FOGBOTTOM

Scene Builder

User Manual



From individual pictures to a finished scene

Detailed guide to application version 1.0.1
November 2026 edition

Create - arrange - refine - save - export

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QUICK NAVIGATION

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Welcome to Scene Builder

Fogbottom Scene Builder is a Windows application for composing illustrations from pictures, editable text and rectangles. Build a scene in layers, isolate a subject, blend it into a background and export a finished picture while keeping an editable project for later changes.

This manual describes the 1.0.1 source and release materials reviewed on November 1, 2026. It follows current interface labels and reconciles older development notes with the current code. Screenshots are existing application test captures from the supplied folder: they demonstrate controls with test artwork rather than finished production scenes.

The three things to keep separate

Item	What it means
Scene / document	One canvas and its layers. Each open scene has its own tab and editing history.
Project (.fogscene)	Your editable scene, including embedded pictures and saved editing state. Save this to continue work later.
Export (.png or .jpg)	A flattened picture for use in another application. Exporting does not replace saving the project.

How to use this manual

Start with the first-scene walkthrough, then use the tool chapters as a reference. Menu paths use > between levels. Labels such as Colour and Color follow the wording used in different parts of the interface. Hover over a control for its purpose and requirements; a disabled tool often needs a selected, visible, unlocked picture.

Save regularly. There is no autosave. An asterisk on a tab means the scene has unsaved changes. Crash recovery is a best-effort safeguard, not a substitute for saving.

The application processes artwork locally. Its release notes state that no internet connection, account, GPU or cloud service is required. Your external source files remain separate from the pictures embedded in your project.

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Install, start and update

Requirements

Use Windows 10 or 11 on a 64-bit x64 computer. The distributed application includes .NET; end users do not need the .NET SDK. Automatic Remove Background also needs the Microsoft Visual C++ x64 redistributable. Other editing features can operate without that background-removal prerequisite.

Installer edition

1. Run **Fogbottom-Scene-Builder-1.0.1-Setup.exe** from your trusted release package. Installation is for your Windows account. Installing the Visual C++ prerequisite, if needed, may request administrator permission.

2. Start **Fogbottom > Fogbottom Scene Builder** from the Start menu, or use the optional desktop shortcut.

3. Choose **Help > About Fogbottom Scene Builder** to check the installed version. **Help > Using Scene Builder...** opens the built-in summary.

The default installation is under your user profile: AppData/Local/Programs/Fogbottom/Scene Builder. Release notes identify the setup as unsigned; Windows may display an unrecognized-app warning. Confirm that you are using the intended Fogbottom package before proceeding.

Portable ZIP edition

Extract the entire ZIP into a writable folder of your own, then run **Fogbottom.SceneBuilder.exe**. Keep the supporting files, Models and Notices together. Running only a copied executable is insufficient. Preferences are stored in a **.local** folder beside the program.

Update or uninstall

Run the newer setup to update the installed edition; it keeps settings, and projects remain separate files. Uninstall through Windows Settings > Apps > Installed apps. Projects, exports and recovery copies are retained. The shared Visual C++ runtime is retained too.

For a portable update, extract the new ZIP into a new folder and copy the old .local folder into it to retain preferences. Store your projects and exports separately from the portable program folder.

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Find your way around

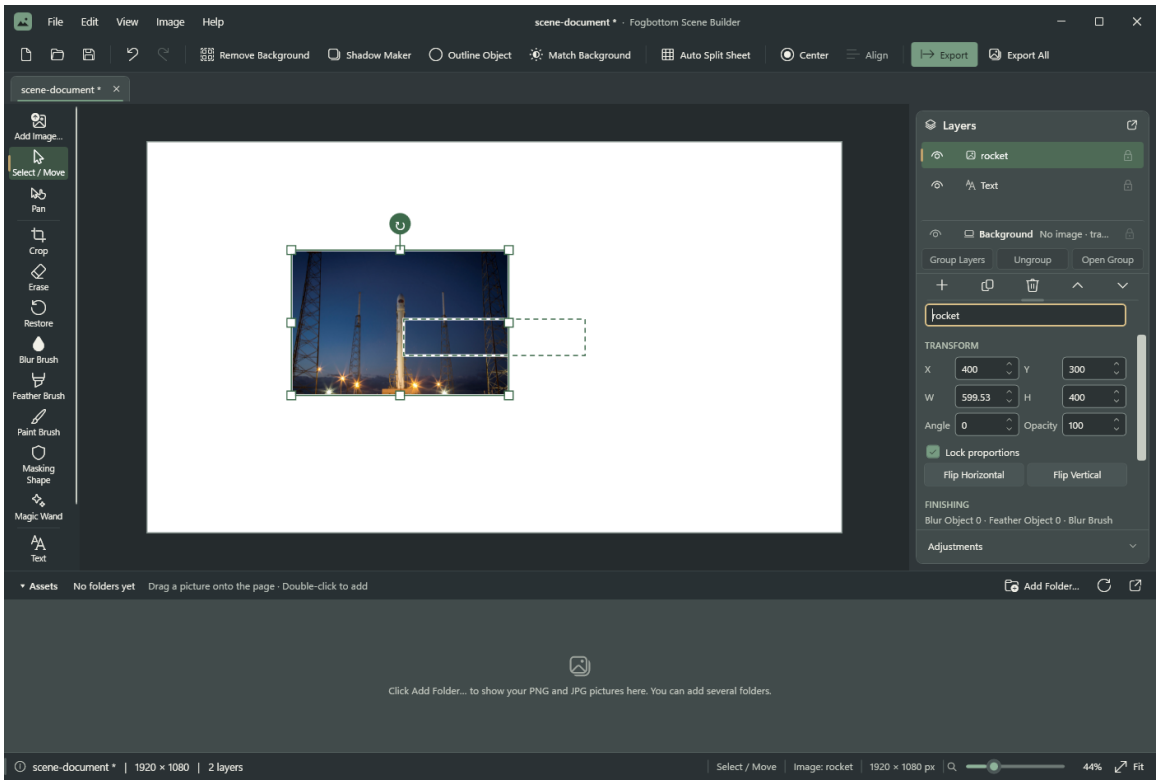


Figure 1. Graphite workspace: command bar, tool rail, page, Layers and Properties, Assets drawer and status bar.

