



FotoSketcher Studio

Turn Your Photos into Art
Complete User Guide

Version 4.30
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1. Introduction

FotoSketcher Studio is a free application that transforms your digital photographs into works of art. It offers a wide range of artistic effects - from delicate pencil sketches to vibrant oil paintings, stippled ink drawings to dreamy photo enhancements - all controlled through intuitive sliders that let you fine-tune the result to your liking.

FotoSketcher Studio is available for Windows (64-bit) and macOS (both Apple Silicon and Intel Macs as a universal binary).

1.1 Supported Image Formats

FotoSketcher Studio can open JPEG (.jpg, .jpeg), PNG (.png), BMP (.bmp), and WebP (.webp) images, including PNG files with an alpha channel (transparency). When saving your work, you can export to JPEG, PNG, or WebP format.

1.2 How FotoSketcher Studio Works

The general workflow is straightforward:

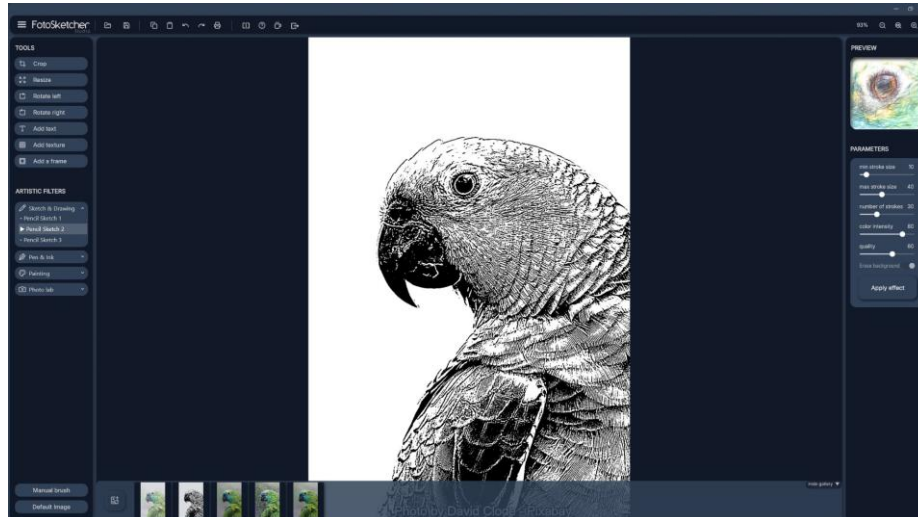
1. **Open a photograph** - this becomes your **Source** image, the original that is always preserved.
2. **Choose an artistic effect** from the Artistic Filters section on the left panel.
3. **Adjust the parameters** using the sliders on the right panel. The Preview thumbnail updates automatically so you can see the effect before applying it.
4. **Click Apply effect** to apply the effect to your whole image. The result becomes your **Result** (also called Destination) image, displayed on the canvas.
5. **Save your work** with Ctrl+S. You can export as JPEG, PNG, or WebP.

You can repeat steps 2–4 to layer additional effects on top of the result, undo any step with Ctrl+Z, and compare the result against the source at any time using the split view (press S) or by holding down the right mouse button.

2. Getting Started

2.1 The Main Interface

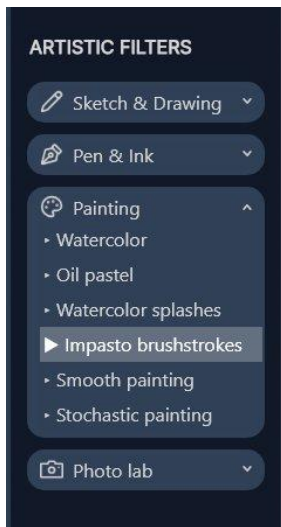
FotoSketcher Studio's interface is organised around a central canvas where your image is displayed, with panels on the left and right providing tools and effect controls. At the top sits a toolbar with icons for common actions. Along the bottom, a collapsible history gallery shows thumbnail previews of your editing steps.



The main interface, showing a Pen & Ink effect applied.

The **left panel** is divided into two sections. The **Tools** section provides buttons for Crop, Resize, Rotate, Add text, Add texture, and Add a frame. Below it, the **Artistic Filters** section contains five expandable categories - Sketch & Drawing, Pen & Ink, Painting, Photo Lab, and Stylize - each of which can be expanded to reveal the individual effects. At the bottom of the left panel, the **Manual Brush** and **Default Image** buttons provide quick access to these features.

