

# PhotoKey 7 Pro user guide



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# 1 Learning PhotoKey 7 Pro

PhotoKey 7 Pro is the world's most popular green screen photo software. There are many resources available for learning how to use the software.

## The user guide

This user guide contains information on all of PhotoKey's features and settings.

## Free video tutorials

Photographer Erin Patel has created a series of tutorials to get you started with PhotoKey 7 Pro as quickly as possible. Check them out at <http://fxhome.com/photokey/learn>.

## Ask us questions

If you have a technical problem you can contact our support team by clicking [here](#). We aim to respond to all queries within 48 hours during office hours.

## 2 New in PhotoKey 7 Pro

PhotoKey 7 Pro introduces several new features. If you're familiar with an earlier version of PhotoKey, here's an overview of what's changed:

- **NEW Spill simulation pro:** A new level of realism, replacing green spill light with ambient lighting from your new background
- **IMPROVED chroma key:** PhotoKey now identifies the best color for high quality results by analyzing the source image based on common photographic setups
- **NEW client preview:** display the PhotoKey canvas in a separate window with all interface removed, so that you can showcase your work to clients
- **NEW RAW support:** no need to convert your RAW images, as you can import them directly into PhotoKey from your camera
- **IMPROVED hot folder:** the latest image in your hot folder can be set to automatically load onto the canvas - great for previewing your final image while you shoot
- **NEW FTP export:** upload images directly to your own server via FTP, opening up new automation possibilities
- **NEW Retina interface:** PhotoKey's interface is sharper than ever, with Retina support on Mac OS X
- **NEW interface design:** PhotoKey's new look makes it easier and faster to find the tools you need
- **IMPROVED color management**
- **IMPROVED file and folder name handling**
- **IMPROVED printer settings handling**

## 3 Installation & activation

The latest version of PhotoKey can always be downloaded from fxhome.com. If you're trying the demo, you can find it here. If you've already purchased, you can download from your account.

### Demo mode

After installation PhotoKey will start in demo mode. You can try out all the features but exports will include a watermark.

### Activating

If you have purchased PhotoKey you can activate it immediately to use all of its features.

When you start the software choose **Activate** from the welcome screen.

Follow the on-screen instructions to activate your software. If it's the first time you have activated the software your serial code will be registered to your account at fxhome.com.

You can also activate by going to the File menu, choosing Options and using the Activation settings.

### Installing on another computer

The PhotoKey 7 Pro license allows up to 3 concurrent activations.

If you exceed your number of activations your earliest activation will be deactivated and return to demo mode.

You can transfer to a new machine and reinstall as many times as you want, so there's no need to worry about losing your purchased software.

## 4 Getting started & workflow

PhotoKey is very easy to use and it won't take you long to learn how to get great results.

This section takes you on a quick tour around all the major features so that you can get up and running as fast as possible.

*If you want to know more information about any feature, take a look at the other sections in this manual.*

In this section you'll find information on how to find your way around the interface, how best to shoot green screen photographs and how to get started with PhotoKey's main features.

It normally takes less than an hour for a new user to understand how to use PhotoKey. We do recommend reading through the following chapters before using the software in the field.

## 4.1 About green screen photography

Green screens and blue screens have been used for decades for filmmaking and photography and have become an invaluable part of a photographer's toolkit. By photographing subjects against a green screen or a blue screen, they can be easily isolated and placed onto a new background.

Here is an example of a model photographed against a green screen:



PhotoKey instantly removes the green screen background from the photo, leaving a cleanly isolated version of the woman:



PhotoKey can then be used to add in a new background and make other adjustments to positioning and appearance:



Automatically removing the green screen or blue screen from the original image is known as 'keying', a process designed to remove or reduce the amount of manual work required. PhotoKey 7 Pro is the fastest and easiest green screen photographic software and is designed for both individual portrait work and mass processing at major live events.

## Green screen or blue screen?

The most important aspect of keying is to ensure that the background screen can be easily separated from the foreground subject. You want your screen to be as different to your subject in color as possible.

This is why red screens are not commonly used - due to the amount of red in human skin, it's impossible to get good results with a red screen. Green and blue are both far less prominent in skin tones and therefore work as successful keying colors. Take careful note of clothing, hair and other objects in the shot and make sure that you choose an appropriate backdrop.

*If you absolutely can't avoid some color clashes, take a look at the Masks chapter.*

Some digital cameras also have a tendency to retain more green data than blue, so if you are in a position to freely use either green or blue it is generally advisable to choose green.

Blue screens and green screens can be purchased or rented, or you can build your own using appropriate materials. For portability a fabric screen works well, as do pop-up screens (similar to pop-up reflectors). A pull-down paper screen which can be rolled up when not in use is ideal for a studio. If you have a permanent studio space for green screen work you can also consider chroma green paint.

## Setting up your green screen

Greenscreen and bluescreen photography has a few unique factors to bear in mind.

**Taking a little more time during setup can save you a huge amount of time when you get on the computer.**

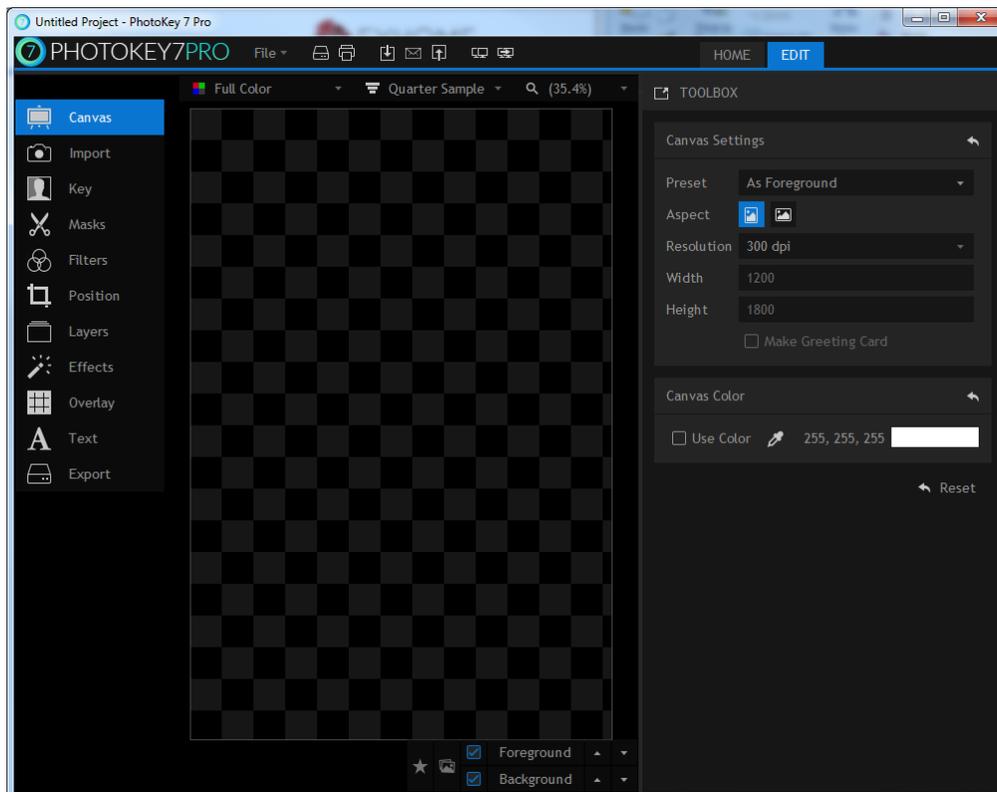
- Make sure your material is matte, not shiny. Shiny backgrounds will reflect too much light and have bright 'hotspots'.

- Avoid textured materials - go for smooth materials that won't cast any shadows. Textures can make it difficult to separate the subject from the background.
- Clear separation between screen and subject is the key to high quality results.
- Avoid creases and wrinkles in the backdrop. These can cast shadows and cause imperfections in the composite.
- Always try to position your subject as far away from the backdrop as possible. This will reduce the amount of green or blue that is reflected onto them and avoid casting shadows onto the screen. Aim for a minimum of 6 feet when possible, although PhotoKey will still work in tighter setups.
- Make sure your subject is not casting any unwanted shadows on the backdrop. Shadows will make compositing much more difficult.
- Light your backdrop independently from your subject. This enables you to light your background smoothly while retaining a more dramatic setup for your subject.
- If you are getting a lot of bounced green spill light on your subject try adding a very subtle magenta light behind your subject. This can help to counter green spill light from the greenscreen and increase separation.

## 4.2 Finding your way around

When you start PhotoKey you are greeted with the **Home** screen. This provides quick access to your project files, this user guide and tutorials.

Clicking the **New** button will create a new project and switch to the **Edit** screen. This is where you do all your PhotoKey work:



The interface has four main areas.

- **Navigation bar** - along the top of the interface, next to the PhotoKey 7 Pro logo, are a series of quick access buttons.
- **Toolset list** - the list on the left shows all the available toolsets. Clicking on a toolset displays it in the toolbox on the right.
- **Toolbox** - this displays the currently selected toolset on the right. This is how you make changes to your image.
- **Canvas** - the center area displays the image you are currently working on.

Read the Your first image section for an introduction to using PhotoKey, or go to the Edit chapters for full details.

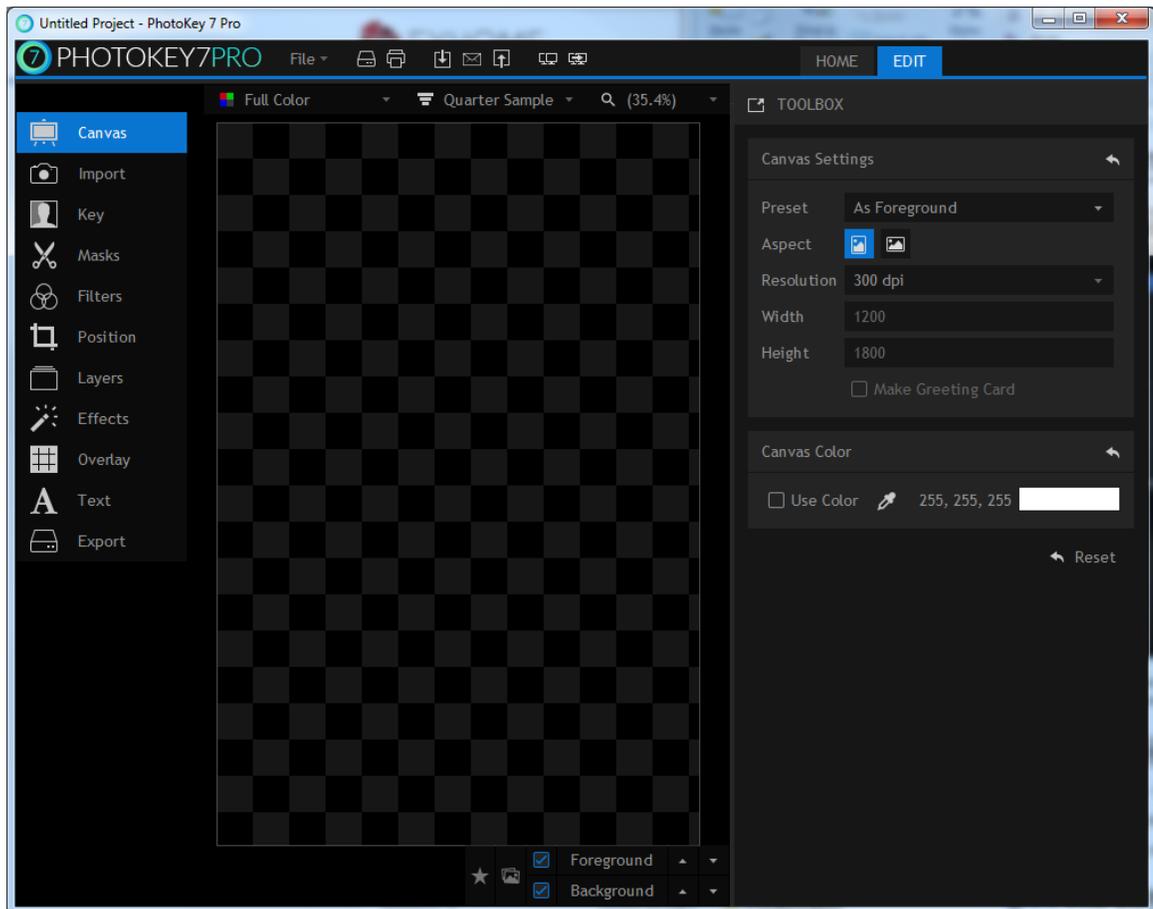
## 4.3 Quick start guide

This chapter guides you through PhotoKey's essential features.

### The toolsets

PhotoKey's features are organized into several **toolsets**. These are all listed on the left of the interface and you can switch between any of them at any time while working on a project.

Selecting a toolset on the left displays it in the toolbox on the right.

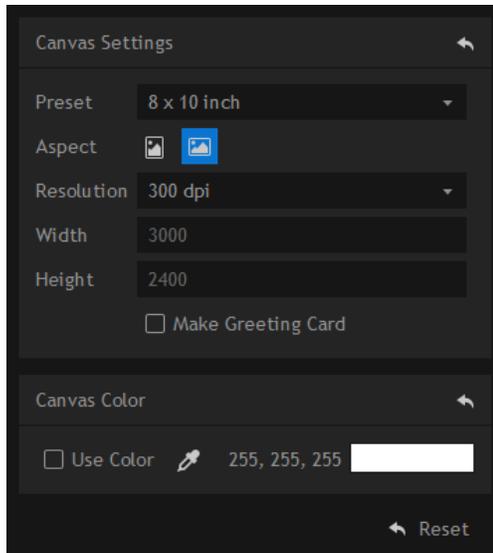


The toolsets are listed in workflow order. You won't always use every single one, but you'll often start by setting up your canvas, then switch to the import toolset to bring in your images, then go to the key toolset to fine tune the results - and so on.

### Setting up your Canvas

After starting PhotoKey, the first thing you'll notice is that there's a large rectangle in the middle of the workspace that is filled with a checkerboard pattern. This area is your canvas and the pattern represents transparent areas. As you have not yet imported any images, the entire canvas is transparent.

*When saving to an image file or printing, the pattern will not be visible. JPEG images and prints will show transparent areas as white, while PNG and TIF images will retain the transparency.*



The canvas settings allow you to choose from several common photographic and paper sizes, landscape or portrait layouts and a range of DPI resolutions.

If you're not sure what to use, setting the Preset to As Foreground will create a canvas to match your green screen photograph.

In this example an 8 x 10 inch landscape canvas at 300dpi will suffice.