Area	Use it for
Top menus / command bar	File operations, Undo/Redo, automatic tools, Center, Align, Export and Export All.
Left tool rail	Add Image, Select / Move, Pan, cleanup brushes, Paint Brush, Magic Wand, Text and Shape. Scroll for lower tools.
Tabs / central page	Switch documents; compose inside the page boundary. The surrounding neutral area is workspace.
Right panels	Select and order layers, edit exact properties and expand Adjustments. Background is a fixed row beneath ordinary layers.
Bottom drawer / status	Browse assets. Read tool guidance, dimensions and zoom; use Fit to show the page.

Drag the separators between panels to make more room. Properties can scroll; a control may be present below the currently visible portion of the panel.

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Your first finished scene

Use a background photograph or illustration and a separate character picture. Save a project before experimenting with cleanup.

1. Choose **File > New scene** (Ctrl+N). The page starts at 1920 x 1080 pixels. Use **Image > Canvas Size...** if the final illustration needs different dimensions.

2. Choose **Add Image...** and open the background PNG or JPG. Select it and choose **Image > Set as Canvas Background**. It now sits behind ordinary layers.

3. Select the fixed **Background** row. Use **Fill** for an edge-to-edge composition or **Fit** to show the whole picture. Use Adjust to refine its framing.

4. Add the character picture. Select it and choose **Remove Background** if it has an unwanted backdrop. Wait for completion; refine with Magic Wand or Erase/Restore as needed.

5. Choose **Select / Move**. Drag the character into place, resize with handles and keep proportions locked when you want its shape unchanged.

6. With the character selected, choose **Match Background**. Inspect the automatic correction, then fine-tune the sliders if necessary.

7. Choose **Shadow Maker** if a shadow helps anchor the character. If it creates a group, use **Open Group** to move or soften the shadow independently, then close the group.

8. Choose **Text** for a title or caption. Double-click it on the page to edit; press Ctrl+Enter to finish. Set font size and colour in Properties.

9. Press **Ctrl+S** to save an editable .fogscene project. Choose **Export** for a PNG or JPG copy. Open that export in your normal image viewer and inspect it before use in a book or other publication.

A picture that fills the page is easier to protect as the canvas background than as an ordinary movable layer. Lock Background when its framing is settled.

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Documents and canvas size

Open, switch and close

Ctrl+N creates a scene and Ctrl+O opens a .fogscene project. Click a tab to activate that document. Ctrl+S saves it. **File > Save document as...** creates a saved copy under another name. Closing a dirty document asks how to handle unsaved work.

Resize the canvas with an anchor

1. Choose **Image > Canvas Size...**.

2. Enter the required pixel width and height. Choose the anchor that should remain fixed as the page grows or shrinks.

3. Confirm and inspect objects near the page edge. Objects retain their own sizes; changing the page does not scale the artwork. Undo if the framing is wrong.

The page accepts 1 to 32,768 pixels on either side, subject to a total limit of 67,108,864 pixels. Maximum width and maximum height cannot both be used together because their product would exceed that limit.

Resize from Properties

Deselect ordinary layers by clicking outside the page or pressing Escape; alternatively select Background. Canvas Width and Height appear in Properties. Type a value and press Enter, or use the arrows. This path keeps artwork centred as the page size changes. Each committed change is one Undo step. An attached picture background is reframed for the new page.

Choose dimensions for the final image

Scene Builder works in pixels. Export uses page dimensions, not the on-screen zoom. A 1920 x 1080 scene exports at those dimensions even when displayed at 44%. Determine the required pixel dimensions for your destination before arranging fine details.

Canvas Size versus Crop: Canvas Size changes the page. Crop changes which part of a selected picture is visible. Neither operation needs to overwrite the original picture file.

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Add pictures and manage Assets

Import a picture

Choose **Add Image...** in the rail or **File > Add Image...** / **Import image...**. PNG, JPG and JPEG are supported. A picture that fits arrives at its own size; a larger picture is reduced proportionally to fit, never enlarged merely to fill the page. Imports are centred unless you place one by dropping it.

Imported bytes belong to the document. Later changes to the external picture do not update that layer, and the source folder is unnecessary when reopening a saved project.

Build a reusable asset drawer

1. Open the bottom **Assets** drawer and choose **Add Folder...**. You can register several folders.

2. Expand a folder heading to see picture and subfolder tiles. Double-click a subfolder to enter; use Up to return toward its registered root.

3. Hover over a picture for a larger preview and its actual pixel dimensions. Double-click to add it, or drag it onto the page where you want it.

4. Collapse headings or the drawer to reclaim space. Remove a registered folder when it is no longer useful; this removes its browser entry without deleting files.

Registered folders are remembered between sessions. File watching updates the browser when files change; the refresh control requests a new listing. If a folder is missing, restore its drive or path, or remove and re-add the intended folder.

Import limits and clipboard alternatives

A picture must not exceed 100 MB, 64 megapixels or 32,768 pixels on either side. If import is refused, make a suitably sized PNG/JPG copy in an image editor. Ctrl+V can insert a picture supplied by another program; Ctrl+Shift+V opens clipboard content in a new document.

> Asset thumbnails are a browser convenience, not the saved scene. Removing an Assets folder does not remove pictures already imported into a scene.

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Select, move, resize and rotate

Select the intended target

Choose **Select / Move**, then click a visible object or its row in Layers. Drag on empty page space for a selection marquee. Ctrl-click or Shift-click adds objects to a selection. Layer rows are often easier when objects overlap.

Selecting a row activates temporary selection hold: the Layers heading says **selection held**. Canvas clicks keep the chosen target instead of accidentally selecting another object. Click outside the page to release it; Escape deselects.

