like. There are three supplied Albums in the Out room which contain Backgrounds, Edges and Objects.

alt/option: a modifier key, that you press in conjunction with another key or mouse click. On Windows and NT machines it is alt; on Macintoshes it is option.

Anti-aliased: smooth edges, that is, with no sharp jaggy edges, as often seen with computer graphics other than in Soap.

Apply: an option when changing rooms, that will set the file with the changes present at that time. The Green button in the Tone and Color Room has the same effect.

Art brush: two smaller brushes in the tool drawer.

Auto Enhancement: a function in the Prep Room which automatically corrects bad exposures, fading and color casts.

Auto Scrolling: See Panning.

Backgrounds: objects that can be dragged or double-clicked, behind images in the Finish Room. They can fill the image area; pictures and other objects sit on top of them. Select "None" for plain color backgrounds.

Before and After: comparisons that can be viewed in the Split Screen drawer.

Brightness: describes a color's lightness or darkness, regardless of its hue or saturation.

Brush: Specifically the two wall brushes and two art brushes found in the Tool Drawer; sometimes used generically to refer to all the painting tools.

Calendars: Pre-styled formats found in the Objects Album in the Finish Room.

Category: names given to Album Page Tabs in the In Room. Categories can be changed at any time, and can have any name you select.

Channels: the component colors a computer uses to display color. Red, green and blue channels are found in the equalizer in the Tone Room.

GLOSSARY

CI - En

Cloning: a function in the Detail Room that gives the ability to paint on an image with another part of an image. There are three modes: straight cloning copies the complete pixels in an image; black luminescence cloning copies only the black information of pixels, useful for replacing texture; color luminescence cloning copies the underlying color information.

Color cast: a color that overlays an entire image, often the result of taking photographs in the wrong light with a certain film; sometimes an effect applied by photographers and Soaperators.

Color correction: manipulation of colors to make them look more realistic.

Color Room: the room in Soap where you control Hue, Saturation and Brightness.

Contrast: the effect from manipulating an image so the dark tones get darker, and the light ones lighter.

Controllers: See Sliders

Convolver: a MetaTools product and plug-in to other image editing applications.

Crop bars: adjustable bars in the Prep Room, that can be moved horizontally and vertically to adjust the size of the image.

Cross hair: a target used in the Detail room, to select an area on which you wish to work. Place the cross hairs on the desired region and click to zoom in.

Cursor: any pointing device in computer applications. In Soap they are large, smooth, cast shadows and often have shapes other than an arrow. All the Tools become cursors when you use them.

Detail Room: The room in Soap, where Red Eye Removal, Sharpening, Smoothing, Healing and Cloning are done.

Divider Tabs: see Tabs

Drawers: repositories of tools in Soap. There is a drawer in the In Room, which has all of the controls for the room. There are drawers on the four sides of the main image slate; they also exist independently in Full Screen mode. There are also drawers in the Finish room to save designs you have made for future use: with both horizontal and vertical formats.

Edges: effects that can be placed around the edges of your images in the Finish Room. Select "None" for no effect.

Enhance: A button (which glows when selected) in the Prep Room which often corrects faded, badly exposed and color cast images. The enhancement is determined by measurements from within the cropped area.

Enhancement: makes a picture more realistic, removes color casts & rejuvenates faded or brown photographs. It is done automatically in the Prep Room, and with controls in the Tone, Color and Detail Rooms.

GLOSSARY

Eq - He

Equalizer: a band of color or shade sliders, used for color manipulation of images found in the Tone and Color Room. In the Tone Room, they can control levels of tone, either with all colors, or with the underlying red, green and blue that make up all colors on a computer screen. In the Color Room there are sliders representing sections of the spectrum which can be manipulated for color, brightness and intensity.

Eraser: a tool found in the Tool Drawer, which will un-paint effects already applied.

Finish Room: the Room of Soap where you combine an image with a wide variety of backgrounds, edge effects, objects and text to create fun projects, such as greeting cards, calendars and advertisements.

Flow: a brush control that allows you to apply increasing densities of paint, by brushing over the same area more than once. It removes intensity when applied to erasers.

Formats: types of computer files that can be either imported or exported (saved) from within Soap: PICT, TIFF, JPEG, FlashPix, BMP and Photoshop formats. Soap will also import from TWAIN devices, such as scanners, digital cameras and video capture controllers.