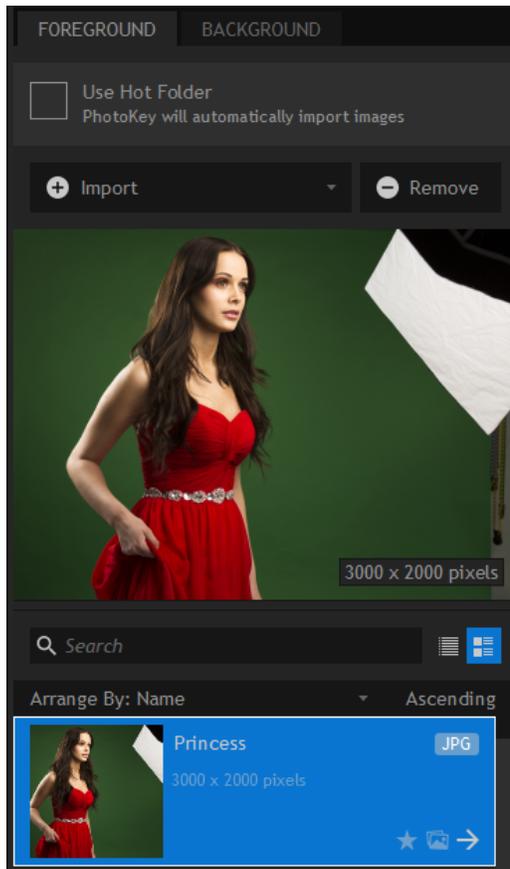
Check out the Canvas chapter for more details.

## Import your images

The next thing to do is bring in some images. This is done using the Import toolset.

You can manage your foreground and background images separately, using the foreground/background tabs at the top of the toolbox.

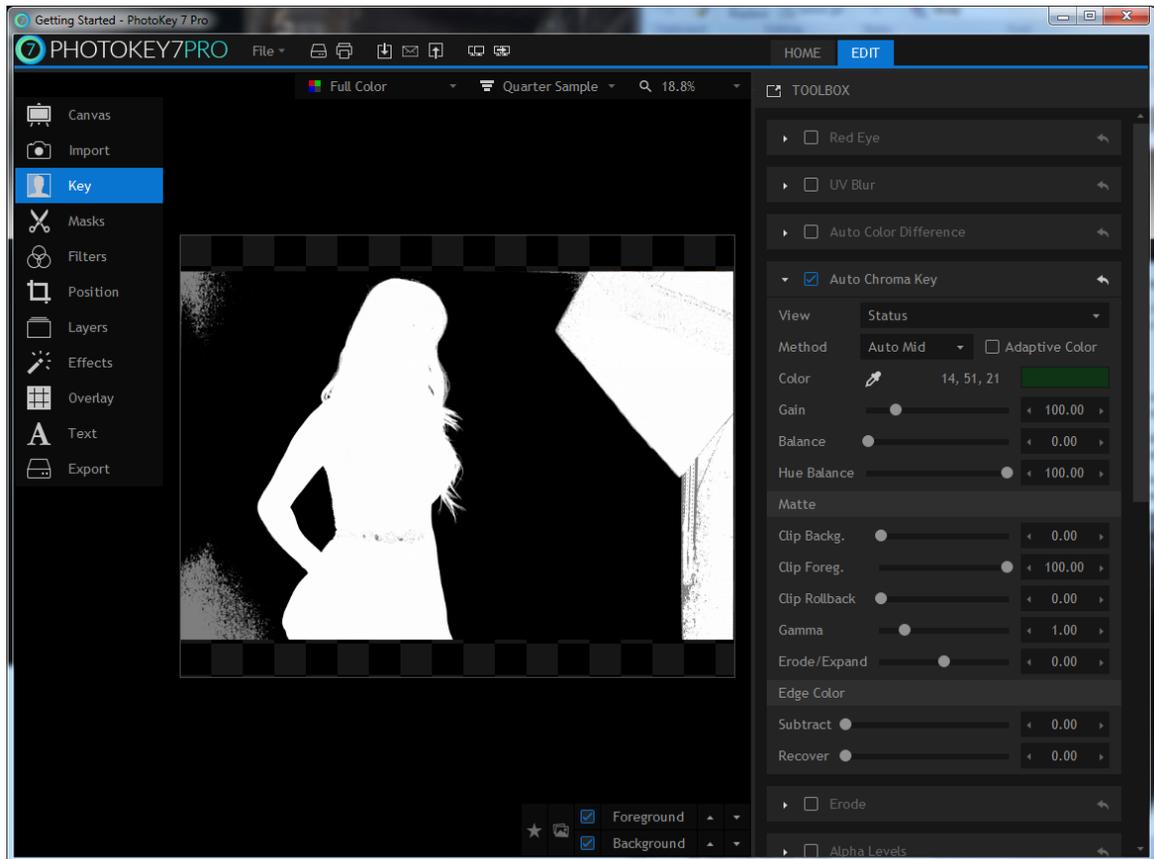
Images can be imported by clicking the Import button, then locating them on your computer. They will then be listed in the toolbox and you can preview each image by clicking on it:



You can import multiple foreground and background images which is useful for batch processing. In this tutorial we'll just be using a single image.

The image will also be displayed on the Canvas, with the green screen automatically removed.

By switching to the Background tab you can now import an image to place behind the keyed subject. The foreground and background are automatically composited together:



In many cases, this is all you need to do in PhotoKey to get a good result. It's a very fast way to work.

This particular image requires further customization, especially to remove the corner of the green screen which is still visible in the top right of the canvas, which was not automatically removed.

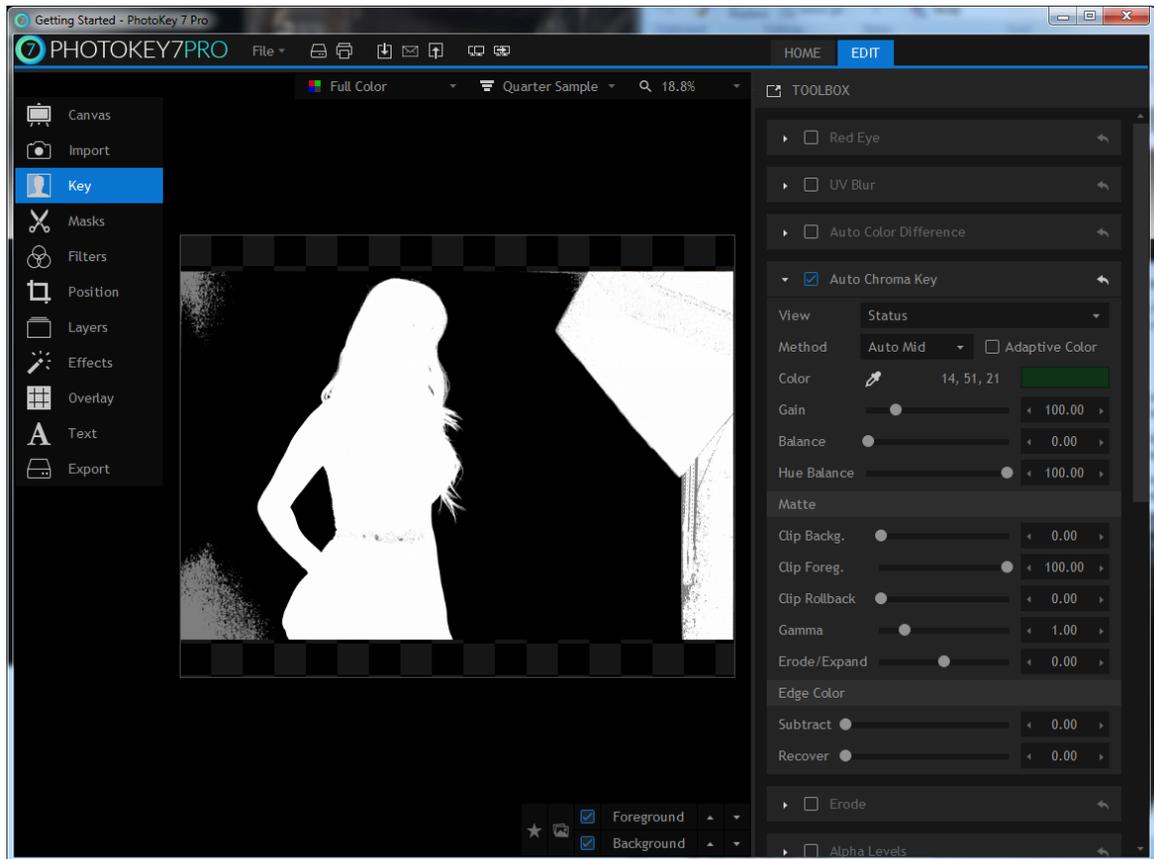
See the Import chapter for more details.

## Key out your green screen

The automatic removal of a green screen from an image is called **keying**. Although PhotoKey's default settings create excellent results you will sometimes want to fine tune the settings.

There are multiple keying tools available but the three you will use most often are chroma key, spill suppression and light wrap. When used together these three create very high quality results.

The chroma key tool is responsible for removing the green screen. The composite will sometimes look good even when there are imperfections, so the View menu is used to create a more analytical display:



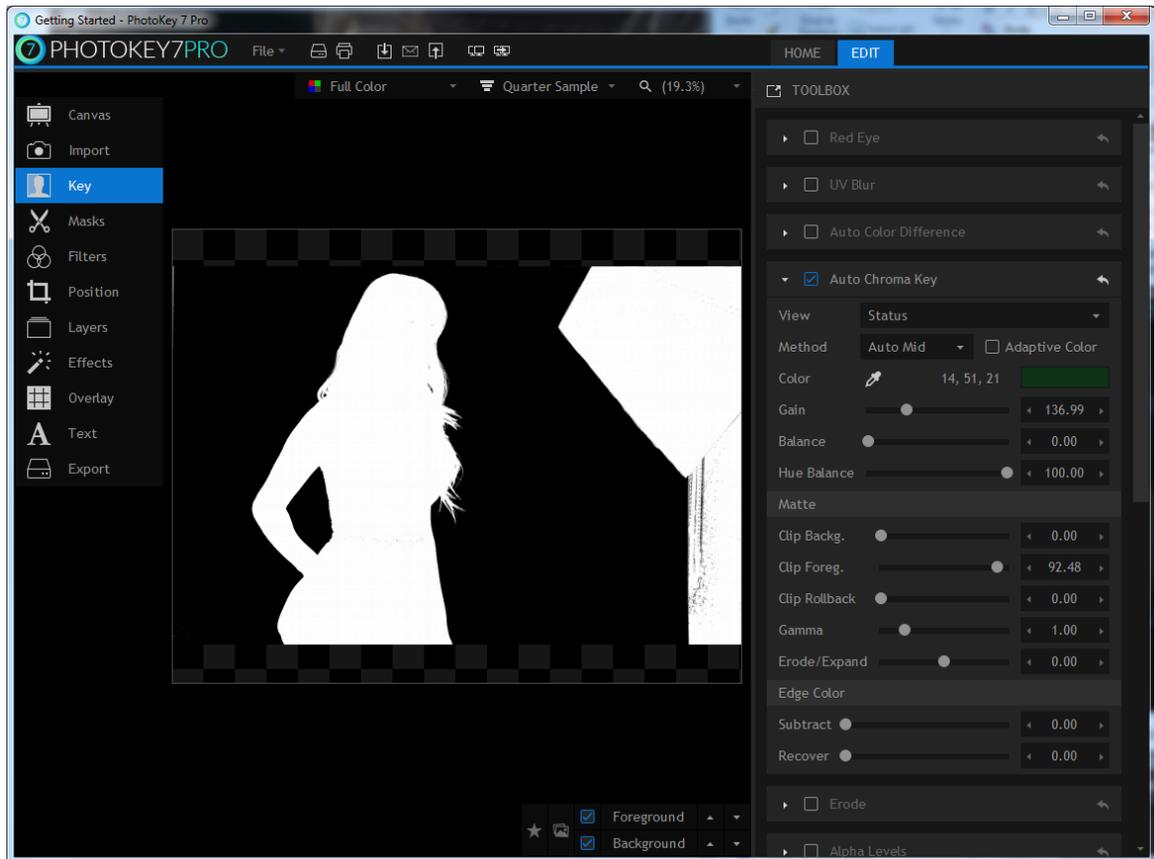
**Black** areas represent fully transparent areas of the foreground.

**White** areas represent fully opaque areas of the foreground.

**Gray** areas represent semi-transparent areas of the foreground.

This makes it much easier to see at a glance where you need to make adjustments. In this case we need to remove the studio area visible on the right, but there are also two patches of green screen that need removing on the left.

Slightly increasing the Gain setting easily removes the patches on the left. The woman's belt has a couple of transparent patches, and clipping the foreground is the easiest way to fix this.



Don't forget to switch the View back to Result.

The spill suppression tool is integral to achieving realistic results. This tool is used to remove the unwanted green spill light cast by bounced light from your green screen onto your subject. PhotoKey's spill simulation pro feature automatically replaces the green spill with realistic spill taken from your new background.

Increasing the hue range causes more of the foreground to be affected. In this case increasing the hue range to 30 ensures that the woman's hair color accurately reflects the lighting of the background. The luminance option should also be reduced in this case, to avoid unwanted brightening of the hair's edges.

To compare the results, here is the image without spill suppression:



Note the visible green spill on the edges of the hair. And here is the same image with spill replacement pro turned on:



For detailed information on all the Keying tools, take a look at the Key chapter.

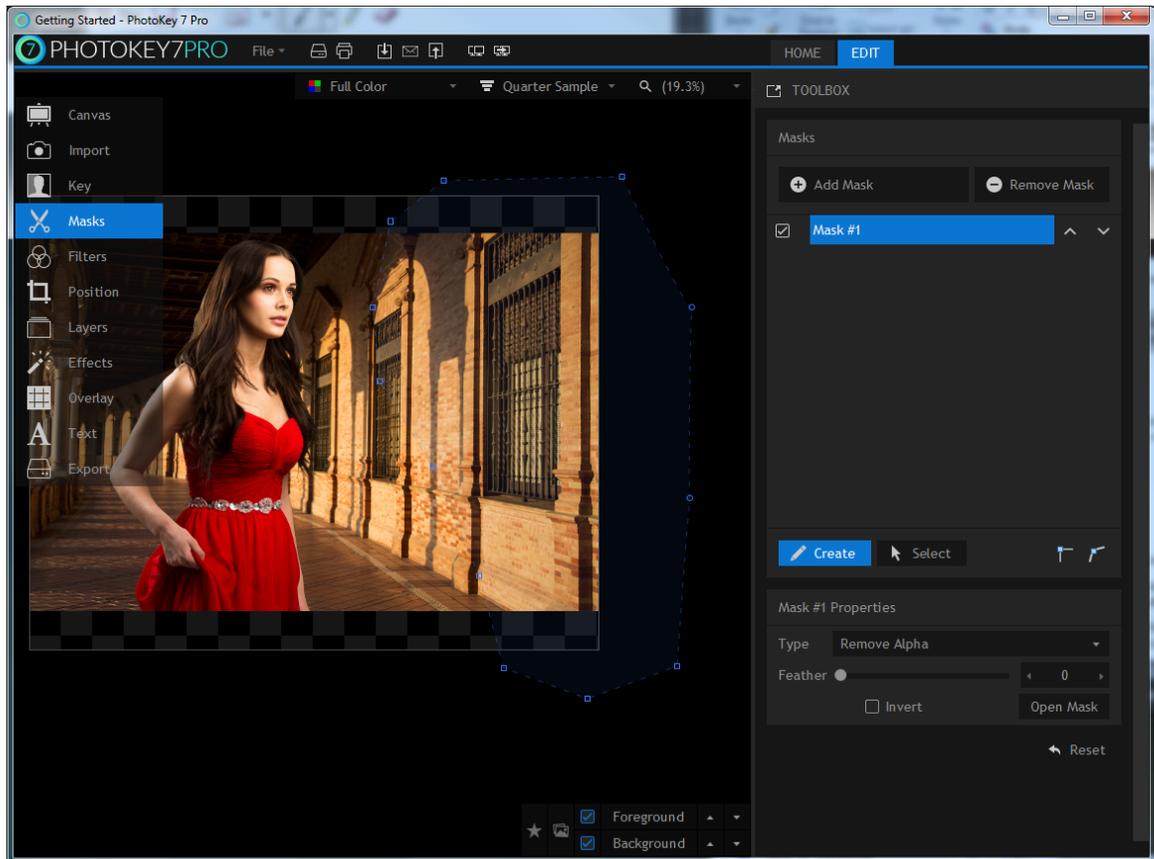
*It's worth noting that if you have to drastically adjust your Key settings every time, it is worth examining your green screen setup. A little extra time in the photography stage can save a lot of time during compositing.*

## Draw Masks

You should always aim to have your green screen fill the frame, as it makes the compositing stage simpler. Sometimes however you will need to manually remove unwanted elements, and PhotoKey has built-in tools to make this easy.