Change position and size

Drag the selected object to move it. Corner and side handles resize it; the raised rotation handle turns it. Properties provides exact X, Y, Width, Height, Angle and Opacity. Use **Lock proportions** for proportional resizing and the flip buttons to mirror it.

Type numeric values and commit with Enter, or use the spinner arrows. Changes are undoable. If the result affects an unexpected object, confirm the selected row and whether it is locked or inside a closed group.

Zoom without changing artwork

Ctrl+mouse wheel and the bottom zoom slider change the view from 10% to 150%. **Fit** or **View > Fit canvas** shows the whole page. Use Pan or hold the middle mouse button to move the view. Zoom does not change object size or export resolution.

> Ordinary layer nudging with arrow keys is not part of this version. Arrow keys do move a selection while **Adjust Selection** is active; that is a separate operation.

When the wrong thing moves

Check the highlighted tool, selected row, selection hold and group state. A closed group moves as one unit. Open Group to reach a member, and close it after the local edit. Exit a pending brush, crop or area-copy mode before returning to object movement.

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Layers, groups and arrangement

The top ordinary row is the frontmost object. The eye shows or hides it; the lock protects it from editing, movement and deletion. Rename ordinary layers in the Name field to keep a complex scene understandable.

Order and organize

Drag rows to change stacking order, or use Bring forward / Send backward. Reordering stays within the current parent group; dragging a row is not a way to move it into another group. Background remains beneath ordinary layers.

The buttons below the list create an empty layer, duplicate, delete, bring forward and send backward. An empty layer has no visible artwork until it contains content; adding one does not flatten or recolour a scene.

Group objects

1. Select rows with Ctrl- or Shift-click, then choose **Group Layers**.

2. With the group closed, select, move, resize or rotate it as one object.

3. Choose **Open Group**, or double-click its row, to select members. Open outer groups first when groups are nested.

4. Choose **Close Group** after editing. **Ungroup** separates members while preserving their displayed arrangement.

Shadow Maker, Outline Object and Align can create groups automatically. These are ordinary editable groups. Hide or lock a group to affect its descendants. Group opacity is inherited by members; it is not an isolated advanced blend mode.

Duplicate, delete and Undo

Ctrl+D duplicates without changing the clipboard. Delete removes selected unlocked objects; Ctrl+Z restores an unwanted deletion. Undo and Redo belong to the active document, so activate the correct tab first.

> Stretching and rotating a group can produce complex geometry. After ungrouping, local numeric properties may differ from the visible canvas-aligned bounds while appearance is preserved.

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Center and Align

Command	Result
Center	Places the selected layer or group in the middle of the page.
Align	Moves the upper of exactly two selected layers onto the centre of the lower one. The lower layer stays in place.

Centre a title inside a rectangle

1. Add a rectangle with **Shape** and position it as a title panel. Add Text and enter the title.

2. Keep text above the rectangle in Layers. Ctrl-click the two rows so exactly those two are selected.

3. Click **Align** or **Image > Align selected**. The upper text moves so its drawn bounding-box centre matches the rectangle centre.

4. Inspect the result. With **Image > Group after Align** ticked, the two are grouped if both are unlocked and share a parent. Undo reverses alignment and the new group in one step.

Control automatic grouping

Untick **Group after Align** before using Align to keep objects separate. When grouping is not possible, alignment can still occur and the status line explains why the group was not created.

When Align is unavailable

Select exactly two layers. The upper layer must be unlocked; the lower reference may be locked. A group cannot align to a member inside itself. A group aligns as a whole; an opened member can align with another suitable layer.

Align uses centres of the boxes as drawn, including rotation and scale. It does not provide left/right/top/bottom distribution or alignment of three or more objects. Make a small optical adjustment with movement or numeric positioning when necessary.

A cutout can include transparent space in its picture bounds. Box-centre alignment can differ from where its visible character seems visually centred.

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Canvas background pictures

Every scene has a permanent **Background** row at the bottom of Layers. With no picture or fill, the page is transparent in PNG export even though the editor displays white.

Attach and frame a picture

1. Select an unlocked ordinary image outside a group. Choose **Image > Set as Canvas Background**, or its context-menu equivalent.

2. Select Background. Properties shows canvas dimensions and framing instead of ordinary transform handles.

3. Choose **Fill** to cover the page without distortion; excess picture area is cropped. Choose **Fit** to show the entire picture centred; uncovered page areas can remain transparent.

4. Use **Adjust** to zoom and move the framing. **Reset** returns to centred Fill.

Protect, replace or remove

The eye hides the background; hidden content does not export or contribute to Match Background analysis. The lock protects framing, replacement and removal. Unlock before changing these settings.

Setting another picture as background asks before replacement. The previous picture returns as an ordinary layer. **Remove Canvas Background** likewise returns the picture with its earlier geometry and crop. The Background row itself remains.

What a background cannot do

Background cannot be renamed, deleted, duplicated, grouped, reordered or centred like an ordinary object. Crop is unavailable: use framing. Some image operations, including Erase, Restore, Blur Brush and tonal Adjustments, can still operate on its picture. Dedicated Finishing controls have stricter eligibility and exclude Background.

Canvas resizing reframes the background. A saved picture background needs project format 7 or later; this format number is separate from application version 1.0.1.

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Background colours and gradients

1. Select Background. In **Properties > Background**, choose a fill mode.

2. For Colour, choose a swatch or type hex. For Linear or Radial, set both colours.

3. Set opacity and direction or centre controls. Inspect at Fit and closer views; lock Background when settled.

Mode	Behaviour
None	No background content. PNG retains transparency where ordinary artwork does not cover the page.
Picture	Draws the attached picture using its saved Fill / Fit framing.
Colour	Uses a single colour.
Linear	Blends two colours along eight fixed directions. Reverse colours swaps endpoints.
Radial	Blends centre to edge. Centre across/down set the centre from 0% to 100%; Swap colours reverses their relationship.