The **right panel** shows a live **Preview** thumbnail at the top. You can click on the preview to enlarge it with a magnifying glass for a closer look at the effect before applying it. Below the preview, the **Parameters** section displays five sliders whose labels and ranges change depending on the selected effect. The **Erase background** toggle and **Apply effect** button sit beneath the sliders. For painting effects, **Load custom brushes** and **Reset brushes** buttons also appear.



The Artistic Filters categories with the Painting section expanded.

The Parameters panel showing sliders, preview, and the Apply effect button.



2.2 The Menu

2.3 Loading an Image

There are several ways to open an image in FotoSketcher Studio:

Open (Ctrl+O): Click the Open icon in the toolbar or use the menu to bring up a file browser. Navigate to your image and select it.

Drag and drop: Simply drag an image file from your file manager and drop it onto the FotoSketcher Studio canvas.

Paste from clipboard (Ctrl+V): If you have copied an image to the clipboard (for instance, a screenshot), FotoSketcher Studio can paste it directly as a new image.

Tip: When you load an image, FotoSketcher Studio centres it on the canvas and adjusts the zoom level so the entire image is visible.

2.4 Saving Your Work

To save the current image, use **Ctrl+S** or click the Save icon in the toolbar. You can export as JPEG, PNG, or WebP. You can also copy the current image to the clipboard with **Ctrl+C**.

Tip: If you plan to apply further effects later, consider saving as PNG to avoid quality loss from repeated JPEG compression.

2.5 Saving and Loading Effect Parameters

FotoSketcher Studio lets you save all your current effect parameter settings to a .fsk file using the Save Parameters option. This stores the slider values for every effect, so you can reload them later with Load Parameters to reproduce your favourite configurations instantly.

2.6 Auto-Enhance

Press **E** to auto-enhance your source photograph. Auto-Enhance optimises exposure, white balance, and local contrast in one step, giving you a clean, natural-looking, “dehazed” starting point before you apply an artistic effect. It is a quick way to get the best from a flat or hazy photo without adjusting sliders by hand.

Tip: Auto-Enhance makes an excellent first step. Enhance your photo, then apply your chosen artistic effect on top of the cleaned-up image.

2.7 Full Reset

Full Reset clears everything back to a clean slate in one step - the working image, history, loaded LUT, current script, custom brushes, and all slider settings - without having to close and reopen the program. Press **Ctrl+Shift+N**, or right-click the exit button, to start fresh.

3. Navigating Your Image

3.1 Zooming

You can zoom in and out of your image using the mouse wheel. Scrolling up zooms in; scrolling down zooms out. The zoom is centred on the current mouse position.

You can also use **Ctrl+Plus** (or Ctrl+=) to zoom in and **Ctrl+Minus** to zoom out. The current zoom level is displayed in the top-right corner. The zoom range extends from 10% to 1000%.

3.2 Panning

When zoomed in, you can pan by clicking and dragging with the left mouse button on the canvas.

3.3 Full-Screen View

Double-click anywhere on the canvas to open a full-screen view of the current image. Press Escape to return to the main interface.

3.4 Preview of the Original

Press **S** or hold down the right mouse button on the canvas to temporarily display the original source image. Releasing the button (or pressing S again) returns to the current working image.

4. Applying Effects

FotoSketcher Studio organises its artistic effects into five categories, each accessible by expanding the corresponding section in the left panel. When you select an effect, the sliders in the right panel update to show the parameters relevant to that effect, and a live preview is generated automatically.

The preview is shown on a small part of the image, in the Preview thumbnail at the top of the right panel. Click on the preview thumbnail to open a magnifying glass view for a closer look. Once you are satisfied with the settings, click the **Apply effect** button to apply the effect to your whole image.

Processing time depends on the image size, the chosen effect, and its parameter values. A progress bar shows the advancement of the operation. Press **Escape** at any time to cancel.

Tip: Higher values for sliders such as “iterations” or “quality” generally produce finer results but take a little longer. Start with lower values to experiment quickly, then increase them for the final image.

Note: The Erase background toggle controls whether the background is cleared to white before the effect is applied, or whether the effect is drawn over the existing image content. This is particularly relevant for stroke-based painting effects.

4.1 Sketch & Drawing

The Sketch & Drawing category contains three effects that simulate hand-drawn pencil work.

4.1.1 Pencil Sketch 1

This effect creates a classic pencil sketch, tracing the outlines and details of your photograph as dark strokes on a light background.