The Masks toolset is where you can add custom shapes to remove or retain specific parts of your image. This example only needs a single mask, drawn around the right edge of the frame.

A new mask can be added with the **Add mask** button. The mask shape is then drawn directly onto the canvas by clicking with your mouse. Clicking back on the first point will close and activate the mask.



Read the Masks chapter for more details.

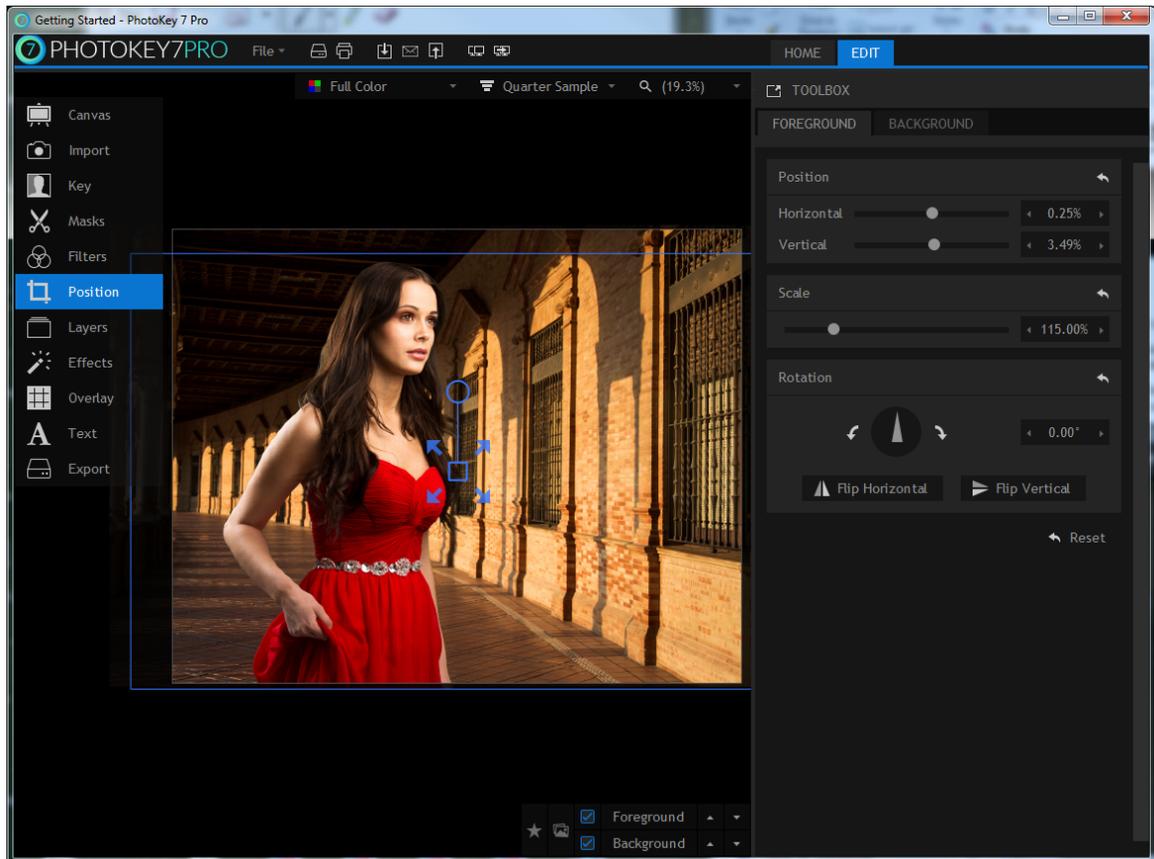
## Position your layers

The images don't quite fit the chosen canvas. The foreground and background can be separately adjusted using the Position tools.

When making position adjustments you can either use the toolbox sliders or the canvas controls. The canvas is faster and easier, while the toolbox provides more precision.

Switching to the **Background** tab lets you adjust the background. Clicking and dragging on the blue square on the canvas is a fast way to scale up the background to fit the canvas.

Now switch back to the foreground and adjust the image until you're happy with the composition.



The Position chapter contains full details.

## Add creative Filters & effects

PhotoKey 7 Pro includes a wide range of filters and effects that can be used to enhance the appearance of your images.

Filters can be applied separately to the foreground or background, while Effects apply to the finished image.

By default all effects and filters are turned off. Clicking on the name of an effect or filter activates it and displays its settings.

In this case a subtle Bleach bypass effect looks good, with settings of Contrast: 0.45, Saturation: 0.95 and Strength: 60%.

Experiment with different combinations of effects and filters to create different looks.

For information see the Filters and Effects chapters.

## Save your project

It is important while working in PhotoKey to save your project regularly. This way you can work on the same project over several sessions, and won't lose any work in the event of a power failure.

*PhotoKey 7 Project files do not include the actual image files. If you want to transfer the project to another computer or archive it you will need to also include the associated image files.*

You can save your project at any time by clicking the save icon, or from the **File** menu.

*PhotoKey 7 Projects cannot be opened in other software. If you want to create a final image from your project to use in programs like Photoshop, you need to first Export it.*

See Saving projects for more information.

## Export your images

Once you are finished working on your image you can export it to a new image file. The export icon on the toolbar is a quick way to export the currently displayed image, or you can choose 'Export canvas' from the file menu.

See the Export chapter for full details, including information about batch processing.

## 4.4 Navigation bar

The navigation bar runs horizontally along the top of the PhotoKey window and provides quick access to common features.

### File menu

The **File** menu makes it easy to create, open and save projects without having to change screen.

On the left of the menu you can see the main project commands:

- **New Project** - creates a new project. PhotoKey can only have one project open at a time, so you will be asked to save your current project file before creating a new one.
- **Open** - opens a project file you've previously saved on your computer.
- **Save** - saves your current project so that your work is safe. If it is the first time you have saved the project you will need to choose a location for the file.
- **Save As** - if you want to create an alternate version of your current project file, this will create a new project file under a different name. After using **Save As**, the **Save** option will use the new filename and location instead of the original.
- **Revert** - discards any changes you have made and reloads your current project.
- **Export Canvas** - exports the currently displayed image using your export settings.
- **Email Canvas** - displays the email send window for the currently displayed image.
- **Print Canvas** - sends the currently displayed image to the default printer system.

On the right of the File menu are your recently saved projects.

The **Options** button is where you can change PhotoKey's preferences.

The **Exit** button is another way to close the application when you've finished working on your masterpiece for the day.

### Quick tools



To the right of the **File** menu are quick access buttons.

- **Save** - saves your current project so that your work is safe. If it is the first time you have saved the project you will need to choose a location for the file.
- **Print** - sends the currently displayed image to the default printer system.
- **Export** - exports the currently displayed image using your export settings.
- **Email** - displays the email sender for the currently displayed image.
- **FTP upload** - exports the current image to an FTP server.
- **Show/hide client preview window** - displays the client preview in a separate window.

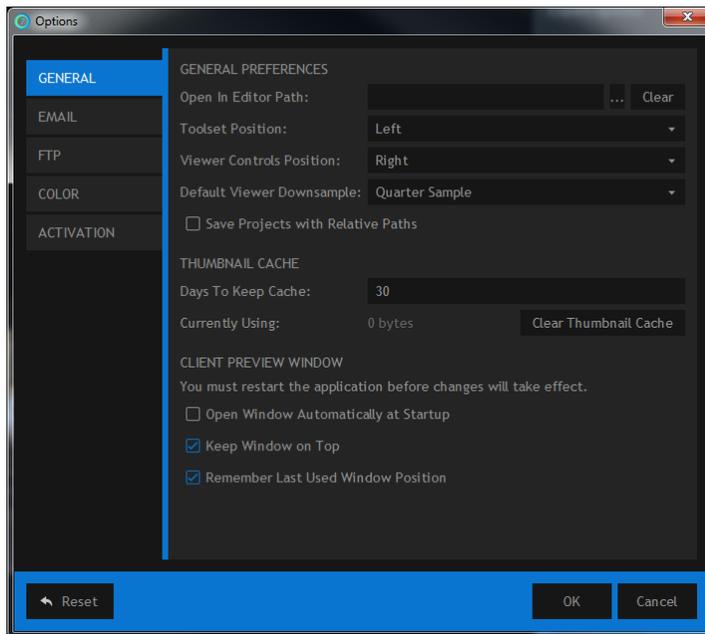
- **Render client preview** - updates the image in the client preview window.

# Options

The Options window is where you change properties that will affect all of your PhotoKey 7 Projects. The Options window can be displayed by choosing **Options** from the File menu.

*It is recommended that only experienced users change properties in the Options window.*

## General

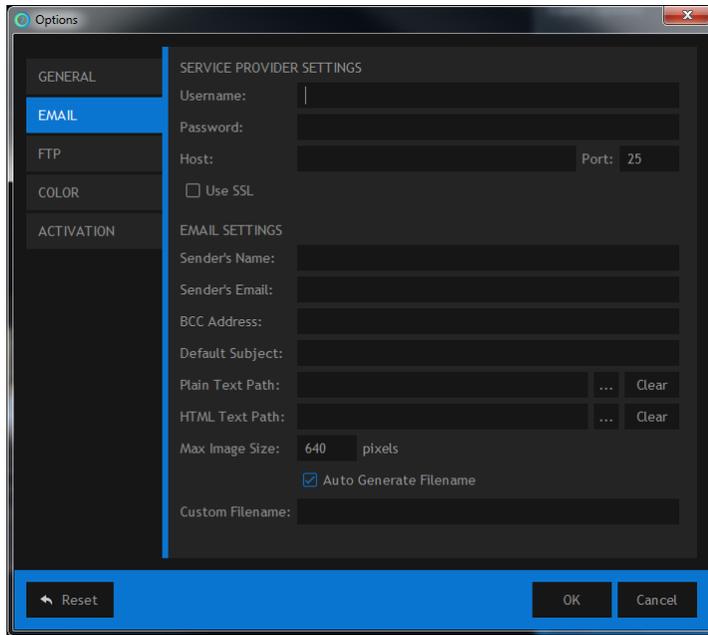


- **Open in editor path** - PhotoKey will use the default associated program on your computer when you use the **Open in editor** option. This option can be used to specify a preferred alternative.
- **Toolset position** - the toolset list can be displayed on the left or right of the canvas.
- **Viewer controls position** - the navigation controls can be displayed on the left or right of the canvas.
- **Default viewer downsample** - alters the downsampling that occurs when settings are changed or the canvas is moved.
- **Save projects with relative paths** - project files include relative file paths, which is useful for transferring entire projects and media between computers.

## Thumbnail cache

- **Days to keep cache** - the import list toolset stores thumbnails of your images for quick access. Thumbnails older than this value will be automatically deleted to save disc space.
- **Clear thumbnail cache** - removes all cached thumbnails. Thumbnails will need to be recreated when opening saved projects.

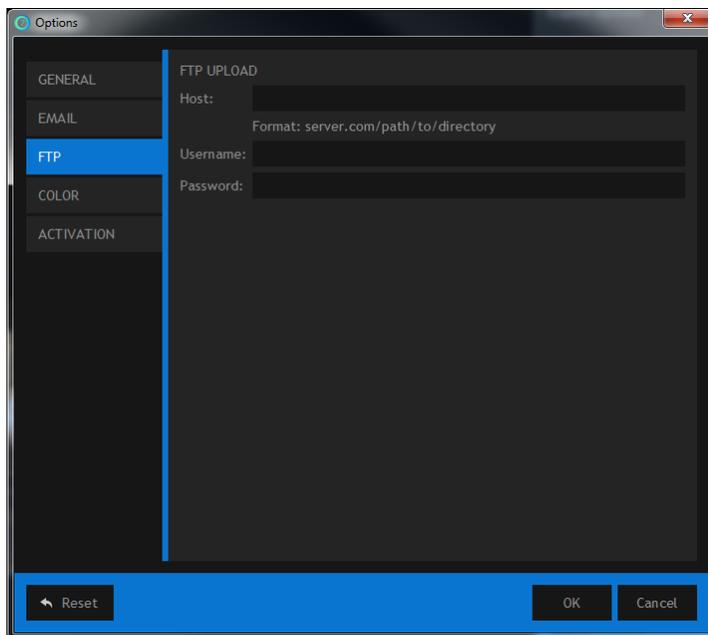
# Email



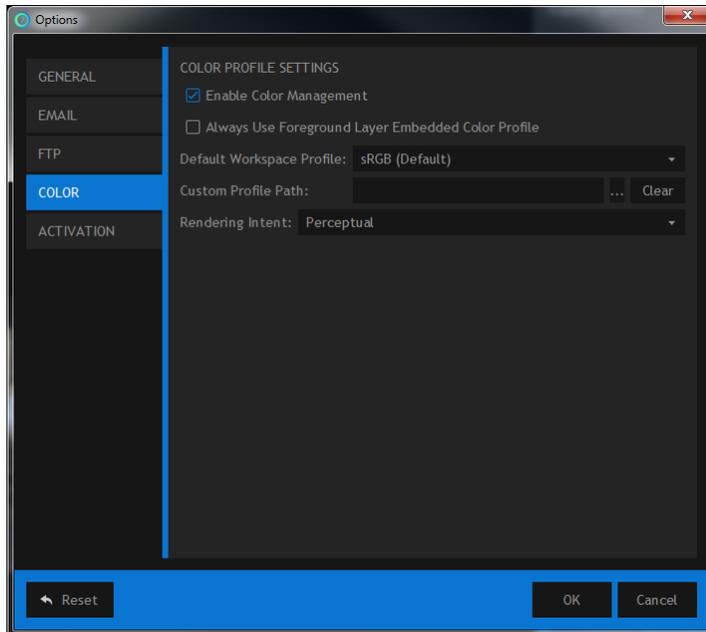
PhotoKey 7 Pro includes an integrated emailing system which can email images direct to clients, a Facebook wall or a Flickr page.

For detailed information on the email system and options, please check out the Email export chapter.

# FTP



# Color



PhotoKey includes a color management system for use with color profiles.