Full Bleed/Full Screen: when the image is displayed on the whole screen, rather than inside the regular Slate.

You can access full screen mode from the Remote Control or by pressing the tab key. Using Full Bleed is sometimes slower, but useful for seeing large areas in detail.

Global: universal, color adjustments made with the sliders, and not applied with a brush: consequently affecting the whole image.

Green Button: Located on the top left corner of the control palette in the Tone and Color Room, it applies changes to the image, and allows new and further changes to be made.

Hand Tool: Found in the Tool Drawer, this hand pushes painted areas, (masks) around; allows for the detailed placement of affected areas to be pushed in detail either to spread it, or to reduce it.

Hard edge: the edge effect of a mask or affected area. It can be anti-aliased or hard edged (fuzzy or sharp). The hardness of an edge can be selected in the tool adjustment palette, or can be changed after applying with the Icicle.

Heal: A tool in the Detail Room which allows for the elimination of scratches, rips and wrinkles or used to hide many imperfections in photographs such as power lines. There are three degrees of Heal - minimum, medium and maximum.

GLOSSARY

Hu - Ma

Hue: the “color” of a color. There are many red hues, as with other colors. They run into each other, based on the spectrum. The color in your images can be cycled through with the slider in the Color Room or manipulated in detail with the Color Equalizer.

Iceicle: makes the edge of painted areas hard edged.

Icon: the six views in the Split Screen drawer.

Info palette: a view of the information pertaining to a file, that is displayed in the In Room. It can be turned off and on from the In Room Drawer.

In Room: the room where images are imported into Soap. Images can be viewed as thumbnails of various sizes, and can be moved and piled as you like. They also can be stored in Albums that remain in the In Room.

Intensity: The degree of an affect that can be manipulated before or after application. The Intensity slider is located on the Palette in the Tone and Color Rooms. No effect, or intensity is the lowest position; the top of the slider is maximum intensity or effect.

Interface: the way the application looks and feels. Soap has a very unique interface, unlike any other program.

Kai's Power Goo: another, stand alone, award winning MetaTools product.

Kai's Power Tools: The most popular selling MetaTools plug-in for image editing applications.

KPT: Kai's Power Tools

Layer: that which contains the effect that has been applied to an image. It sits on top of the image and affects the picture through it. The layer can be manipulated until it is applied. In the finish Room, each background, object text item and your original image all occupy different layers; they come to the top layer by clicking on them. They are always applied to the uppermost layer, each on top of the last.

Lens: the Split Screen view in Full Bleed. It can be moved around the screen; shows global changes; and disappears as soon as another tool is used.

Lightness: variations of a hue along a scale from black to white.

Lock: the button that appears when Enhance is selected in the Prep Room. Clicking on it will set, or save the enhancement settings and allow them to be applied to the whole image by Resetting. It glows when selected.

Magnifying glass: located to the left of the main image Slate. It zooms in on the displayed image. Press the alt/option key to zoom out.

GLOSSARY

Ma - Pa

Map Room: The Room where all the other rooms in Soap are displayed. It can be reached at any time by clicking on the map button at the top of the screen.

Mask: see Layer.

Macintosh OS: a popular operating system compatible with Soap.

Memory Dots: There are two locations of memory dots; on the tool adjustment palette, and inside the Tools option in the Remote Control. On the palette the dots are used to remember palette settings, for future reference and comparing different effects. Memory Dots are located in a small drawer on the right of the palette. They are the nine hollows, each of which can be filled with the current image on screen by clicking on them. When filled they will recall all the different settings on the palette. To remove a dot, alt/option click on it. The Tools Memory Dots memorize the location of the desktop, so you can change the position of the tools and palettes for different views and they can be recalled instantly at any time. There are nine options available.

Menu bar/Hide menu bar: A control on the Remote Control that allows users to show and hide the menu bar at the top of the screen. Allows for exiting from Soap, without quitting the program.

MetaCursor: Soap's own large cursors turned on and off from the Tools option in the Remote Control.

NT 4.0: a PC operating system, compatible with Soap.

Nudge: Slight movements applied to masks with the Hand Tool.

Opacity: A brush control that allows you to apply a fixed density of paint and is useful for applying a uniform effect. Repeated brushing will not apply more paint.