Edge threshold: Controls edge detection sensitivity. Lower values detect more edges.

Edge darkness: Sets how dark the pencil strokes appear.

Brightness: Adjusts the overall brightness of the sketch.

Contrast: Fine-tunes the contrast between strokes and paper.

Colour intensity: When above zero, the sketch is coloured using the original photograph's colours.

Tip: For a traditional graphite look, keep colour intensity at zero and set edge threshold around 20. For coloured pencil, try colour intensity between 50 and 80.

4.1.2 Pencil Sketch 2

This effect builds up a pencil sketch through repeated random strokes, giving a more organic, hand-drawn quality with visible directional hatching.

Min stroke size: The minimum length of individual pencil strokes.

Max stroke size: The maximum length. The difference creates natural variation.

Number of strokes: Controls the density of the sketch.

Colour intensity: Controls colour from the original photograph.

Quality: Affects the refinement of stroke placement.

Tip: This effect works especially well with portraits. Try a moderate number of strokes (around 30) with max stroke size at 40.

4.1.3 Pencil Sketch 3

A dynamic pencil approach producing smooth, flowing strokes that follow the image contours.

Iterations: How many times the effect works over the image. More passes give a richer, more finished result.

Stroke length: Controls stroke length along contours.

Blending: Determines how much strokes blend together.

Contrast: Adjusts tonal contrast.

Colour intensity: Adds colour from the original image when set above zero.

Tip: For a soft, dreamy pencil look, increase blending to around 50. For sharper strokes, reduce blending and increase stroke length.

4.2 Pen & Ink

This category offers effects that simulate ink-based and pen-based drawing techniques.



The Pen & Ink category with its four effects.

4.2.1 Black & White (Dramatic B&W)

Converts the photograph into a striking black-and-white image with strong contrast and rich, deep tones.

Level of details: Controls how much fine detail is preserved.

Lighten / Darken: Shifts the tonal balance. Below 50 darkens; above 50 brightens.

Simplification: Smooths noise and small details before conversion.

Tip: For dramatic portrait work, try a high level of detail with a slight darkening.

4.2.2 Stippling

Reproduces the image using thousands of small dots, mimicking traditional stipple illustration.

Darkening: Controls the overall density of dots.

Tip: Stippling works best with images that have clear tonal variation - portraits with strong side-lighting or architectural subjects.

4.2.3 Felt-tip Pen

Simulates drawings made with felt-tip markers, producing bold, expressive strokes with visible direction.

Stroke density: Controls how many marker strokes are placed.

Stroke opacity: Sets the transparency of individual strokes.

Stroke length: The length of each marker stroke.

Stroke width: The thickness of individual marker strokes.

Edge intensity: Controls the strength of dark edges overlaid on the marker work.

Tip: For a bold, graphic poster look, use high edge intensity with moderate stroke density.

4.2.4 Comic Print

Comic Print transforms your photograph into a comic book or pop art style illustration, using patterns of coloured dots and bold outlines to give a graphic, printed look reminiscent of vintage comic book panels.

Dot spacing: Controls the spacing between the dots. Lower values pack them closely together for a finer pattern; higher values spread them out for a coarser, more visible one.

Min dot size: Sets the smallest dot size. Increasing this adds more dots to the lighter areas of the image.

Max dot size: Sets the largest dot size. Bigger dots create a bolder, more graphic look in the darker areas.

Colour intensity: Controls how much colour from the original photograph is retained. At zero, the result is monochrome. Higher values produce a more colourful, pop art look.

Contours: Controls the strength of black contour lines drawn around shapes. Higher values produce thicker, more prominent outlines, giving the result a comic book quality.

Tip: Comic Print works particularly well with portraits and urban scenes. For a bold pop art look, try high colour intensity with strong contours. For a subtler illustration feel, reduce the contours and use tighter dot spacing.

4.3 Painting

The Painting category is the largest and most varied group of effects, offering styles from loose watercolour washes to thick impasto brushwork.



The Painting category with its eight effects.

4.3.1 Watercolour

Recreates the soft, flowing quality of watercolour painting, with strokes that blend and overlap like wet paint on paper.

Iterations: How many times the effect works over the image. Around 30 is a good starting point.

Brush complexity: Controls the intricacy of the watercolour strokes.

Brush size: Larger brushes produce a looser, more impressionistic look.

Opacity: Lower opacity creates a more transparent, luminous effect.