Use **#RRGGBB** for an opaque colour. The fill editor also accepts **#AARRGGBB** with alpha. The Windows colour chooser has no opacity control; use Opacity % or the alpha form.

Switching modes keeps the attached picture, framing and previous fill settings. The picture is drawn only in Picture mode. The eye hides colour or gradient; the lock protects fill controls. A whole slider drag is one Undo step.

Gradients on rectangles

Select a rectangle for the same Colour / Linear / Radial editor under its colour. A gradient turns and flips with the shape and survives Duplicate, Copy and Paste. Text has no gradients. There is no multi-stop or free-angle editor.

White behind partly transparent fills is an editing aid; PNG can still be transparent there. Background colour/gradients and rectangle gradients require project format 9.

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Text and rectangle shapes

Add and edit text

1. Choose **Text** for an editable text object. Position it with Select / Move.

2. Double-click it on the page to edit the words. Enter inserts a new line.

3. Press **Ctrl+Enter** or click elsewhere to finish. **Escape** cancels the current text edit.

4. Set font size and colour in Properties. The swatch or **Color Picker** opens the Windows colour chooser for selected unlocked text or a shape.

While a text field has an insertion cursor, ordinary shortcuts act on text instead of copying or deleting scene objects. Finish editing before duplicating, aligning or exporting.

Build a caption panel

1. Choose **Shape** for a rectangle. Set size and colour in Properties; choose a gradient if appropriate.

2. Add Text. Ensure its row is above the rectangle so the panel does not cover the words.

3. Select both and use **Align** to centre upper text on the lower rectangle. Keep Group after Align enabled to move the pair together.

Keep type readable

Inspect lettering against the real background, not only the workspace. A contrasting rectangle can make a caption clearer on a busy picture. Use an export at final dimensions to judge small lettering; Fit can hide legibility problems.

> Shape creates rectangles. Scene Builder is not a full vector drawing or professional typesetting application. Its Color Picker is a chooser, not an eyedropper for sampling pixels from artwork.

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Remove a picture background

Automatic isolation

1. Select the intended visible, unlocked image. Open its group first if necessary.

2. Click **Remove Background**. Local processing may take several seconds. **Cancel operation** stops pending removal without committing it.

3. Inspect hair, fur, holes and thin objects at a closer view. The original embedded picture is retained.

4. Refine excess background with Magic Wand or Erase. Restore important detail that was removed. Save the editable project before final export.

Choose a refinement

Problem	Useful next step
Large similar-colour patch	Magic Wand; inspect the blue selection before Remove Selected.
Small local remnant	Erase with a smaller brush; Restore to correct over-erasing.
Faint halo around solid subject	Masking Shape protects solid pixels while faint surrounding pixels stay editable. Shrink Edge may help a continuous fringe.
Cutout looks too sharp	Feather Object / Feather Brush for transparent edges; Blur Brush for local details or joins.

Automatic removal is an initial separation, not a guarantee of a perfect cutout. Complicated backdrops and semitransparent subjects can require manual refinement. Keeping edits in .fogscene preserves the ability to correct them.

If removal fails

Read the status message. Confirm the selected target is a visible unlocked image and wait for other operations to finish. Check the Visual C++ x64 prerequisite if the message reports it missing. Keep all supplied Models and supporting files together. Restart after installing a missing prerequisite.

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Magic Wand and Adjust Selection

Select pixels before removing them

1. Select a visible unlocked picture and choose **Magic Wand**.

2. Click unwanted colour. The blue overlay shows selected pixels; it does not remove them. Tolerance includes more or fewer similar colours.

3. New replaces the selection, **Add** includes another area and **Subtract** takes an area out.

4. Use **Grow**, **Shrink** or **Invert** for a wider edge, narrower edge or opposite region. Inspect the overlay.

5. Click **Remove Selected** to edit the mask in one Undo step. **Clear Selection** forgets the selection without changing the image.

Move a selection without moving artwork

Choose **Adjust Selection** in the Wand bar or **Image > Adjust Selection**. Drag the selection, or press arrows for 1-pixel moves; Shift+Arrow moves 10 pixels. The selection keeps its shape; the image stays unchanged. Escape cancels a drag or leaves adjustment mode.

Selection type	What it targets
Selected layer	An object or group for transforms and object commands.
Magic Wand pixels	A region within one image. Remove Selected edits that image mask.
Area-copy rectangle	A region of the rendered scene for a flattened clipboard picture.

Adjust Selection does not stretch a Magic Wand selection. Rectangle resize handles apply to the area-copy rectangle, described later in this manual.

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Erase, Restore, Crop and Masking Shape

Erase and Restore

Select an unlocked image, choose **Erase** or **Restore**, and paint. Erase hides original pixels through a mask; Restore reveals them again. Size, Softness and Strength appear in the active brush bar. Use small strokes near important details and Ctrl+Z to reverse an unwanted stroke.

Protect a solid subject while cleaning a halo

1. Select the image and click **Masking Shape**. Pixels at least 50% visible become protected from Erase, Restore and Blur Brush.

2. Inspect the amber tint and dashed line, drawn slightly inside the protected subject.

3. Brush away faint halo pixels. Pixels below the protection threshold stay editable.

4. Untick **Show Masking Shape** to hide the overlay while protection stays active. Click Masking Shape again to remove protection.

The protection follows that picture's transforms and crop. It lasts until removed or the document closes and is **not saved** in the project. Committed brush edits are saved and have normal Undo/Redo.

Crop one picture

1. Choose **Crop** and drag its eight handles around the portion to show.

2. Apply keeps it. Cancel or Escape abandons the pending crop.

3. Reset crop shows the whole picture again.

Crop preserves the source and changes neither page dimensions nor other objects. For Background, use Fill / Fit / Adjust. Tool eligibility depends on target type and lock state; the tooltip explains unavailable operations.

> Masking Shape protects image pixels; it is neither the rectangle Shape tool nor the blue Magic Wand selection.