Using color profiles throughout your workflow ensures accurate color reproduction from camera to print.

- **Enable color management** - turns the color management system on and off.
- **Always use foreground layer embedded color profile** - when turned on, PhotoKey will always use the current foreground image's embedded profile as the workspace.
- **Default workspace profile** - if you are not using the foreground's color profile, you can instead select a specific color profile. The **custom profile path** option can be used to select a specific ICC file on your computer.
- **Rendering intent** - if the source color space exceeds that of the destination, this setting determines how the adjustment is handled. For further reading please see this [Wikipedia article](#).

## Activation

From here you can manage your software's activation status and find out your licensing details, which you may need when contacting support.

See Installation & activation for details.

## 4.5 Saving & loading projects

Saving a project file gives you the ability to work on a project over several sessions. All of your project decisions are saved into a PhotoKey-specific project file. The next time you load the project file you can continue from exactly where you left it.

*Images are not included in the project file. If you move the project file to a different computer or want to archive it you will need to copy or transfer the image files as well.*

You should save your project at regular intervals, so that you don't have to worry about power loss or other technical problems.

*Saving your project does not create an image file that you can use outside of PhotoKey. If you want to create an image file of your project to use in Photoshop and other editors you need to Export it.*

### Creating a new project

A new project can be created by clicking the **New** button on the Home screen, or by selecting New from the File menu.

### Saving a project



The quickest and easiest way to save your project is to click the **Save** button on the navigation bar. This will update your saved project file. If it is the first time you have saved the project you will need to specify a location for the file.

The **File** menu also has a **Save** option which works in the same way.

The **Save As** option creates an alternate version of your current project file, resulting in a new project file under a different name. After using **Save As**, the **Save** option will use the new filename and location instead of the original.

### Opening a project

When you start PhotoKey your recent projects are listed on the Home screen, making it easy to resume work.

You can also open a specific file using the **File -> Open** menu option.

## 4.6 Keyboard shortcuts

PhotoKey can be operated using only the mouse but you will often find it faster to use a combination of mouse and keyboard.

Certain key combinations can be used as shortcuts to common functions. They are listed here.

### Windows shortcuts

#### General

- **New project** - Ctrl+N
- **Open project** - Ctrl+O
- **Save project** - Ctrl+S
- **Save as** - Ctrl+Shift+S
- **Exit/Quit** - Alt+F4
- **Export canvas** - Ctrl+E
- **Email** - Ctrl+M
- **Print** - Ctrl+P
- **Cycle toolset down** - Ctrl+Tab
- **Cycle toolset up** - Ctrl+Shift+Tab
- **Shift+A** - switch to Import toolset
- **Shift+Z** - switch to Key toolset
- **Shift+X** - switch to Position toolset.

#### Viewer

- **Scale to fit** - Home
- **Zoom in** - Ctrl++
- **Zoom out** - Ctrl+-
- **Toggle matte view** - Insert

#### Canvas navigation

- **Set unique** - Ctrl+U
- **Set batched** - Ctrl+B
- **Select previous foreground** - [
- **Select next foreground** - ]

- **Select previous background** - Ctrl+[
- **Select next background** - Ctrl+] ]

## Import

- **Select all** - Ctrl+A
- **Delete selected images** - Delete
- **Rename selected image** - F2

## Screens

- **Jump to Home screen** - Ctrl+1
- **Jump to Edit screen** - Ctrl+2
- **Jump to Help screen** - Ctrl+3

## Mac shortcuts

### General

- **New project** - Cmd+N
- **Open project** - Cmd+O
- **Save project** - Cmd+S
- **Exit/Quit** - Cmd+Q
- **Export canvas** - Cmd+E
- **Email** - Cmd+M
- **Print** - Cmd+P
- **Cycle toolset down** - Option+Tab
- **Cycle toolset up** - Option+Shift+Tab

### Viewer

- **Scale to fit** - Home (or fn+left arrow)
- **Zoom in** - Cmd++
- **Zoom out** - Cmd+-
- **Toggle matte view** - Cmd+option+M

## Canvas navigation

- **Set unique** - Cmd+U
- **Set batched** - Cmd+B
- **Select previous foreground** - [
- **Select next foreground** - ]
- **Select previous background** - Cmd+[
- **Select next background** - Cmd+]

## Import (Pro only)

- **Select all** - Cmd+A
- **Delete selected images** - Delete (or fn+backspace)
- **Rename selected image** - Enter

## Screens

- **Jump to Home screen** - Cmd+1
- **Jump to Edit screen** - Cmd+2
- **Jump to Help screen** - Cmd+3
- **Shift+A** - switch to Import toolset
- **Shift+Z** - switch to Key toolset
- **Shift+X** - switch to Position toolset.

## 4.7 Photoshop plugin

PhotoKey 7 Pro integrates into Adobe Photoshop CC and can be applied to any layer.

*Some features are not available when running in plugin mode.*

### Launching the plugin

To launch the plugin from inside Photoshop, go to the **Filter** menu and choose **PhotoKey -> Edit in PhotoKey 7 Pro**.

PhotoKey 7 Pro will launch in **plugin mode**. This provides a streamlined keying experience designed specifically for keying the chosen layer.

The available features work exactly the same as in the normal version of PhotoKey 7 Pro. See the Key chapter for details.

### Returning to Photoshop

Once you have keyed your layer, click the **Send back to Photoshop** button. This will close PhotoKey and update the layer inside Photoshop.

### Cancelling the plugin

If you change your mind you can click **Cancel** to return to Photoshop without any alterations.

*You can also click **Cancel** on the pop-up window inside Photoshop.*

# 5 Features in detail

The following chapters detail each of PhotoKey 7 Pro's toolsets, examining each tool in detail.

- Canvas - setting up your project canvas
- Import - bringing in your foreground and background image, including batch
- Key - fine tuning the green screen removal
- Masks - drawing custom shapes to remove or retain areas of your foreground
- Filters - color correction and grading
- Position - move and scale your foreground and background
- Layers - add additional layers of detail to your composite
- Effects - create unique visual styles
- Overlay - apply an overlay, such as a watermark
- Text - create captions and titles
- Export - export your finished image
- Batch processing - set up automation for processing thousands of images at a time

## 5.1 Canvas

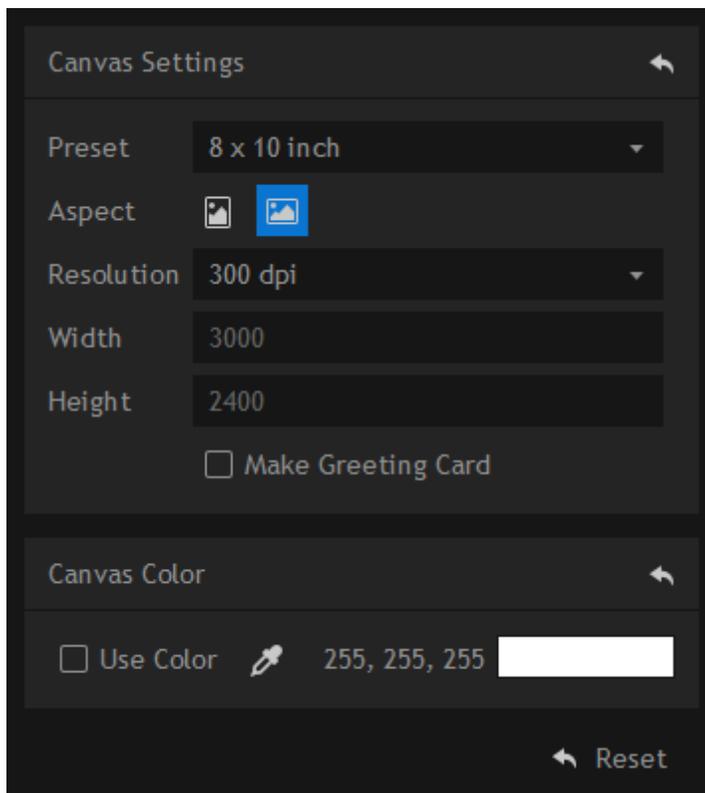
The canvas is where your images are displayed while you work on them.

The Canvas toolset is where you set up the size and shape of your canvas, which will directly affect your exported images.

For information on controlling and customizing the canvas view itself, check out the Canvas view options chapter.

### Canvas settings

Canvas settings affect the size of your exported images.



*Although you can change your canvas settings at any time, it's best to get them set up when you start working on a project as changing them later can alter the composition of your images.*

### Preset

This menu contains a selection of standard photographic and paper sizes. Choosing a size will immediately update the canvas dimensions.

If you want your canvas to be the exact same size as your original photograph, choose **as foreground**.

## Orientation

Switch between a **portrait** (tall) or **landscape** (wide) canvas.

## Resolution

These standard resolutions are displayed in dots-per-inch. Make sure you choose a resolution suitable for your printing requirements.

- 72dpi is suitable for viewing on a screen.
- For high quality printing, be sure to use a resolution of at least 300dpi.

## Width & height

The width and height of your canvas will normally be determined by your chosen preset. If you choose **custom** you can then enter the width and height manually.

## Make greeting card

If you want to design a greeting card make sure this box is ticked. The canvas will change to show the outline of a greeting card. You will then be able to create a custom front cover for your card.

## Canvas Color

By default the canvas is transparent, which is represented by a checkerboard pattern.

*The checkerboard transparency pattern is not included in exported or printed images.*

Selecting **Use color** changes the canvas to a solid color. This is a quick way to generate a solid background color without needing to import an image.

*Background images will be shown on top of the canvas color.*

The color of the background can be adjusted using the pipette icon or by clicking in the color box.

## Canvas view options

The canvas controls are found at the top-right of the canvas.

### Matte view

You can switch between a **Full color** view and a **Foreground alpha** view at any time. This makes it easier to identify compositing issues.

- **Full color** - shows your fully composited images with all filters applied.
- **Foreground alpha** - shows only the foreground image in a black and white alpha mode. Solid areas are shown white and transparent areas are shown black. Grey represents semi-transparent areas. This is useful for identifying areas that need cleaning up with the **Key** settings.

### Downsampling

PhotoKey adjusts the quality of the canvas while you adjust settings so as to maintain good performance. You can control this quality adjustment using the downsampling menu.

You can adjust this menu to suit your computer's capabilities. The default setting can be adjusted in Options.

- **Quarter sample** - the lowest quality mode is also the fastest.
- **Half sample** - a balance of performance and quality.

### Scale

The scale of the canvas can be adjusted. This lets you see your entire image or zoom in on specific details.

A number of presets can be chosen from the scale menu, or you can select **Scale to fit** to ensure that the canvas always fits into the available window space.

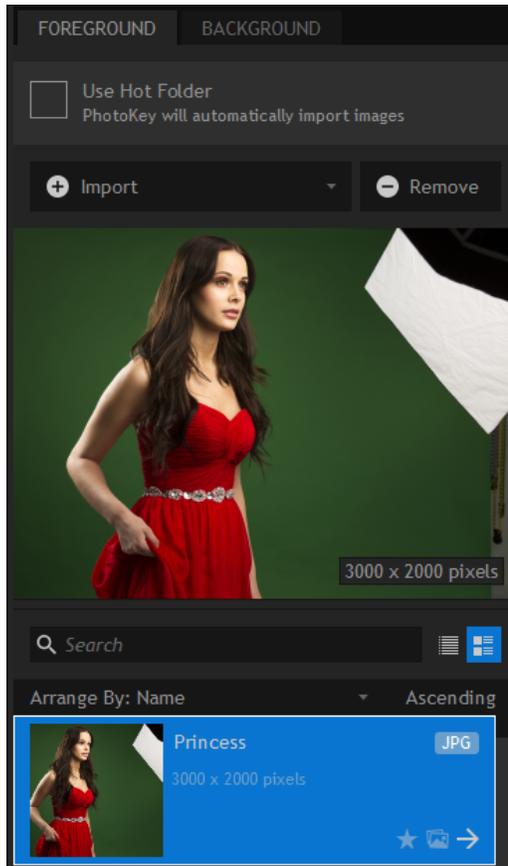
*You can also change the scale using the mouse wheel on the canvas.*

You can move the canvas by holding the space bar and dragging with the mouse.

## 5.2 Import

The **Import** toolset is where you select your green screen photos and background images.

You can switch between the Foreground and Background using the tabs at the top of the toolbox.



### Foreground

The foreground layer is your green screen photograph.

You can import new foreground images by clicking the **Import** button.

Multiple images can be imported. Switch between images in the Foreground list by double-clicking on one. For more information on working with multiple images see [Batch processing](#).

### Background

The background layer can be any image of your choice.

You can import new background images by clicking the **Import** button.

Multiple images can be imported. Change the currently active background image by double-clicking on one. For more information on working with multiple images see [Batch processing](#).

## 5.3 Key

The Key toolset is where you control the green screen removal process. With some green screen photographs you may not need to make any adjustments, but if you need to fine tune the results this is where to do it.

There are numerous filters in the Key toolset. You can use as many or as few as you want by turning them on and off.

**Simply click in the title bar of a filter to activate it.**

### Red eye

If a photo suffers from 'red eye', caused by an on-board flash, you can correct it using the red eye filter.

By default it is set to **auto** and will attempt to auto-detect any red eye present in the foreground image.

If the auto-detect is not fixing the red eye in your photo, uncheck the **auto** option to enable manual mode.

Clicking **Select Eyes** activates the manual selection mode. You can now click on each red eye in the image to apply the correction.

Once you have finished selecting the affected eyes click the **Complete** button in the toolbox.

If incorrect areas of the image are being affected by the red eye filter, click the **Clear** button to reset it.

### UV blur

Some digital images lack the detail required for high quality keying, which can result in jagged edges to a key. The UV blur can help to enhance the digital information and avoid this problem.

If you notice 'stepping' at the edges of your foreground layer, like a pixellated staircase, then the UV blur should be turned on.

*For high quality images the UV blur is not needed.*

### Type

A variety of different blur types are available. Which looks best will depend upon the image itself and the type of camera used. The gaussian blur is high quality and should suffice for most uses.

### Blur

Adjust the amount of UV blur with this slider according to your own personal tastes.

### Auto color difference

There are two methods for removing the green screen from your photos. The auto color difference is the simpler and less powerful option. See the for the Auto chroma key chapter for information on the advanced keying method.

## Color

When set to automatic, PhotoKey will attempt to automatically detect whether you are using a green screen or a blue screen.

*If your screen is not being removed at all, try specifying your backdrop color manually.*

## Removal

By default, PhotoKey attempts to remove as much of the green screen as possible. With reflective materials this can sometimes cause parts of your subject to disappear as well.

**If parts of your foreground are disappearing try lowering the Removal setting.**

## Detail

The detail slider is useful if PhotoKey is not removing all of your green screen. This can be particularly noticeable if the green screen is not lit properly.

*Ideally you want the detail set to 100%, which is designed for optimal green screens with correct lighting and high quality images.*

Lowering the detail will help to remove more of an unevenly lit green screen but may also reduce edge detail on the subject.

## Softness

The softness adjusts the edge of the removed area, as set by the **detail** slider.

A high softness setting will create a soft, subtle feathering around the edge.

A low softness will create a hard, solid line.