Edge intensity: A subtle amount (10–30) helps define shapes.

Tip: Landscapes and flowers are particularly well suited to this effect. Try moderate brush size (around 40) with full opacity and light edge intensity (20).

4.3.2 Watercolour 2

A second watercolour style with a look all its own. Instead of individual brush strokes, it builds up soft pools of colour that spread and blend into one another, giving a fluid, spontaneous feel.

Density: Controls how finely the image is broken up into pools of colour. Higher values give a more detailed result with smaller areas of colour; lower values create broader, more abstract washes.

Region threshold: Controls how much the colours spread and blend. Lower values let them spread further into larger, softer areas; higher values keep them tighter and closer to the original colours.

Brightness: Adjusts the overall brightness of the watercolour result.

Edge intensity: Adds dark contour lines from the source image to define shapes within the watercolour washes.

Saturation: Controls the colour saturation of the result. Higher values produce more vivid colours; lower values create a more muted, washed-out watercolour look.

Tip: Try Watercolour 2 when you want a looser, softer feel than Watercolour 1. It works beautifully with natural scenes and flowers. A low density with moderate saturation gives a classic, loose watercolour feel.

4.3.3 Oil Pastel

Builds up your image with soft, pastel-textured strokes for a convincingly hand-painted look.

Min brush size: The smallest brush size used.

Max brush size: The largest brush size.

Iterations: The number of painting passes.

Quality: Higher values place strokes more carefully, for a more refined result, but take a little longer.

Opacity: The opacity of individual brush strokes.

Tip: For a loose, impressionistic look, use a wide range between min and max brush size.

4.3.4 Watercolour Splashes

Lays down textured watercolour strokes that follow the shapes and flow of your image, for a lively, splashy result.

Min brush size: The minimum splash size.

Max brush size: The maximum size.

Iterations: The number of painting passes.

Quality: Higher values place the strokes more carefully, for a more refined result, but take a little longer.

Opacity: The transparency of the strokes.

Tip: This effect excels with landscape photographs, particularly those with strong directional elements like rivers or cloud formations.

4.3.5 Impasto Brushstrokes

Simulates thick, textured brushwork typical of oil painting.

Min brush size: The minimum stroke size.

Max brush size: The maximum size.

Iterations: The number of painting passes.

Quality: Higher values place the strokes more carefully, for a more refined result, but take a little longer.

Opacity: Stroke opacity.

Tip: Use relatively small max brush sizes (around 50) with high iterations and full opacity. Still life and nature close-ups work wonderfully.

4.3.6 Brushstrokes 2

A second brushstroke-based painting approach that produces a different texture and feel from the Impasto Brushstrokes effect. This effect uses a different set of brush textures and a more varied stroke orientation, creating results with a looser, more expressive quality.

Brush size: Controls the size of the brush strokes. Larger values produce bolder, more visible strokes; smaller values retain more detail.

Iterations: The number of painting passes. More passes add detail and coverage.

Abstraction: Controls how much the painting departs from the source image. Higher values produce a more abstract, impressionistic result; lower values stay closer to the original photograph.

Saturation: Adjusts the colour saturation of the painted result. Higher values produce more vivid colours.

Opacity: The opacity of each stroke.

Tip: Try Brushstrokes 2 alongside Impasto Brushstrokes on the same photograph to compare the different textures. Increase abstraction for a more expressive, painterly feel.

4.3.7 Smooth Painting

Places brush strokes carefully and precisely for a clean, polished painted look.

Max brush size: The size of brush strokes used.

Iterations: How many times the effect works over the image to refine the result.

Tip: Particularly effective for portraits. Start with a max brush size of around 35.

4.3.8 Stochastic Painting

Builds up the painting from thousands of small, overlapping strokes placed freely across the image, for a spontaneous, expressive result.

Min brush size: The smallest brush size used.

Max brush size: The largest brush size.

Iterations: The number of painting passes.

Precision: Controls how closely the result follows the original photograph. Lower values give a freer, more abstract painting.

Opacity: The opacity of brush strokes.

Tip: For abstract interpretations, try low precision with large max brush size.

4.4 Photo Lab

Photo Lab offers enhancements and adjustments that work with the photograph's existing content.

4.4.1 Dream Glow (Orton Effect)

Applies an Orton-style glow, blending a blurred version of the photograph with the original for a soft, luminous, dreamlike quality.

Glow radius: Controls the softness of the glow.