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Blur and feather finishing

Finishing blends ordinary unlocked pictures into a scene without replacing embedded originals. Open a group to reach an image member. Dedicated finishing controls exclude text, groups, Background and generated shadows.

Tool	Use it when
Blur Object	The whole picture needs softening, including interior details.
Blur Brush	Selected joins, edges or details need softening. Blur amount can change the effect of previously painted blur.
Feather Object	The transparent outline needs softening all around while the interior stays sharp.
Feather Brush	Only part of an edge needs softening. More strokes increase it; Reduce takes it back.

Tool Adjustments window

1. Choose Blur Object / Feather Object from Image or Properties > Finishing, or a Blur / Feather Brush from the rail.

2. The shared **Tool Adjustments** floating window shows the relevant settings. Switching these tools reuses it.

3. Drag a slider, type a number and press Enter or Tab, or use arrows. Decimal entries are retained; slider drags use whole steps.

4. Inspect the live result. Each whole drag or committed entry is one Undo step. Closing keeps the effect; **View > Tool Adjustments** reopens the window.

Move the window to another monitor or resize it. Tick **Remember window position on close** to reuse placement; otherwise it opens over Assets. Properties > Finishing provides a summary, reopening buttons and Reset finishing.

Reset finishing removes Blur Object, Feather Object and Feather Brush softening together. It is not a complete image reset or a substitute for Undoing painted Blur Brush work.

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Edges and colour adjustments

Shrink or grow an image edge

Shrink -1 px and **Grow +1 px** are under Properties > Finishing > Edge and in Image. Each click moves the visible mask edge inward or outward by one picture pixel and is one Undo step. Repeat for several pixels.

Shrink can reduce a thin fringe after background removal. Grow reveals original pixels hidden by the mask; it cannot invent content beyond the original. These commands exclude locked images, text, groups, Background and generated shadows.

Brightness, Contrast and Saturation

Select the picture and expand **Adjustments** below Properties. Brightness changes lightness, Contrast changes tonal separation and Saturation changes colour intensity. **Reset adjustments** restores those three controls.

Original embedded data remains available. Crop, mask and tonal settings are stored separately so projects remain editable. Inspect at a useful zoom instead of judging only from thumbnails.

Reset control	Scope
Reset crop	Shows the complete original image area.
Reset adjustments	Resets image Brightness / Contrast / Saturation.
Reset finishing	Removes documented object and edge finishing effects.
Reset Match	Restores original image colours, including earlier tonal adjustments and Match stages; preserves masks, crop, blur, transforms and shadows.
Undo	Reverses the last document edit, including operations without a dedicated reset button.

Picture pixels and canvas pixels can differ in visible size. Shrink/Grow uses picture pixels; Outline thickness uses canvas pixels at creation.

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Shadow Maker and Outline Object

Create a shadow

1. Select a visible unlocked image and click **Shadow Maker**. It generates a dark silhouette behind the picture.

2. By default, **Image > Group Shadow with Original** groups them. Open the group to select the shadow independently.

3. Move, stretch or rotate the shadow to suit the scene. Set **Opacity** and **Shadow Blur** for strength and softness.

4. Close the group to move the pair together. Undo removes the shadow and new group in one step. Untick Group Shadow with Original before creation to keep separate layers.

Create a solid outline

1. Select the picture and click **Outline Object**.

2. Above the page, set **Thickness** from 1 to 50 canvas pixels, choose Color and Opacity, and decide whether to keep **Group with Original** ticked.

3. Click **Create Outline**. It becomes a new layer behind the picture. Cancel abandons creation.

4. Open its group to move, rotate, resize, hide or delete the outline independently. To change thickness or colour, delete it and create a new one.

The outline follows the silhouette at the 50% visibility threshold, not the image rectangle. It fills behind the shape, so semitransparent areas can show outline colour. The source picture is unchanged. Creation settings persist until Scene Builder closes.

A generated shadow uses its own Shadow Blur, not ordinary image Finishing. An outline is a static generated layer; recreate it after major silhouette changes if it no longer fits.

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Match Background

Match Background is the current name for Normalize Scene in older materials. It adjusts the selected image or image-containing group toward the colour and light of the visible scene behind it.

1. Place the subject against the intended visible background. Select it and click **Match Background**.

2. Wait for analysis. A conservative correction is applied when a suitable reference exists; no suitable reference means no automatic correction.

3. Inspect and refine the values in the movable, resizable Match Background window.

4. Close it to keep the result. Undo reverses an edit; **Reset Match** restores original image colours.

Control	Direction / range
Exposure (brightness)	-2 to +2. Negative darkens; positive brightens.
Contrast	-100 to +100. Reduce or increase tonal contrast.
Saturation	-100 to +100. Muted to stronger colour.
Warmth	-100 to +100. Negative cooler; positive warmer.
Tint	-100 to +100. Negative greener; positive more magenta.

The reference excludes selected artwork and generated shadows; hidden backgrounds do not contribute. Matching groups affects image members; text and generated shadows keep their appearance.

Reset Match also clears earlier Brightness/Contrast/Saturation and applicable Match stages. It preserves masks, crop, blur, flips, opacity, transforms and shadows. Resetting one member inside a matched group can restore it without recolouring siblings; a later deliberate group adjustment can resume shared matching.

This is global colour-and-light correction. It cannot reconstruct missing highlights, create physically correct lighting or guarantee a perfect match between unrelated source pictures.