Out Room: the last room in Soap. From here you can print and save.

Pages (Albums): In the In Room there are Albums, and in each Album there are pages. There can be as many pages in an Album and as many images on a page as you like. There are 20 spaces visible on a page. A scroll bar appears on the bottom of the page for more than 20 spaces. Pages are named by clicking and typing on the Tab. Each Page can contain a Category of images. You can name these categories anything you like.

Paint cans: Paint Cans are inside the Tool Drawer. They can be accessed from the Tone and Color Room. There are two types: Plus (+) and minus (-). The plus can will fill the entire image with an effect. The minus can will remove all effects from an image.

GLOSSARY

Pa - Re

Palette: A palette is the controller of either the effects in the Tone and Color Rooms, or the tool adjustment palette. The effects palette, has sliders, pop-out drawers and a red and green button on it. The tool adjustment palette has sliders that control the brushes and other tools.

Pan Tool: The pan tool, found to the right of the main Slate moves an image around in the Slate (real-time) or in Full Screen mode. In the real-time mode, this image will automatically scroll if pushed in any direction, bouncing off the edge and slowly coming to a halt. This panning can be stopped at any time by clicking on the image. The space bar will automatically put the cursor into the Pan Tool, regardless of which tool is selected.

Pencil: a tool from within the Tool Drawer adjusted with the tool adjustment palette to any size or characteristic.

Pixel: the basic drawing unit of a computer. Most computers display images at 72 pixels to the inch. Images are captured, or scanned at a certain resolution of pixels to the inch. The higher the number, the larger the file, and the larger it can be printed without pixels showing (obvious stair-stepping appearing.) When the red dot on the view drawer is at its lowest position, it will show the maximum number of image pixels.

Prelight: the glow that comes from sliders and drawer treads as the mouse moves over them indicating they can be selected from that position.

Prep Room: the room in Soap that images always come into from the In Room. Here you can crop, rotate and enhance.

Puck (Cloning): a round circle with small tick marks. This is the source point of all clones. It can be moved to any point on an image, as often as you like. When the cursor is on top of the puck, it changes from a brush to an arrow, to allow for easy moving of the puck.

Real-time: without having to wait for the computer. Images can be manipulated and panned in the Slate in real-time. Sometimes full-screen mode is slower.

Red Button: located on the tool adjustment palette; resets the palettes to their default, and will undo all changes made since the last apply.

Red dot: located on the tread on the right of The Views Drawer. It slides up and down to zoom in and out in real-time.

GLOSSARY

Re - Sp

Red eye: a common problem caused by flashes reflecting off the back of the eye, and causing pupils to change color. The Red Eye tool in the Detail Room, corrects Red Eye with a wipe of a brush. It has three different color settings in its expandable drawer on the right side of the button.

Remote Control: a controller with many options and settings in the Tone, Color and Detail Rooms. From here you print, save, revert, access help, quit, switch modes and access the tool preferences. It collapses into a little "garage" or container, by dragging it on top of the container, or by clicking in the empty container. Both the remote and the container can be placed anywhere on the screen.

Reset: see Red Button.

Revert: a setting in the file section of the Remote Control. Clicking this will revert to the last saved version of the file. If you have not saved your Soap session, it will revert to the image as it was when you started.

Rooms: areas in Soap. There are eight: Map, In, Prep, Tone, Color, Detail, Finish and Out.

Saturation: the intensity of a color. Can be set by a slider in the Color Room.

Sharpen: a tool in the Detail Room which sharpens the edges of tones in an image and enhances detail in slightly soft or out of focus prints. It should not be done in excess. It has three different settings in its expandable drawer on the right side of the button.

Slate: the main image area in Soap.

Sliders: adjustment controls on the palettes.

Smooth: a tool in the Detail Room which softens and slightly blurs areas of an image: often used to reduce skin texture, or to reduce the sharpness in backgrounds; useful for reducing wrinkles and other unwanted details. It has three different settings in its expandable drawer on the right side of the button.

Soaperator: someone who uses Soap. The more Soap is used, the better Soaperator one becomes.

Soft edge: a fuzzy edge to a mask or layer. It makes edges less noticeable and is sometimes referred to as anti-aliased.

Split Screens: a bottom drawer in Soap with six icons that show before and after views in various ways. They can be moved by dragging on the icon, and reversed by clicking on the icon.