Exposure: Brightens the glow.

Strength of effect: Controls the blend between original and glow.

Vibrance: Boosts colour saturation.

Darken / Lighten: Shifts the tonal balance.

Tip: Ideal for landscapes, macro flower shots, and portraits. Try a glow radius of 40 with moderate exposure and strength.

4.4.2 Adjustments

Provides essential image correction tools in a single interface.

Luminosity: Adjusts overall brightness. Centred at 52.

Contrast: Modifies tonal contrast. Centred at 52.

Vibrance: Boosts colour saturation intelligently. Centred at 55.

Structure: Brings out fine detail and texture, adding a bit of crispness. Around 15 is a good starting point.

Blur / Sharpen: Centred at 52. Left blurs; right sharpens.

Tip: Apply Adjustments as a final step after your artistic effect to fine-tune the overall look.

4.4.3 LUTs (Colour Grading)

The LUTs effect gives your photograph a professional colour grade - the kind of polished colour styling used in films and magazines. It comes with 18 ready-made looks, including Cinematic, Kodachrome, Golden hour, and Portrait, and you can also load your own LUT files (in the common .cube format) from disk.

When the LUTs effect is selected, a **Select LUT...** button appears in the right panel. Click it to open a selector that shows a live preview of each preset applied to your image, so you can judge the look before committing. Right-click the preview to compare it against your original image. To use your own LUT, choose the option to load a .cube file from disk.

Intensity: Controls how strongly the colour look is applied. At zero the image is unchanged; at full strength the look is applied completely.

Luminosity: Adjusts the overall brightness of the result.

Contrast: Modifies the tonal contrast of the result.

Blur / Sharpen: Softens or sharpens the image. Left blurs; right sharpens.

Saturation: Controls colour saturation. Higher values produce more vivid colours.

Tip: LUTs are a quick way to give a whole set of photographs the same consistent, cinematic mood. Try Golden hour on landscapes and Portrait on people, then use the intensity slider to dial the look up or down.

4.5 Stylize

The Stylize category, new in version 4.30, groups together effects that reinterpret your photograph in a bold, graphic way. Three of them - Mosaic, Circles, and Triangles - rebuild your image from small tiles of different sizes that follow its shapes and contours. The fourth, Cartoon, gives a clean graphic style with defined lines and solid colours.

4.5.1 Mosaic

Fills the image with colour-matched squares of varying sizes that naturally follow contours and subject edges. Larger squares settle into uniform areas, while smaller ones crowd around fine detail, giving a result reminiscent of a Roman mosaic.

Iterations: How many times the effect works over the image. More passes fill in the gaps more completely.

Minimum size: The smallest tile size allowed. Smaller values preserve more fine detail.

Maximum size: The largest tile size. The difference between minimum and maximum creates natural variation.

Colour tolerance: Controls how much fine detail is kept. Lower values use smaller tiles around edges and details for a sharper result; higher values allow larger tiles for a more abstract look.

Quality: Higher values fit the tiles together more tightly, for a neater result, but take a little longer.

Tip: For a classic mosaic, keep the minimum size fairly small so detail around faces and edges is preserved, and use a wide range between minimum and maximum size for variety.

4.5.2 Circles

Circles works just like Mosaic but fills your image with clusters of colour-matched circles instead of squares. It uses the same five sliders as Mosaic - Iterations, Minimum size, Maximum size, Colour tolerance, and Quality - so if you have tried Mosaic you will feel right at home.

Tip: Because circles leave small gaps between them, the background colour shows through. Try this effect with the Erase background toggle on for a clean look, or off to let an underlying effect peek through.

4.5.3 Triangles

Triangles is the third tile-based effect. It rebuilds your photograph from colour-matched triangles, giving a faceted, stained-glass look. It uses exactly the same five sliders as Mosaic and Circles.

Tip: A larger minimum size gives a bold, geometric, stained-glass look; a smaller minimum size keeps more of the original detail.

4.5.4 Cartoon

Cartoon smooths and flattens the colours of your photograph and adds clean outline lines, producing a hand-drawn cartoon or comic-book look with defined edges and solid colour areas.

Smoothing: Controls how strongly colour areas are flattened. Higher values produce broader, simpler regions of colour.

Edge detail: Controls how much fine detail is captured by the outline lines.

Edge darkness: Sets how dark and prominent the outline lines appear.

Colour intensity: Controls the strength of the colour fill. At zero, Cartoon draws a pure outline drawing with no fill at all.