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Paint touch-ups on a separate layer

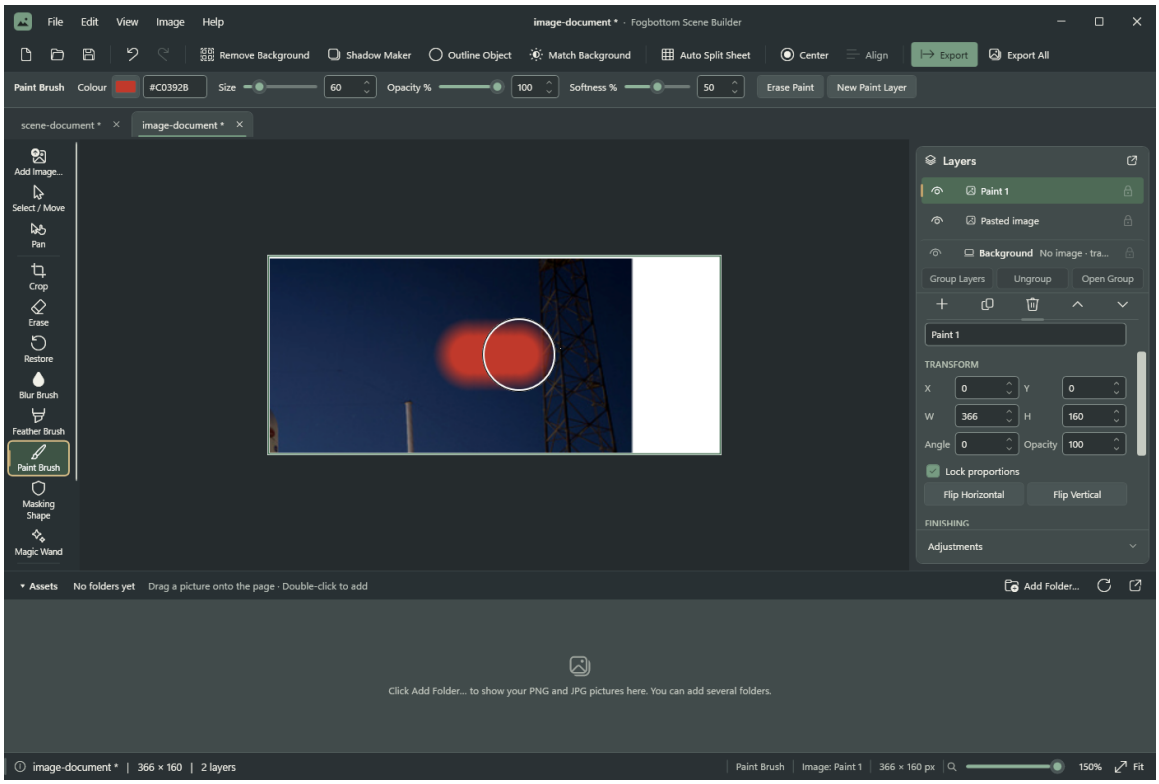


Figure 2. Paint Brush has its own Paint layer and a bar for colour, size, opacity and softness. The red stroke is a test mark.

1. Choose **Paint Brush**. It reuses a selected paint layer or creates a transparent page-sized Paint layer above the selected layer.

2. Set **Colour** with its button or #RRGGBB field, plus Size, Opacity % and Softness %.

3. Paint a short stroke. One stroke is one even coat, including self-overlaps; another stroke adds a coat. Each stroke is one Undo step.

4. Erase Paint erases only that layer. **New Paint Layer** starts separate touch-ups.

Paint layers move, hide, lock, duplicate, group or delete like ordinary layers. Hidden or locked paint layers cannot receive paint. Imported pictures are never painted on directly.

> Each stroke stores a page-sized PNG, so many strokes on a large canvas increase project and history size. After Erase followed by a later Paint stroke, Restore cannot recover that earlier erased paint; Undo can.

A moved paint layer only receives paint within its own extent; create a new layer elsewhere. There is no pressure sensitivity, texture brush, advanced blend mode or eyedropper.

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Copy objects or a visible area

Keep layers and groups editable

Ctrl+C copies selected whole objects in Scene Builder format; Ctrl+X cuts them and Ctrl+V pastes independent editable copies into this or another open scene. Properties, transparency and grouping are retained. Ctrl+D duplicates without replacing the clipboard.

Paste also accepts pictures from other programs. Transparency depends on their clipboard representation. Ctrl+Shift+V, labelled **Paste as New Image**, makes a new document. Text fields retain ordinary text shortcuts while focused.

Copy the visible scene inside a rectangle

1. Choose **Image > Select Area to Copy**, or its page/image context command.

2. Drag a rectangle anywhere on the page. The mode intercepts the drag so objects stay in place even under covering empty or locked layers.

3. Choose **Adjust Selection** to move the rectangle or resize with round gold handles. Arrow keys move 1 pixel; Shift+Arrow moves 10.

4. Click **Copy Selected Area** or Ctrl+C. This copies everything visible inside it at page resolution: Background, pictures, text, shapes, shadows and effects.

5. Cancel or Escape to leave the mode, then paste a new image layer or use Ctrl+Shift+V for a new document.

Rendering the copy changes no objects and adds no Undo entry. The copied area is flattened: its internal objects are no longer separately editable in that pasted picture.

> Older guide text places area-copy commands in Edit. Current XAML places **Select Area to Copy** and **Adjust Selection** in **Image**. The in-tool bar and context commands provide the same workflow.

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Split a sheet into documents

Auto Split Sheet separates characters or pictures from one source sheet. Clear gutters, a consistent backdrop or transparency help detection. Busy sheets often need manual correction.

1. Import the sheet and select its visible picture layer. Choose **Auto Split Sheet**.

2. Wait for **Review Boxes**. Each detected region has a numbered box. No new tabs exist yet.

3. Drag box bodies to reposition, corners to resize. Select and delete unnecessary boxes.

4. Add Box includes missed pictures. **Clear All Boxes** starts a manual layout. The review window has its own Undo and Redo.

5. Inspect each box, then choose **Open Boxes as Tabs**. Every region becomes a document; the source sheet stays unchanged. Cancel abandons extraction.

6. Save individual tabs as .fogscene projects for continued editing, or use **Export All** for numbered pictures.

Understand the review

Review uses cropped source orientation rather than the picture's positioned, rotated or flipped scene appearance. Extraction retains full-resolution source data and reversible crops, not only the small detection preview.

Up to 128 boxes are supported in one review, and at least one is required to open tabs. For larger sets, use smaller sheets or separate runs. Resulting tabs use numbered names based on the source picture.