*The softness setting only takes affect if the Removal setting is below 100%.*

## Auto chroma key

PhotoKey's advanced auto chroma key provides high quality, professional results. See Auto chroma key for full details.

## Erode

Some cameras record to compressed formats which can introduce edge problems under some conditions. Often the easiest way to fix this is to **erode** the keyed image, removing a layer of pixels around the outer edge of the keyed subject matter.

Erode should be used sparingly and only when absolutely necessary.

If you are using the auto chroma key you can use the integrated **Erode/Expand** setting instead.

## Alpha levels

Adjusting the contrast levels of the alpha channel allows you to fine tune your key. This can be particularly useful with hair or lace and provides an additional level of control over the key.

## Alpha blur

If you want a softer edge to your key you can add some alpha blur. This can also be useful if you are working with low quality photographs and need to disguise a problematic edge.

## Crop

The left, right, top and bottom sliders can be used to crop the edges of the foreground image. This can be useful if your green screen did not fill the entire frame.

## Spill suppression

Automatically removes light spill from your green screen and replaces it with natural spill from your new background.

See Spill suppression for details.

## Light wrap

This effect simulates the appearance of light from the background interacting with the foreground, as would happen with the normal photographic process.

## Size

Alters the intensity of the light wrap. Adjust this to match the lighting in the foreground and background images.

## Blend mode

There are several different light spill methods. **Lighten** tends to be the most realistic, while **Soft Light** can be effective for dark backgrounds.

# Auto chroma key

The auto chroma key provides advanced green screen removal with professional quality results.

Auto chroma key gives you fine control over your keyed foreground.

## View

The auto chroma key has three view modes in addition to the standard views available on the canvas. These make it easier to identify and fix compositing issues.

## Status view

The status view shows your foreground image as three colors.

- **Black** = transparent.
- **White** = opaque.
- **Grey** = semi-transparent.

Here's an example of the status view:



In the above example you can see that the key has a good edge but still has a lot of unwanted transparent areas, represented by the grey..

The status view is particularly useful because **any pixel that is not solid or opaque is shown as grey**, making it very easy to identify areas that need work.

## Matte view

The matte view is similar to the status view, except the full range of greys are used to represent semi-transparency.

Here's the exact same image as shown above, instead using the matte view:



In this version you can see that the transparency is shown more subtly, with darker areas being more transparent and lighter areas being more opaque.

The matte view is useful for seeing exactly what the auto chroma key is doing to your foreground, but it can also be difficult to spot problem areas if they are very close to black or very close to white.

## Result

The result view shows the actual composited version of the foreground.

Here's the same shot as used above:



This shows why the status and matte view modes are very useful, as it's not always easy to see the

transparent areas in the result view.

Switching to the other view modes makes it much easier to identify areas which need fixing.

## Method

PhotoKey automatically identifies the primary background color and removes it from the image. The Method options alter how PhotoKey analyzes the image to determine the screen color:

- **Manual** - you can specify a color to key out yourself, using the Color settings (see below).
- **Auto low** - takes the color from the low point of the image's peak hue.
- **Auto mid** - often produces the best results, by taking a mid-point from the image's peak hue.
- **Auto high** - selects the the highest point from the image's peak hue.
- **Auto classic** - included for legacy compatibility. Selects the color from the low end of the image's histogram, which can produce overly aggressive results.

## Color

The auto chroma key can remove any color from an image. It is optimized to work with green screen and blue screen, so you will always get better results using a professional green screen than you will using another generic color.

By default the filter is set to **Auto** mode. This analyzes the image and picks the optimum color for achieving good results.

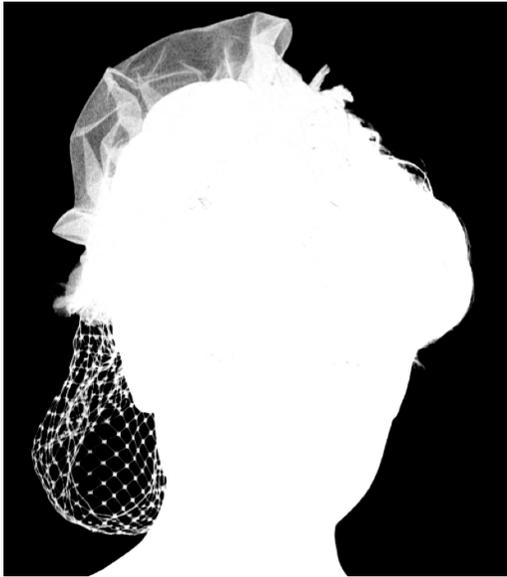
If you want to pick your own color you can click the color box, or click and hold on the pipette icon to select any color on the screen.

Clicking the **Auto** button at any time will revert back to the Auto mode.

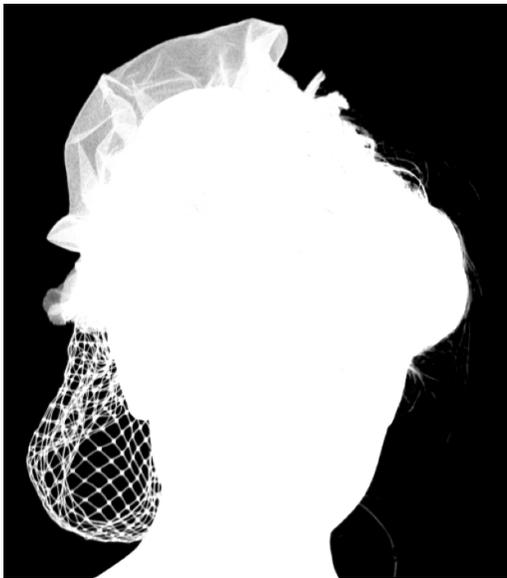
## Adaptive color

This method is particularly effective when working with uneven green screens. Even slight changes in tone or brightness across your green screen can cause keying complications. Adaptive color aims to improve results in such cases and can be particularly effective with fine detail areas such as lace and hair.

Here is a close-up of a veil without adaptive color, in which some detail has been lost:



With adaptive color turned on, extra detail in the veil and the hair on the right side of the image is instantly apparent:



When adaptive color is activated the Gain setting will have a minimal effect. Key adjustments should be made primarily using the clip foreground and clip background settings.

*If your original photo has a lot of digital noise or compression, these artefacts may be made more evident when using adaptive color.*

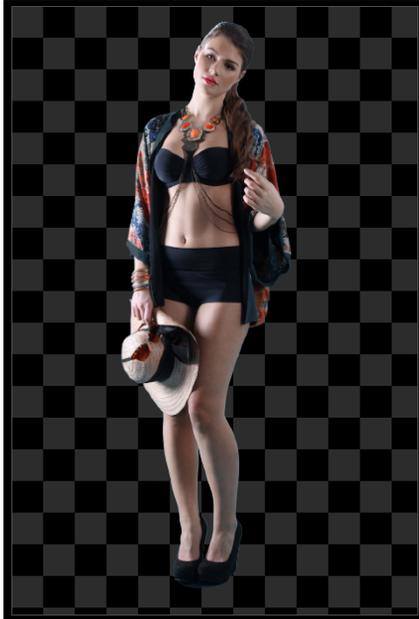
## Gain

Gain is the base sensitivity of the chroma key.

This is best used for the initial background removal. It should be adjusted until the subject is isolated,

though you don't want to push the gain too far as you will start to lose edge detail.

Let's look at an example of the effects of gain using this image:



. With the default setting of 100 this image looks like this when in status view mode:

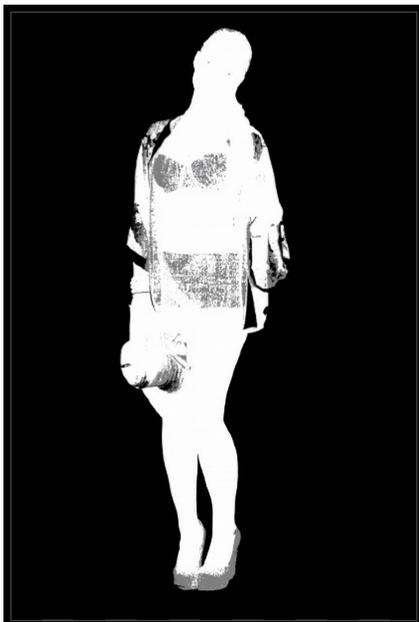


The background has been successfully removed, while keeping detail in the foreground.

With a lower gain of 56, the status view is very different, with only some of the green screen having been removed:



Increasing the gain to 500 causes full background removal, but detail is also lost in the foreground:



Gain should therefore be adjusted to remove the background but should not be pushed any further than is needed.

## Balance & hue balance

These two settings adjust the emphasis of the chroma key, affecting the range of colors that are affected.

In practical use, it is usually best to try them at the minimum and maximum values to see which best suits your image.

## Clip background

Crushes the black point of the matte, so that more parts of the image are removed. If parts of your green screen are still visible this should be used to remove them.

## Clip foreground

Boosts the white point of the matte, returning detail to the foreground. If parts of your subject are semi-transparent, you should reduce the clip foreground to make them fully opaque.

*This is the main setting to change if your foreground is losing detail.*

## Clip rollback

After adjusting the clip foreground you may want to return some of the semi-transparency to the outer edges of your foreground. This helps to create a softer edge, although increasing this setting too much will cause an undesirable band of semi-transparency around the edge.

## Gamma

Adjusts the strength of the key. This can be useful for adjusting the fine detail at the edges of the key, particularly around hair and semi-transparent areas.

## Erode/Expand

This works in a similar way to the standalone Erode filter and can be used to expand or erode the alpha matte. If you need to add or remove pixels from the edge of the key this can be very useful.

## Subtract

Increasing the subtract setting removes the background color (for example, green if you're using a green screen) from the semi-transparent areas of the image. This can be very effective for reclaiming the correct color in semi-transparent areas, such as glass.

## Recover

In some green screen photos you may see a thin, dark edge. This can be caused by lighting or compression methods in digital cameras and is most often seen on white clothing or along the edges of pale skin.

The recover setting can counter this problem by adjusting the colors of the outer pixels. Rather than using their actual color, instead they will take on the color of the pixels further inside the foreground.

*Although this can be used to remove dark edging, if set to high you will see noticeable color banding around the edge of the key.*

## Spill suppression

Even a perfectly composited image can still suffer from color spill. This is when the green or blue of the screen is reflected on the subject. While this is often difficult to see in the original image, once it has been composited it becomes extremely obvious, resulting in unwanted color fringing around edges.

In this original photo the green spill is not immediately obvious to the naked eye:



Once the green screen is removed by PhotoKey, it is evident that there is green around the edges of her hair:



Here's a close-up view - note the green visible on the outside edge of the hair:



With PhotoKey's spill suppression turned on, the green tint is replaced with a neutral color, without the other colors being affected:



Again, here is a close-up of the same area:



The amount of spill will vary depending on the subject and your green screen setup. White clothing, for example, can be particularly susceptible to bounced green light.

There are multiple types of spill suppression, each of which can be fine tuned.

## Apply

Spill suppression can be applied before or after Masks.

If applied before, any masks that are set to **retain** parts of the foreground will include the original coloring from the photo. This is useful if you are using masks to retain objects which are the same color as the screen, such as green clothing, where you need to also retain the original color.

If applied after, the entire image will be spill suppressed, including any masked areas set to **retain** parts of the foreground. This is useful if you are using masks to fix problems such as highly reflective materials or crystal, where you want to retain detail but remove green spill.

## Spill method

There are five types of spill suppression: **standard**, **extended**, **advanced**, **spill simulation** and **spill simulation pro**.

In most cases **spill simulation pro** will provide the best results.

## Spill simulation pro

The spill simulation pro method gives you fine control and replaces the original green spill with natural, simulated spill from your new background image. This creates the most realistic composite images.

### View

You can switch to the despill view mode when using the spill simulation method. This shows exactly which parts of the image will be spill suppressed.

- **White** = suppressed area.
- **Grey** = partially suppressed area.
- **Black** = unsuppressed area.

You can use the despill view to make sure that only the areas that need spill suppressing are affected. This can be very useful for avoiding discoloration of your subject.

### Amount

Varies the strength of the spill suppression.

### Hue range, balance & hue balance

These three sliders are used to adjust how much of the foreground image is affected by the spill suppression. They are best adjusted when in the **despill view**, so you can see how much is affected.

### Luminance

The brightness of the background can be used to influence the brightness of the spill suppressed areas. The effectiveness of this will depend on the specific combination of lighting in your foreground and background.

### Blur

The background is used to generate a new, realistic spill that replaces the original spill from the green screen. Increasing the blur generates a softer, more diffuse spill which doesn't correlate as directly with the background details.

## Spill simulation

This method works similarly to Spill simulation pro, but instead of using the background image for the spill replacement it instead uses a single specified color.

The default is a neutral grey R128 G128 B128.

## Standard, Extended and Advanced

These modes are provided primarily for legacy purposes. They remove spill using a less sophisticated

method, with advanced providing specific control over each color channel.

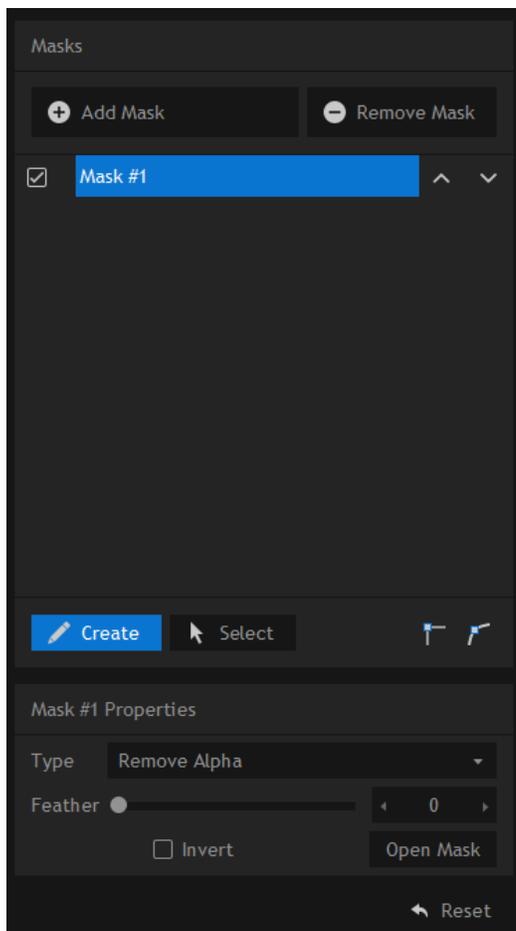
## 5.4 Masks

The mask tools are used to manually specify areas of your foreground images to be removed or retained. This is useful if your subject is wearing an unavoidable item of green clothing, or if you need to remove parts of the image outside of the green screen.

Note that PhotoKey's main advantage is in its automatic and fast keying tools. If you are needing to regularly mask images we would recommend improving your green screen setup. A little time improving the setup can save a huge amount of time in PhotoKey.

### Mask creation

You can add multiple masks to your foreground image. Each mask is listed in the toolbox.



### Add mask

A new mask can be added by clicking the **add mask** button.

### Remove mask

This button will remove the currently selected mask.

## Mask list

Up to 10 masks can be added to an image. Masks you have added are displayed in the mask list.