GLOSSARY

Sy - Zo

System cursor: the cursor as it appears outside of Soap.

Tab key: pressing this key on the keyboard will toggle between Full Screen and Real-time views.

Tags: where the Categories or names of Album pages are placed in the In Room.

Text: words added to an image as an option in the Finish Room where they can be sized, colored, and rotated.

Thumbnails: small views of images that can be positioned, sized and sorted in the In Room.

Tinting: the colorizing of images, or parts of images.

Tone Room: the room in Soap, where color and Contrast are adjusted.

Toning: changing the brightness & contrast of images.

Touch-up: fixing details in an image.

Treads: the bumpy effect on the edge of drawers. Clicking on a tread will open and close the drawer. Treads Prelight, or glow, when the cursor is on them.

TWAIN: A universal technology or language that computers use to communicate with peripheral devices: typically scanners and digital cameras. TWAIN has changed over the years, and older devices may need updated software to assist in communication with modern computers.

Undo: alt or option Z will reverse the last action. The Eraser will also undo any effect that has not been applied or saved.

Vector Effects: a MetaTools plug-in for vector based illustration applications.

Views: degrees of magnification, or particular parts of an image that have been saved in the View Drawer, for quick and easy return.

Wall Brush: the largest brushes in the Tool drawer.

Water Drop: makes the edge of painted areas soft or fuzzy.

Windows: a popular PC operating system, compatible with Soap.

Zoom: a degree of magnification, or the effect of going from one degree of magnification or view to another.

ACKNOWLEDGEMENTS

This manual was written by Kai Krause and John Feld. Additional text support and editing was provided by Athena, Chris Livingston, Phil Clevenger, Stuart Torzewski, Jessica Morrison, Greg Ogarrio, Ollie Ready, Paul Fritz, Scott Hawthorne, Erma Wheatley and Betty Franklin. Illustration and package design was done by Robert Bailey, Jackson Ting and Kai Gradert with additional graphics from Joseph Linaschke and Athena. Production was done by Lars Olson, Kirk Candlish, Mike Randolph, Pat Mixon, Burton Smith & Tom Beidler.

Kai Gradert did tireless work, seemed to never sleep and consistently turned out wonderful design work.

Photographs were taken by Joseph Linaschke and Peter Lessing. Other images supplied by MetaPhotos, Magdalena Bassett, Michelle McCarthy and Kathleen Lewis. Thanks to them and their families. Cartoons are by Carin Lew, and Eric Yee created Bryce images.

Kai's Photo Soap is the inspiration and genius of Kai Krause, Ben Weiss, Andrea Pessino and Athena. Their insight and friendship has made this a truly fun experience. Others devotedly involved in engineering include Jim Klingshirn, Mark Yang, Eric Yee, Carin Lew, Dave Theurer, Chris Livingston, Joseph Linaschke and Sree Kotay.

The amazing interface was designed by Kai Krause and Athena. QA was done by the always smiling QA department: Jim Tierney, Fernando Corrado, Meredith Keiser and Kevin Prendergast. Many kudos also go to Tass Becké, Fred Brown and Chuck Massanari,

Cynthia Moxness, Jennifer Parker, Patricia Bright, Garen Ingleby and Brian Dightman for tirelessly putting out the word about Soap.

Thanks to the PR team, Sallie Olmsted, Teresa Bridwell, Erin Escobar, Kerry Glasburn and Jason Ysais. Soap has already received our usual great coverage.

Soap has been evangelized by everyone at MetaTools, and we are grateful to them for believing in Soap, and supporting its development. Other support, advice and knowledge has come from all departments of MetaTools and includes John Ray, Colleen Heining, Peter Rothman, Audrey Witters, Rena Tom, Todd Buranen, Chuck Richey, Kari Zeni and the entire MetaTools executive team. Special thanks to Sam Frankenberger for his continued good humor, Caron Hooten for the coffee, Jan Dromlewicz for the travel and smiles, the folks in Ireland, England and France, and Uwe Maurer all over the place.

Thanks to many of the above for long nights, their encouragement, and numerous spouses and families for putting up with us all.

The fact that some people are on this page more than once just reflects their enthusiasm to make Soap the best they could.

Finally, thanks go to John Wilczak for his guidance and support in all things.