> The original sheet and new documents are distinct. Export All can target the latest split-sheet tabs or every open tab; confirm scope before writing a batch.

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Save, reopen and export

Save an editable master

Ctrl+S or **File > Save document** writes .fogscene, including embedded pictures and saved masks, crop, groups, transforms, background and adjustments. Keep this as your master. Recent Projects helps find saves; moving a file externally can invalidate its old recent entry.

Export one scene

1. Finish text and numeric edits and inspect visibility. Hidden layers will not appear.

2. Choose **Export** or **File > Export...**, then PNG or JPG and a destination.

3. Inspect the completed image in a viewer, especially edges, transparency and lettering. Save the project too if the scene changed.

Format	Choose it for
PNG	Lossless picture output and transparency. Empty page areas remain transparent; editor white is not automatically included.
JPG	An opaque picture. Transparent areas flatten onto white. JPEG quality is 92.
.fogscene	Continued editing. This is the project, not a flattened publishing image.

Export All

Choose a folder, latest split-sheet tabs or all open tabs, base filename and PNG/JPG. Names are numbered: **scene-01.png**, **scene-02.png**, and so on. The program asks before overwriting existing destination files.

Batch exports run sequentially at full resolution. Cancelling stops between files and keeps completed files. If an error stops a batch, check its reported completed count and destination before repeating it.

Screen zoom does not affect output resolution. Export renders from full-resolution sources and saved effects, not reduced editing previews.

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Workspace, themes and preferences

Choose an interface theme

Choose **View > Theme > Graphite** for dark or **Light** for light. It applies immediately, floating windows included, and is remembered next time. It affects interface colours, not artwork, project colours or exported images.

Older materials mention Dark or a separate Fogbottom theme. The current menu exposes Graphite and Light. This manual uses the logo's forest green, gold and parchment palette as its publication theme.

Float panels onto another monitor

1. Choose **View > Layers in Own Window**, **Properties in Own Window** or **Assets in Own Window**. Header detach buttons provide the same action.

2. Move and resize the floating panel. It remains connected to scene selection and properties.

3. Close its window or use **Reattach** to put it back.

4. Choose **View > Reset Workspace** to return panels to the usual attached layout and sizes.

Layout and bounds are remembered in .local. Missing-monitor positions are fitted onto available screens. Tool Adjustments has its own Remember window position on close option.

Reach more controls

Collapse Assets when it takes room from the scene. Resize Layers/Properties separators, scroll Properties and expand Adjustments only when needed. Fit restores a useful page view after rearranging panels.

> Preferences belong to the application, not a scene. A project travels with its artwork, while another computer can use a different theme, layout and asset browser.

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Shortcuts and everyday reference

Keys / gesture	Action
Ctrl+N / Ctrl+O / Ctrl+S	New scene / open project / save active document.
Ctrl+Z / Ctrl+Y	Undo / Redo in the active document.
Ctrl+X / Ctrl+C / Ctrl+V	Cut / Copy / Paste objects. Text editing has priority in text fields.
Ctrl+Shift+V	Paste clipboard content in a new document.
Ctrl+D	Duplicate without changing the clipboard.
Delete	Delete selected unlocked objects; in sheet review, delete the selected box.
Escape	Cancel an operation or deselect; cancel a current text edit.
Ctrl+Enter	Finish editing text.
Ctrl+mouse wheel	Zoom the page view.
Middle mouse / Pan	Move the view.
Ctrl- or Shift-click	Add objects or Layers rows to a selection.
Arrow / Shift+Arrow	In Adjust Selection, move selection by 1 / 10 pixels; not normal layer nudging.

A dependable editing rhythm

Select the intended tab and row. Read the active tool and status message. Make a small change, inspect it and Undo when necessary. Save at useful milestones, then export a fresh picture after final changes.

If a shortcut behaves unexpectedly

Check focus: a text editor or numeric field may consume the key. Finish field edits and return focus to the scene before using layer commands. Close a modal dialog or finish a pending operation before starting another.

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Troubleshooting

Symptom	What to check
Tool is disabled	Select a suitable visible unlocked image. Open its group if necessary. Wait for export or processing to finish. Hover for the reason.
Canvas keeps one target	Layers selection hold is active. Click outside the page to release it; Escape deselects.
Whole group moves	Open Group to edit a member, Close Group to work on the set.
Background will not move	Use framing, not ordinary handles. Unlock it first. Remove Canvas Background restores its picture as an ordinary layer.
PNG is transparent	White editor page is an aid. Set a visible Colour / Picture background for opaque PNG, or choose JPG for white flattening.
Removal will not start	Check selection, visibility, lock, complete package and the Visual C++ x64 prerequisite if reported missing. Restart after installation.
Controls seem missing	Scroll Properties / rail, resize separators or choose View > Reset Workspace. Reopen Tool Adjustments from View.
Paste seems wrong	Check clipboard content and source-program alpha support. Finish field edits. Copy whole objects inside Scene Builder for editable results.
Project will not open	Confirm .fogscene and supported format. Keep the original; use a newer compatible build for a newer-format project.
Large scenes are slow	Wait for background work. Reduce simultaneous large documents and unnecessary full-size paint layers. Export can need more memory than previews.

An unexpected error may create recovery copies; see the next chapter. Save normal project copies regularly even when the application appears to recover successfully.

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Recovery, compatibility and limits

Recover after an unexpected error

1. Read the recovery message. Look in Windows **Documents/Fogbottom Scene Builder/Recovered**. Windows or OneDrive can redirect the actual Documents location.

2. Choose **File > Open project...**, open the recovered .fogscene and inspect it.

3. Use **Save document as...** to preserve the desired version under a clear name. Keep the original until the recovered scene is verified.

Recovery attempts separate copies of unsaved scenes and writes an error log. It does not overwrite your own projects. A severe error, unavailable folder or memory exhaustion can prevent recovery.

Application version and project format

Release 1.0.1 and project-format numbers are different. Current code supports earlier formats; old builds reject newer unsupported formats rather than opening incorrectly.