Click on a mask in the list to edit it in the workspace.

Individual masks can be turned on and off using the checkboxes and their order can be adjusted using the up and down arrows.

## Create

When the **Create** button is activated you can draw your mask shape directly onto the canvas.

- Single clicking will add points to the shape, connecting each of them with straight lines.
- If you click and drag the point will be converted to a curved point, enabling you to make custom curves. Additional handles will appear around the point that can be used individually to adjust the curve angle. Holding **Ctrl** while clicking on a curve handle will select both of them at once.
- Clicking anywhere on the mask line will add a new point.

## Closing masks

A mask will not activate until it has been closed. This can be done by clicking the final point on top of the first point or by using the **Close Mask** button in the toolbox.

## Select

When the **Select** button is activated you can select and adjust your mask without accidentally adding new points to the shape.

*When in the **Create** mode, **Select** mode can be temporarily activated by holding down **Ctrl**.*

Points can be moved using the mouse.

Multiple points can be selected by holding **Ctrl** while clicking, or you can drag a selection box around them on the canvas.

## Straight point

Clicking this converts the currently selected mask points to be straight.

## Curved point

Clicking this converts the currently selected mask points to be curved.

## Mask properties

Once you have added at least one mask the currently selected mask's properties are displayed underneath the mask list.

## Type

Switches between the mask shape removing or retaining the selected area of the image.

## Feather

A low feather setting creates a hard edge to the mask, while a high feather creates a soft, blurred line that can often disguise the mask's position.

## Invert

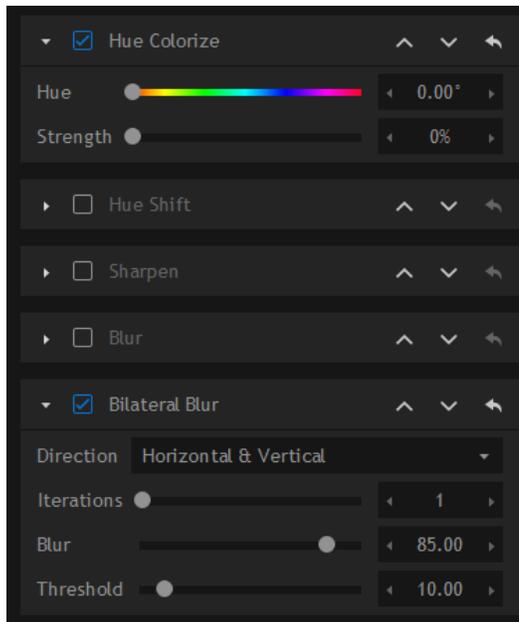
This toggle switches between the area inside or outside of your drawn shape being the selected area for masking.

## Open/Close mask

This toggle allows you to easily open or close your mask shape. A mask will only activate once it has been closed.

## 5.5 Filters

A selection of filters are available to enhance your images. These can be vital for blending the foreground and background together realistically, or for creating a vivid style.



The order in which filters are processed can be changed using the **up** and **down** arrows that are attached to each one. Filters at the top are processed first.

*By default all filters are turned off. To turn a filter on click anywhere in its title bar.*

### Changing layer

The filters affect the foreground and background individually. You can switch between the foreground and background using the tabs at the top of the toolbox.

*Not all filters are available in both the foreground and background layers.*

### Filter list

### Transparency

Alters the transparency of the foreground.

### Auto levels, contrast & color

These automated filters apply quick color correction fixes to your images.

## Brightness

Alters the brightness, from completely black to completely white.

## Contrast

Can be used to create extremely low contrast or high contrast images.

## Saturation

Alters the saturation, from fully de-saturated to over-saturated.

## Levels

These sliders can be used to adjust the black and white levels of the image.

The closer together the **white** and **black** levels, the higher the contrast.

## Color temperature

Alters the color temperature. A low temperature shifts the image towards orange, while a high color temperature shifts it towards blue.

## Color balance

Individually adjusts the amount of red, green and blue.

## Hue colorize

Enables you to add a tint to the image by altering the hue.

### Hue

This slider determines which color to use as the tint.

### Strength

Alters the strength of the colorize, from subtle to extreme.

## Hue shift

Shifts the entire color spectrum.

### Hue

Use the slider to determine the hue shift. The top half of the slider represents the original colors of the image, while the bottom half represents the shifted colors.

### Strength

Adjust the intensity of the hue shift.

## **Sharpen**

Can be used to sharpen the edges in an image.

## **Radius**

Adjust the reference area for the sharpen filter.

## **Sharpness**

Adjusts the intensity of the sharpen effect.

## **Blur**

Applies a gaussian blur. This can be particularly effective when applied to the background of portraits.

## **Bilateral blur**

The bilateral blur is effective for smoothing out skin and clothing textures, by blurring the image while retaining edge sharpness. At high levels it can also create a cartoonish appearance.

## **Direction**

Alters the direction of the blur.

## **Iterations**

Increasing the iterations substantially exaggerates the effect.

## **Blur**

Adjusts the amount of blur.

## **Threshold**

Determines how much edge detail is retained.

## **Defocus**

This is a special type of blur that also **blooms** the image, making it brighter. This can sometimes create a more realistic 'out of focus' effect than the standard blur.

## **Blur**

Alters the level of blur.

## **Bloom**

Exaggerates brighter areas.

## **Diffuse**

Creates a soft, smoothed appearance.

## **Blur**

Adjusts the size of the blur. Larger blurs will create a more dispersed effect, while smaller blurs will create more of a 'ghost' image.

## **Strength**

Alters the intensity of the diffusion.

## **Vibrance**

Creates a more dynamic image by increasing local saturation, contrast and sharpness.

Recommended settings are to use a high radius and a medium threshold.

## **Leave color**

Using similar technology to green screen removal, Leave color removes all color from an image except for the selected color. This creates stylish splashes of color on black and white images.

The isolated color can be selected using the pipette tool or by clicking in the color box.

## **Half tone & half tone color**

Converts the image to a series of differently sized dots, simulating the appearance of traditional newspaper print.

The size of the dots can be adjusted using the resolution setting.

## **Silhouette**

This effect turns your entire foreground layer to a uniform color.

You can change the color by clicking on the color box. To turn silhouette on and off use the checkbox to the right of the filter's name.

## **Shadow cast**

A convincing shadow can make all the difference when it comes to creating realistic composites. The shadow cast effect provides a quick way to add a shadow from your foreground onto the background.

## **Shape**

The shape menu contains four preset shapes for the shadow, providing useful shortcuts for common uses.

## **Canvas controls**

When you switch on the shadow cast new controls will appear on the canvas. These can be used to manually position and warp the shadow according to the lighting and angle of the background.

## **Blur**

Use this to change the shadow from hard edged to soft edged, based on the requirements of the scene.

### **Transparency**

Alters the visibility of the shadow. Note that the blend mode also has a large impact on the shadow's appearance.

### **Color**

Clicking this button displays a color palette from which you can pick the shadow's color. The default black suits most purposes.

### **Blend mode**

The seven different blend modes mix the shadow with the background in different ways.

## **Depth of field**

If you want to draw the eye towards your foreground, simulating depth of field can be a very useful technique. Rather than blur the entire background image, this effect applies the blur gradually, shifting from in-focus to out-of-focus.

### **Type**

The depth of field focal area can have a horizontal or radial dividing line.

### **Origin**

The depth of field only affects a specified area of the canvas. Click the origin button to display a crosshairs on the canvas which you can use to pinpoint the area that will remain in focus. You can also enter coordinates directly using the number boxes.

### **Angle**

The in focus area is a rectangle that spans the full width of the canvas. The angle of this rectangle can be adjusted using this rotation wheel.

### **Blur**

Adjusts the level of blur in the out of focus area.

### **Spread**

The shift from in focus to out of focus can be abrupt or very gradual. A higher spread percentage will result in a more gradual shift.

### **Range**

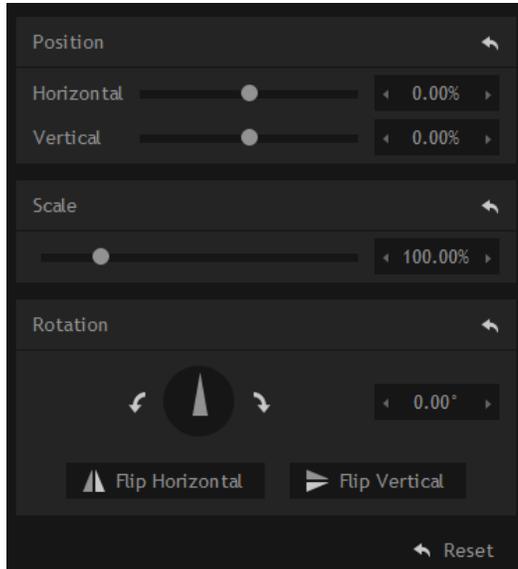
Adjusts the size of the in focus area. A larger percentage will retain a large in focus area.

### **Transparency**

Can be used to adjust the intensity of the depth of field effect.

## 5.6 Position

These tools enable you to move the foreground and background layers individually.



### Changing layer

You can adjust the foreground and background layers individually. You can switch between the **foreground** and **background** using the tabs at the top of the toolbox.

### Canvas controls



When you're in the Position toolset additional controls are available on the canvas itself. You can use these to quickly position your background and foreground.

### Position

Dragging anywhere within the green bounding box will move the layer around the canvas.

### Scale

Dragging on the square area in the center of the image enables you to enlarge or shrink it.

## Rotation

Dragging on the circular area near the center of the image enables you rotate it clockwise or counter-clockwise.

## Toolbox controls

### Position

Allows movement horizontally and vertically.

### Scale

Shrinks or enlarges the image.

### Rotation

Rotates the image in either direction. The angle buttons can be used to rotate the image 90 degrees clockwise or 90 degrees counter-clockwise.

- **Flip horizontal** and **Flip vertical** buttons can be used to quickly mirror the image in a particular direction.

## 5.7 Layers

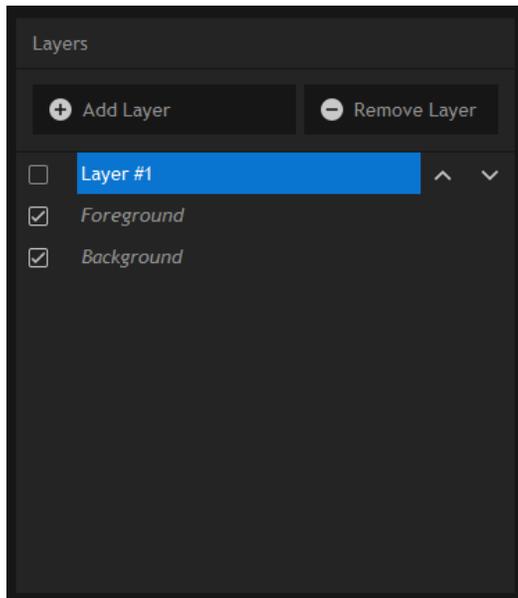
Additional layers can be added to your image using this toolset. This can be useful for adding props, logos, watermarks, or depth layers.

Layers are standard image files, so you can use anything you like for your layers. Images that include alpha transparency data (such as PNGs and TIFFs) are particularly useful, as in the above examples.

*Layers are not designed for green screen images. Only the Foreground layer (found in the Import toolset) will process green screen photographs.*

### Creating layers

The Layers panel is where you manage your various layers.



The large area at the top is your Layers list. Initially you will only see the standard **Foreground** and **Background** layers. The Foreground layer is your green screen photograph.

Up to 5 new layers can be added with the **Add Layer** button. Clicking the **Remove Layer** button will remove the currently selected layer.

Layers can be moved up and down the list using the arrows, or turned on and off with the tickbox.

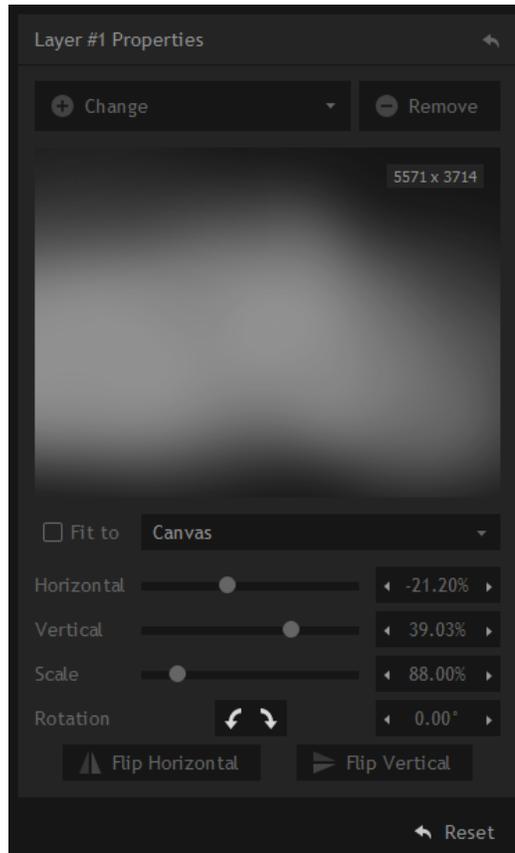
### Understanding the layer order

PhotoKey composites from the bottom of the list to the top. Therefore layers higher up in the list will be in front of layers lower in the list.

Any additional layers that are positioned below the Foreground in the list will appear behind the Foreground.

## Layer Properties

The currently selected layer is displayed in the lower half of the toolbox. This is where you import the layer's image and choose its settings.



## Add/Change

Displays a standard file browser which can be used to locate the desired image for the layer.

## Remove

The overlay image is optional. Clicking this button will remove it from the composite.

## AutoFit

You can choose whether to have layers fit automatically or position them manually.

When this setting is turned off the position, scale and rotation tools become available.

The drop-down menu allows you to choose whether the overlay should autofit to the canvas, the foreground or the background.

## **Position**

Allows movement horizontally and vertically.

## **Scale**

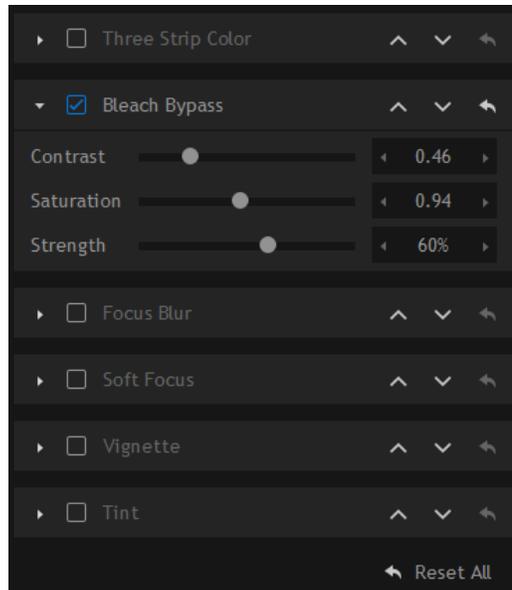
Shrinks or enlarges the image.

## **Rotation**

Rotates the image in either direction. The angle buttons can be used to rotate the image 90 degrees clockwise or 90 degrees anti-clockwise.

## 5.8 Effects

These additional filters enable special effects to be added to the entire composited image.