Saved feature	Format implication
Groups / retained transforms	Version 4.
Match Background	Version 5; true-original tonal reset can require version 6.
Background picture	Version 7.
Finishing state	Version 8.
Background colour/gradient or rectangle gradient	Version 9.
Paint layers	No separate promotion; older builds show paint as pictures.

Removing an effect does not generally lower a promoted format. Undo of the original promotion can restore the earlier state.

Imports: 100 MB, 64 megapixels, 32,768 pixels per side. Canvas: 67,108,864 total pixels. Zoom: 10%-150%. Sheet review: 128 boxes. No autosave, normal layer arrow nudging, advanced blend modes or AI image generation.

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Worked example: a character scene

Combine the main tools into a repeatable illustration workflow. Use your own licensed artwork; the capture below is a development test composite.

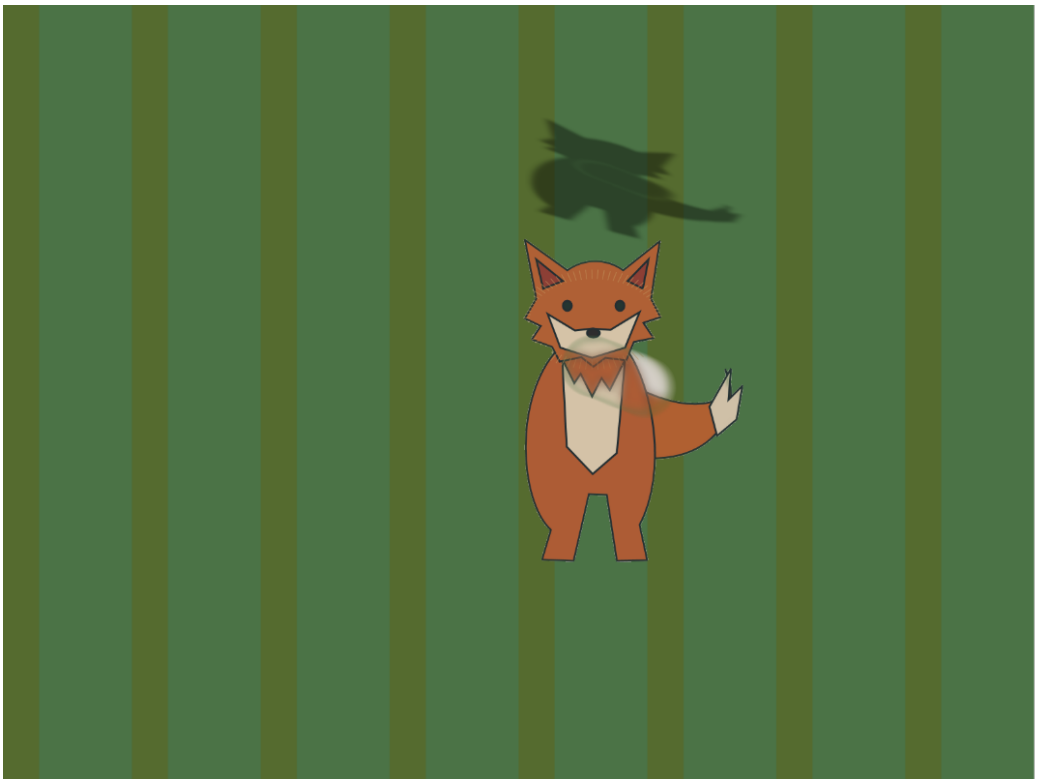


Figure 3. A test character, background and separately generated shadow illustrate the composition features; the capture is not a lighting recommendation.

1. Set the page to final pixel dimensions. Attach the background, choose Fill / Adjust and lock it.

2. Add the character, remove its backdrop and inspect the mask. Erase remnants and Restore missing details. Feather only where edges look too hard.

3. Match Background and fine-tune tone. Create a shadow, Open Group and position the shadow for your intended light direction.

4. Add a caption and rectangle if needed. Align text to its panel and close the resulting group. Give layers clear names.

5. Save an editable master. Use Save As for another composition before changing pose or framing. Export the finished picture and inspect it at final size.

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Glossary and source notes

Term	Meaning
Alpha / mask	Transparency information / control of which original pixels remain visible.
Canvas / page	The pixel-sized region exported as a finished picture.
Crop	A reversible visible portion of one picture.
Layer / group	A scene object / a container edited as a unit or opened for member edits.
Flatten	Render editable objects into a single picture.
Framing	Fill, Fit and position of a background picture.
Original / preview	Embedded source / reduced working representation. Export uses full-resolution data.

Basis of this manual

Reviewed read-only from **E:/Fogbottom-Scene-Builder** on November 1, 2026. Main authorities: release/README.txt, docs/USER-GUIDE.md and Directory.Build.props. Current labels and behaviour were checked against MainWindow.xaml and relevant App/Core implementation files, including WorkspacePanelsUI, AssetLibraryUI, AreaCopyUI, SheetUI, NormalizeWindow, CrashUI and FinalSceneRenderer.

Supporting notes: BACKGROUND-LAYER, BACKGROUND-FILLS, BACKGROUND-EDITING-WORKFLOW, PAINT-BRUSH, TOOL-ADJUSTMENTS, COMPOSITION-WORKFLOW-MILESTONE and NORMALIZE-SCENE-V6-MILESTONE. Older milestones were treated as historical where current release and code supersede them. This was a documentation/source review, not a new runtime acceptance test.

Figures 1-2: artifacts/paint-brush-desktop/usability/settled-layout.png and paint-stroke.png. Figure 3: artifacts/tool-adjustments-desktop/rc-review/review-scene.png. Existing captures can show test content or an earlier checkpoint of the same interface.

Artwork: user-supplied ASSETS/logo.png. Palette follows its forest greens, gold and parchment tones. Fogbottom Scene Builder: copyright 2026 Bernard Munn. All rights reserved. Third-party licences are in the distributed Notices folder.