*Effects do not affect overlays or text, but they will affect all other layers.*

### Three strip color

This simulates an old Technicolor film processing technique to provide particularly rich, defined colors.

The color strength settings can be used to adjust the intensity of the effect in each channel.

### Bleach bypass

This simulates the technique of silver retention in film processing, resulting in a high contrast, low saturation image.

### Soft focus

*PhotoKey 7 Pro exclusive.*

A romantic, ethereal soft focus effect can be applied to your entire image.

*By default this effect is turned off. To switch it on, tick the small box at the top right of the soft focus title.*

## Blend mode

Each blend mode produces a slightly different soft focus effect. Experiment with each to see which suits your composition the best.

## Blur

Adjusts the spread of the soft focus effect.

## Strength

Adjusts the intensity of the soft focus effect.

## Focus blur

*PhotoKey 7 Pro exclusive.*

Using the same techniques as the Depth of field filter, the Focus blur can be used to apply a blur-based vignette to your composited image. The defaults create a soft, circular vignette in the center of the canvas.

## Type

The focus blur can be in a radial or horizontal strip shape.

## Origin

Click the origin button to display a crosshairs on the canvas which you can use to pinpoint the area that will remain in focus. You can also enter coordinates directly using the number boxes.

## Angle

When using the horizontal strip shape the angle of the rectangle can be adjusted using this rotation wheel.

## Blur

Adjusts the level of blur in the out of focus area.

## Spread

The shift from in focus to out of focus can be abrupt or very gradual. A higher spread percentage will result in a more gradual shift.

## Range

Adjusts the size of the in focus area. A larger percentage will retain a large in focus area.

## Transparency

Can be used to adjust the intensity of the focus blur effect.

## Vignette

A customizable vignette can be applied over the top of your images. This can be used for a variety of attractive results.

*By default this filter is turned off. To switch it on, tick the small box at the top right of the vignette title.*

*Some settings are only available in PhotoKey 7 Pro.*

## Color

Your vignette can be any color you want.

## Light/Normal/Bold

These three presets enable you to quickly choose from three standard vignette styles.

## Horizontal stretch

Widen or narrow the vignette on the horizontal.

## Vertical stretch

Widen or narrow the vignette on the vertical.

## Feather

Changes the edge of the vignette between a hard and soft edge.

## Feather bias

Adjusts the weighting of the feather.

- At '1.00' the feather is an even spread from transparent to the maximum strength level.

- At lower values the feather will be pushed towards the outer edge, keeping the center more transparent.
- At higher values the feather will be drawn towards the middle.

## Strength

Adjusts the visibility of the vignette.

## Tint

Applies a stylish tint to your image.

*By default this filter is turned off. To switch it on, tick the small box at the top right of the tint title.*

## Type

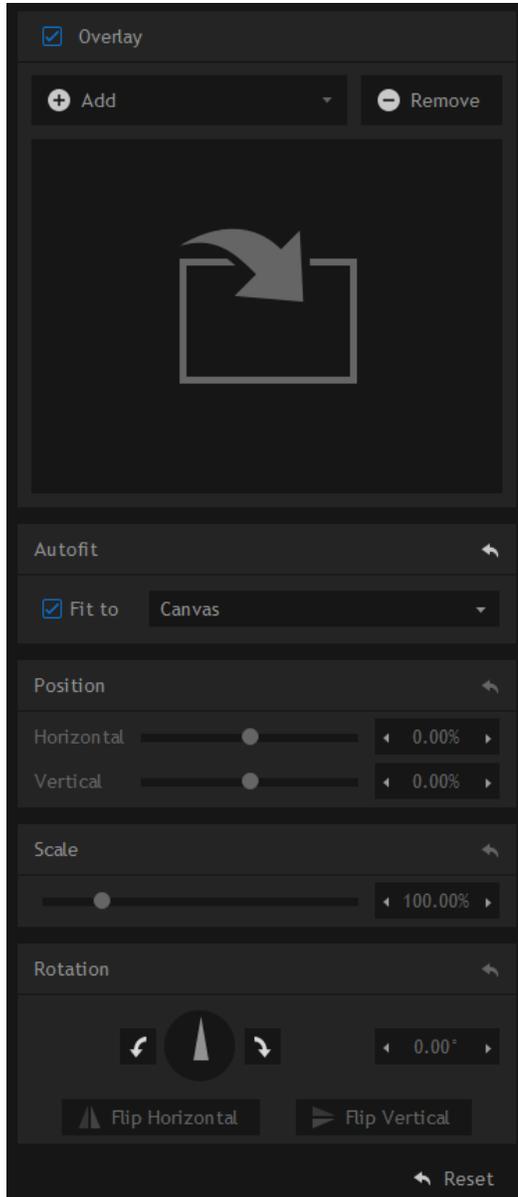
A wide variety of different tints are available.

## Strength

Adjusts the intensity of the tint effect.

## 5.9 Overlay

The optional overlay layer enables you to apply a partially transparent image.



*Overlay images must include an alpha channel to work correctly. Any decent image editing program such as Adobe Photoshop or GIMP can be used to create additional overlays.*

### Add/Change

You can import a new foreground image by clicking the **Add** button. Subsequently you can swap to a new foreground image by clicking the **Change** button.

## Remove

The overlay image is optional. Clicking this button will remove it from the composite.

## AutoFit

You can choose whether to have overlays fit automatically or position them manually.

When this setting is turned off the position, scale and rotation tools become available.

The drop-down menu allows you to choose whether the overlay should autofit to the canvas, the foreground or the background.

## Position

Allows movement horizontally and vertically.

## Scale

Shrinks or enlarges the image.

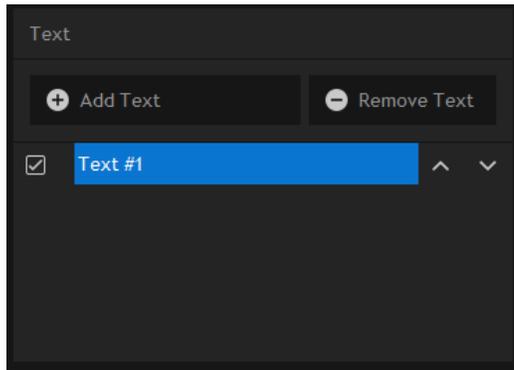
## Rotation

Rotates the image in either direction. The angle buttons can be used to rotate the image 90 degrees clockwise or 90 degrees counter-clockwise.

## 5.10 Text

The text toolset can be used to apply multiple titles to your images.

### Text items



The text items list can be used to add and remove text from your image.

### Add text

Clicking this button adds up to 5 text items to your image.

### Remove text

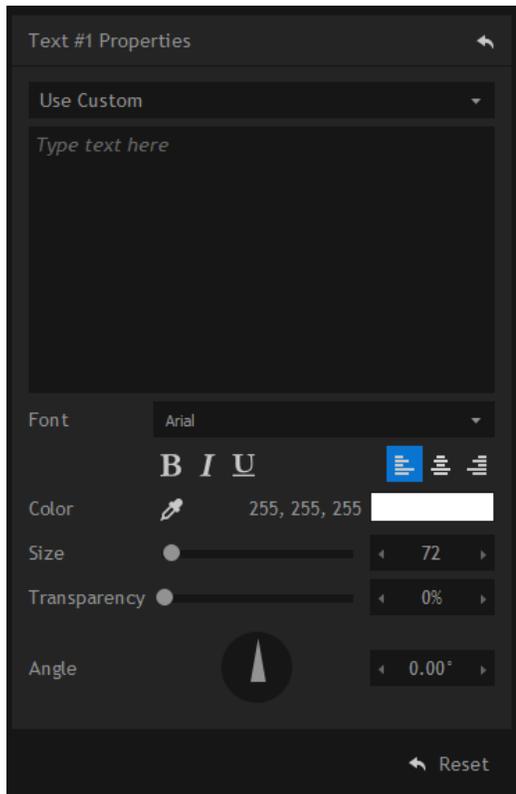
Removes the selected text items from the list.

### Text listing

Click on a text item to edit it.

- The tick boxes can be used to turn individual text items on and off.
- The arrows can be used to change the layering of text items.

### Text properties



## Item type

There are 3 types of text item.

- **Custom** - displays a text box in which you can enter your own choice of text.
- **Use filename** - automatically displays the current image's filename as the text item.
- **Use file path** - automatically displays the current image's file path as the text item.

## Font

Choose from your installed fonts for the current text item.

## Formatting

Apply **bold**, **italic** and **underline** styles.

## Alignment

Choose between left, right and center alignment.

## Color

Select a color for your text.

## Size

Adjust the size of your text.

## Opacity

Adjust the opacity of your text.

## Angle

Rotates the text.

## Canvas controls

The position, rotation and size of text can be adjusted directly on the canvas.

## Position

Dragging anywhere within the green bounding box will move the text around the canvas.

*Holding **Ctrl** while dragging will restrict the movement to either the horizontal or vertical depending on the direction you move the mouse.*

## Scale

Dragging on the square area at the top left of the text enables you to enlarge or shrink it.

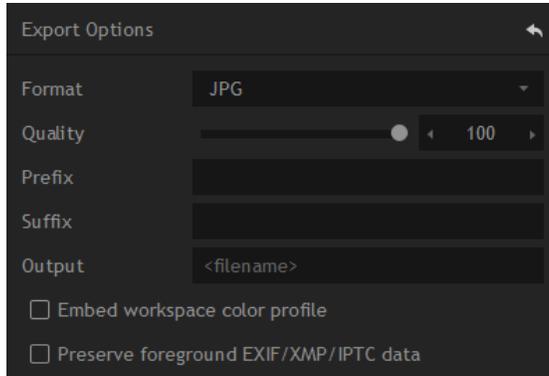
## Rotation

Dragging on the circular area near the top left of the text enables you to rotate it clockwise or anti-clockwise.

*Holding **Ctrl** while rotating will restrict the rotation to 45 degree increments.*

## 5.11 Export

The export system enables you to convert your project into standard images.



### Exporting single images

To export a single image click the Export button on the Navigation bar, or use the **Export Canvas** option from the File menu.

### Exporting multiple images

PhotoKey can process multiple images at at time. For more information see Batch processing

### Export options

This section allows you to change the format and filename settings for your exported images.

### Format

Three output formats are available, PNG, TIFF and JPEG. Choose whichever one you prefer to work with.

*JPEG does not support an alpha channel, so if you export without a background the transparency information will not be retained. Instead, the foreground will be composited directly onto white.*

### Compression & quality

Each format has a variety of compression and quality settings. High quality will produce larger filesizes.

### Prefix

When exporting several batch images, it's often useful to add a prefix to the filename. You can enter a prefix here if you wish, which will be applied before the filename.

## Suffix

If you also wish to add a suffix to the filename, you can do so here.

A preview of the filename is shown at the bottom of the options panel.

## Embed workspace color profile

Includes the workspace color profile in the exported image. This ensures that you can retain the same workspace if you continue processing or printing the image elsewhere. See Options for more information on color management.

## Preserve foreground EXIF/XMP/IPTC data

Metadata from the foreground image can be included in the export image, such as camera and lens information.

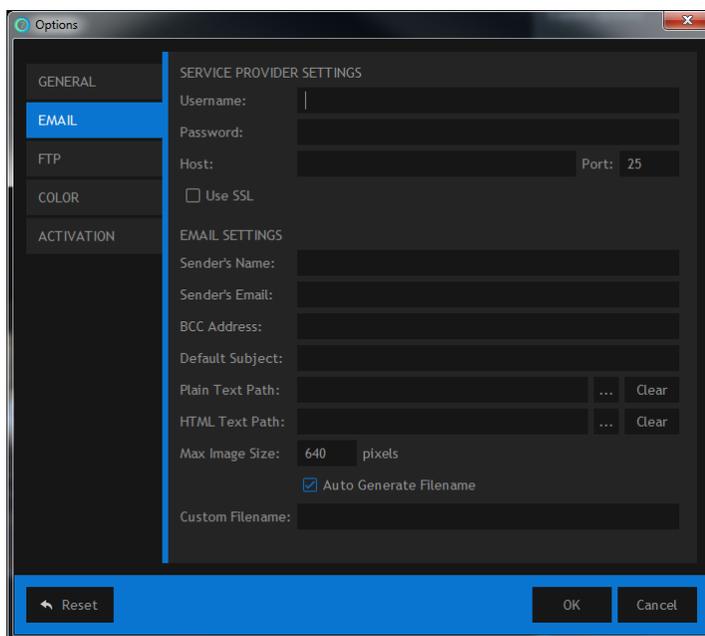
## Email export

PhotoKey 7 Pro can send images by email from inside the software. This can be a very fast way to send proofs or even finished images to clients. The system can also be used to publish images to Facebook, Flickr and other social networks which support a custom email address for submissions.

*Some email providers do not support this feature.*

## Setup & preferences

Before you use the email feature you need to set up your preferences.



To open the email preferences window select **Options** from the **File** menu, then switch to the **email** section.

## Service provider settings

PhotoKey requires access to an email SMTP provider for sending emails. Please check with your email provider for login and host details. Note that TLS is not supported.

### Username

The username you use for logging in to your email account.

### Password

The password you use for logging in to your email account. PhotoKey stores this password in a secure, encrypted form.

### Host

The address of your SMTP server. For example, a Google email address uses 'smtp.gmail.com' as its host.

## Port

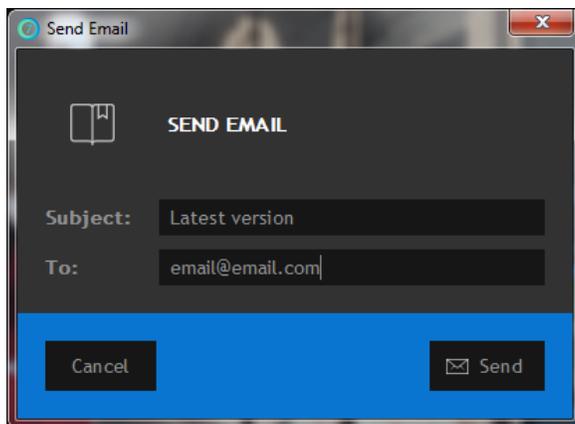
The port for your SMTP server. For example, a Google email address uses '465' for its port.

## Use SSL

Some email servers require SSL to be activated for security.

# Email settings

The email settings are applied to every email that is sent from PhotoKey.



## Sender's name

The displayed sender's name. The recipient will see this in their email inbox.

## Sender's email

The displayed sender's email. If the recipient replies to the email their reply will be sent to this email address. Note that some email providers do not support sending emails with alternate email addresses.

## BCC address

Emails can be sent via blind carbon copy to one additional email address. This is optional. This can be used to easily publish images to a Facebook brand page (see below).

*Note that **all** emails sent from PhotoKey will be sent to this email address.*

## Default subject

This will automatically define the subject line when sending an email. If you always use the same subject this is more efficient than typing it in each time.

## Plain text path

A text (.txt) file can be specified. Its contents will be used as the body of the email. Click the ... button to select a text file. The **Clear** button removes the link to the file. Emails can be sent without a text file

included.

## HTML text path

An HTML (.htm or .html) file can be specified. Its contents will be used as the body of the email. Click the ... button to select an HTML file. The **Clear** button removes the link to the file. Emails can be sent without an HTML file included. Note that images cannot be embedded in the HTML email and must be linked to externally.

## Max image size

PhotoKey automatically resizes the canvas. This setting determines the pixel dimensions of the image, with the setting specifying the size of the image's longest edge. Note that larger image sizes will create larger file sizes and that some email providers do not accept large attachments.

## Emailing an image

To email your current image from inside PhotoKey, choose **Email canvas** from the **File** menu.

You can also click the **email icon** on the toolbar (a white envelope) or use the **Ctrl+M** keyboard shortcut.

This will display the email window.

## Send email settings

A **subject** must be specified before the email is sent. This can be pre-filled using the **Default subject** setting in **Options** (see above).

*The subject will be used as the caption for Facebook and Flickr published images.*

One or more email addresses can be added to the **To:** field. If multiple email addresses are used they should be separated by spaces or semi-colons (;).

Note that separating email addresses with commas (,) is not supported.

## Email format details

Images are sent as email attachments. The images are in the JPEG format. The pixel dimensions (and therefore file size) are set in the preferences (see above).

HTML or text content can also be optionally included in the body of the email. This enables you to include a message with the image including additional information or branding.

## BCC and Facebook integration

In addition to the main email recipient, who is specified at the point of sending, images can also be sent automatically by BCC to another email address.

This can be used to automatically add images to a Facebook profile or brand page. To do this you first need to find your Facebook page's email address:

1. Login to Facebook and go to your brand page.
2. Choose **Edit page** to view its details.
3. Go to the **Mobile** section.
4. An email address will be shown on this screen.

This email address can then be used in PhotoKey to send images directly to your Facebook page's wall.

*Note that Facebook will immediately publish images that are sent to the page's email address.*

This same method can be used to publish to other social networks that provide a custom email address, such as Flickr.

## Sending an email

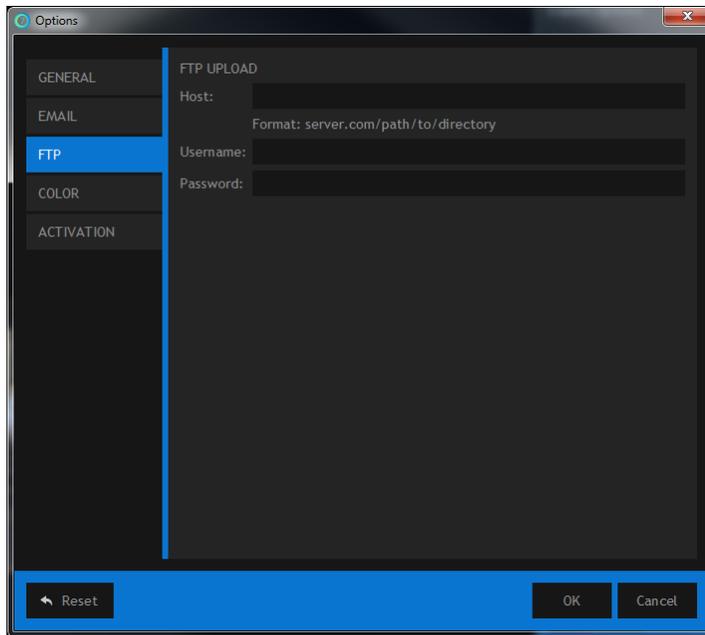
Once you have setup your email provider, you can export an image and send it via email by clicking the email button on the navigation bar or by choosing **Email Canvas** from the **File** menu.

# FTP upload

PhotoKey 7 Pro can upload images via FTP to a specified server. This is useful for adding a finished image to your own cataloguing system.

## Setup & preferences

Before you use the FTP upload feature you need to set up your preferences.



To open the FTP preferences window select **Options** from the **File** menu, then switch to the **FTP** section.

## FTP settings

PhotoKey needs to know where to upload your images and how to login to the FTP server.

### Host

The address of your FTP server, including the folder you want to upload the file into.

### Username

The username you use to login to your FTP server.

### Password

The password you use to login to your FTP server.

## Uploading an image

Once you have setup your FTP settings, you can export and upload the image by clicking the FTP button on the navigation bar or by choosing **FTP Upload** from the **File** menu.

You can also automate FTP upload for processing multiple images. See Batch Export for details.

## 5.12 Batch processing

PhotoKey 7 Pro includes powerful batch processing features which enable you to process hundreds or even thousands of images at a time, with minimal user interaction required.

The batch features are versatile and can be used for multiple scenarios, including:

- Automatically importing the latest image as you take photographs from a tethered camera.
- Exporting your foreground image(s) to multiple background images, making it easier to offer your clients choice.
- Fully automated import, processing and export of images with zero user interaction - ideal for mass volume photography during live events.

For more information see these chapters:

- Batch import
- Batch navigation
- Batch Export

## Batch import

PhotoKey 7 Pro batch processing capabilities enable you to import multiple backgrounds and foregrounds.

## Importing images

Importing multiple images is exactly the same as importing a single image. As you import additional images they will be added to the foreground and background lists in the Import toolset.

## The image lists

The Foreground and Background sections have separate lists but both work in the same way.

## Find

The search box can be used to locate a specific image by filename. As soon as you start typing into the box the list will be filtered accordingly.

Click the small **X** symbol to clear the search.

## Thumbnail or list view

The list can be shown with or without thumbnails. You can turn thumbnails on and off using the icons to the right of the search box.

## Arranging

The list can be ordered by several categories. Clicking the **Arrange by** button displays a menu of the available categories. The list can then be sorted in **ascending** or **descending** order using the button to the right of the **Arrange by** menu.

## Hot folders

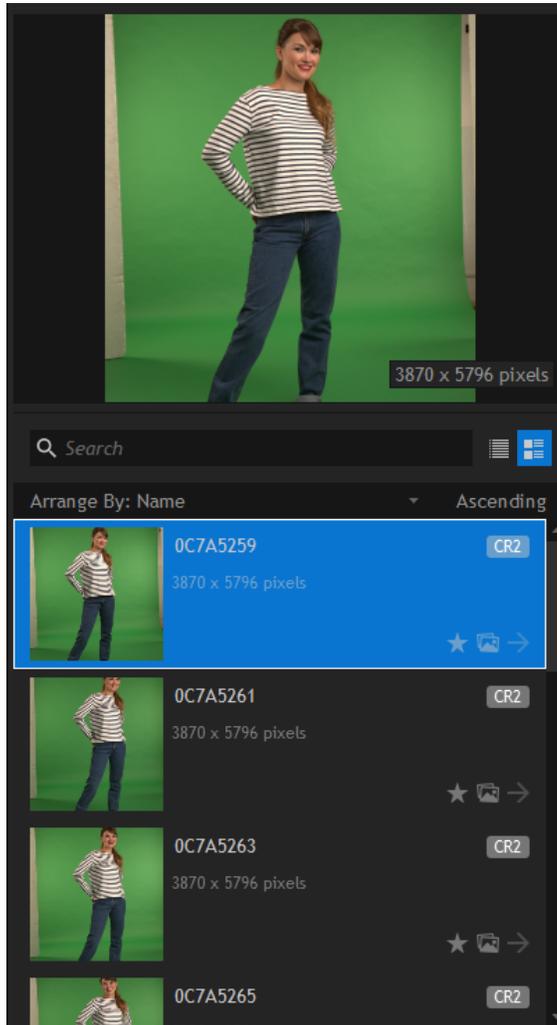
You can automate the importing of images using a hot folder. See Hot folders for details.

# Working with multiple images

Once you have imported your images you can swap between different foregrounds and backgrounds.

## Import list navigation

You can change the image currently being displayed on the canvas using the Import toolset.



**Single clicking** an image in the foreground or background lists displays it in the preview window.

**Double-clicking** will show the image on the canvas.

You can change the displayed image in this way at any point.

*Changing the currently selected background image will change the background for **all** global images. To change the background for a unique image, you must first select the unique foreground image, then change its background.*

You can also **swipe** through the images by dragging the mouse up and down on the preview image. **Double-clicking** the preview image will then show that image on the canvas.

## Foreground image options

Multiple images can be selected by holding the **Ctrl** or **Shift** keys while clicking.

Images in the foreground list have several tags that can be turned on or off. This can be done by clicking the light grey icons in the list next to the relevant image.

- **Unique** - if an image is set to unique it can be individually customized. By default all images share the same global settings, so changing the settings for one image will change the settings for all images. Unique images are also highlighted with a yellow outline on the canvas.
- **Batch** - images marked with the batch symbol will be included in a batch export.
- **Exported** - exported images are automatically marked with this symbol. You can also manually toggle the symbol as a reference marker.

## Menu options

Right clicking on an image (or multiple images) displays a menu with further options.

- **Import** - an alternative to using the main **Import** button.
- **Set to unique** - changes the selected images to unique status.
- **Add to batch list** - activates batch processing for the selected images.
- **Open file location** - opens a folder showing the location of the image on your computer.
- **Open in editor** - sends the selected image to your designated external editor. You can specify this in Options.
- **Remove** - removes the selected images from the list. This does not delete the images from your computer.
- **Rename** - rename the selected image. This does not rename the image on your computer.
- **Select all** - selects all images in the list.
- **Remove all** - removes all images in the list.

## Background image options

Double-clicking a background will make it the currently active background. Each background has its own position settings.

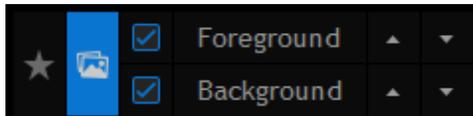
PhotoKey can export each foreground image with multiple background images. To include a background in a multi-background export, click the batch tag in the background list. Each foreground will be exported multiple times, once for each batch tagged background.

See Batch Export for more information on batch exporting.

Background images have most of the menu options found in the foreground image menu (see above for details).

## Canvas navigation widget

At the bottom right of the canvas are additional navigation controls. This lets you scroll through your images without having to always be in the Import toolset.



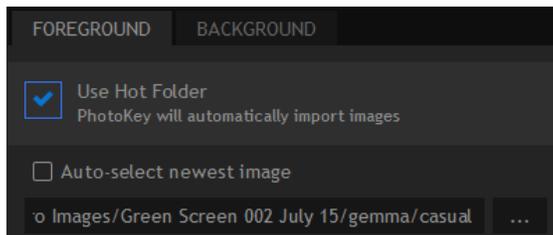
The widget can be used to toggle **unique** and **batch** status for the currently displayed image, turn foreground and background layers on or off and move one by one through your import list.

## Hot folders

PhotoKey 7 Pro can be set up to use a **hot folder** for foreground images. A hot folder is a specified folder on your computer which PhotoKey watches for new images. As soon as a new image appears in the folder it is automatically imported into your project.

This is most useful if you have tethered your camera to your computer. Most cameras come with tethering software which automatically copies images into a specified folder as you take photographs. By setting PhotoKey to watch this same folder you can import images as soon as you take them.

Activate the Hot Folder with the **Use Hot Folder** option at the top of the Import Foreground toolset.



Once activated, the Import buttons will be replaced with a folder destination path. This can be set by clicking the ... button.

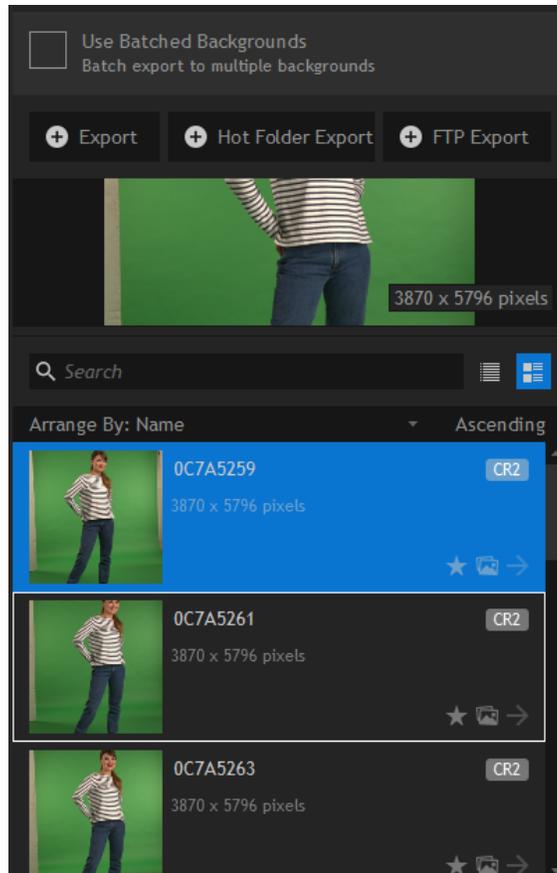
Checking the **Auto-select newest image** option will cause PhotoKey to automatically display the latest imported image on the canvas. This is useful if you want photographs to appear as soon as you've taken them, and is a convenient way to quickly check the quality of your composite without having to interact with the computer.

*The import list is a 'live' representation of your hot folder. Removing images from the hot folder on your computer will also remove them from the import list inside PhotoKey 7 Pro.*

The hot folder system can also be used in conjunction with auto export, which turns PhotoKey into a fully automated in-to-out system.

# Batch Export

The batch export system enables you to process multiple images with minimal user interaction.



## Export options

See the Export chapter for information on general export options.

## Exporting with multiple backgrounds

During a batch export you can optionally use more than one background image by activating the **Use Batched Backgrounds** option.

To select a background for batching in this way, make sure you activate its batch tag. See Working with multiple images for more details.

Each batched foreground image will then be exported multiple times, once for each selected background. Therefore if you have 5 backgrounds selected for batching and 2 foregrounds, 10 new images will be generated.

## Standard batch export

Clicking the **Export** button will export any foreground images which have been added to the batch list.

You can export as many images at a time as you wish. Images must be tagged with the **batch icon** to be included on the batch list. See Working with multiple images for details.

## Fully automated hot folder export

This is only available when you are using a hot folder.

*See the Hot folders chapter for information on using hot folders.*

Clicking the Hot Folder Export button will ask you to select an export folder, then PhotoKey will switch to the fully automated export mode.

During auto export mode, PhotoKey functions as follows:

- Any images which have not been exported will be processed and exported to the specified folder.
- After an image is processed and exported it will be tagged with an arrow in the image list.
- The hot folder will be monitored for any new images, which will be immediately imported, processed and exported.
- Once all images in the list have been exported, PhotoKey will remain in auto export mode. Any new images that subsequently appear in the hot folder will be automatically processed.

To exit auto export mode simply click the **Stop** button.

After stopping an auto export you can resume it at any time by clicking the auto export button again. Images that have already been exported (tagged by the arrow) will not be re-exported. You can manually reset the export tag by clicking the arrow next to the image's name in the list.

*The batch tag for foreground images does not apply to automated hot folder export. All unprocessed images in the hot folder are processed, regardless of their batch tag status.*

## Automated FTP batch export

This functions much like the automated hot folder export, and is only available when you are using a hot folder.

*See the Hot folders chapter for information on using hot folders.*

The only difference between hot folder export and FTP export is that PhotoKey automatically uploads to your FTP server. Otherwise the automation process is identical to that described above.

See FTP upload for information on setting up your FTP server.