Tip: Set Colour intensity to 0 and turn off the Erase background toggle to add crisp outlines on top of any other effect. Apply a painting or mosaic first, then run Cartoon in outline-only mode - the contours are drawn over your existing result, adding definition in just two steps.

5. Manual Brush Tool

The Manual Brush lets you paint an effect selectively onto specific areas using your mouse, rather than applying it uniformly across the entire image.

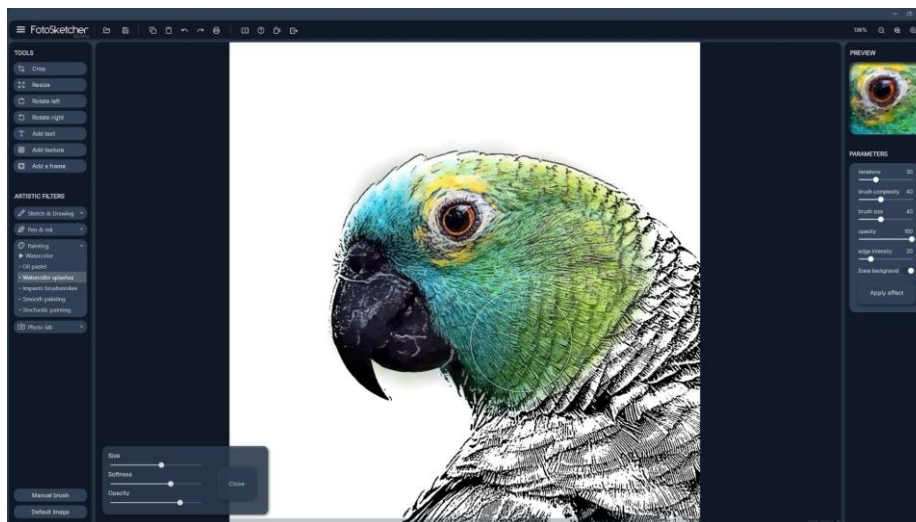
5.1 Entering Manual Brush Mode

Select the effect you wish to paint with and adjust its parameters. Then click the **Manual brush** button at the bottom of the left panel.

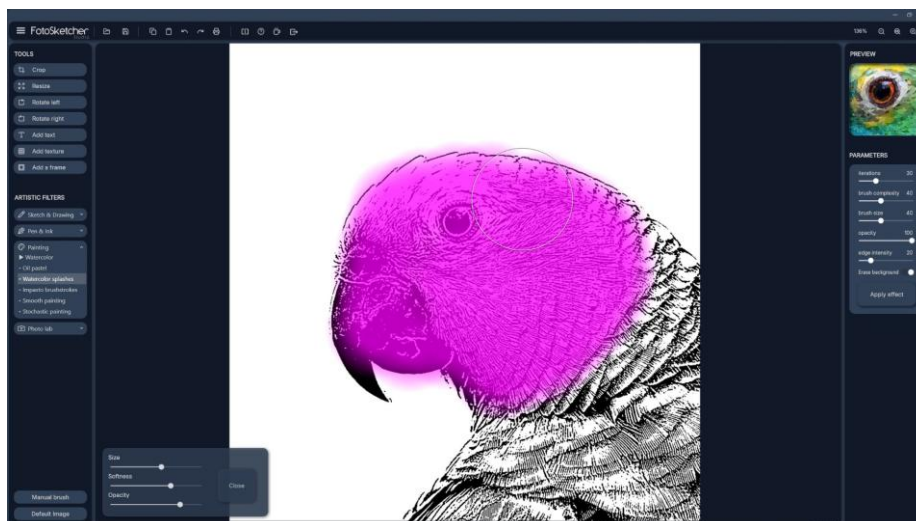
Note: An image must be loaded and an effect must be selected before the Manual Brush button becomes active.

5.2 Painting with the Brush

Your cursor changes to a circular brush indicator. Click and drag on the canvas to paint. A pink/magenta overlay shows the area being painted before the effect is applied.



Manual Brush mode: the circular cursor and floating Size / Softness / Opacity controls.



The pink mask shows the area where the effect will be applied when the mouse button is released.

5.3 Brush Controls

Size: Controls the diameter of the brush.

Softness: Determines the feathering of the brush edge. Zero is hard-edged; higher values create a gradual fade.

Opacity: Sets the transparency of the effect applied by each stroke.

5.4 Finishing

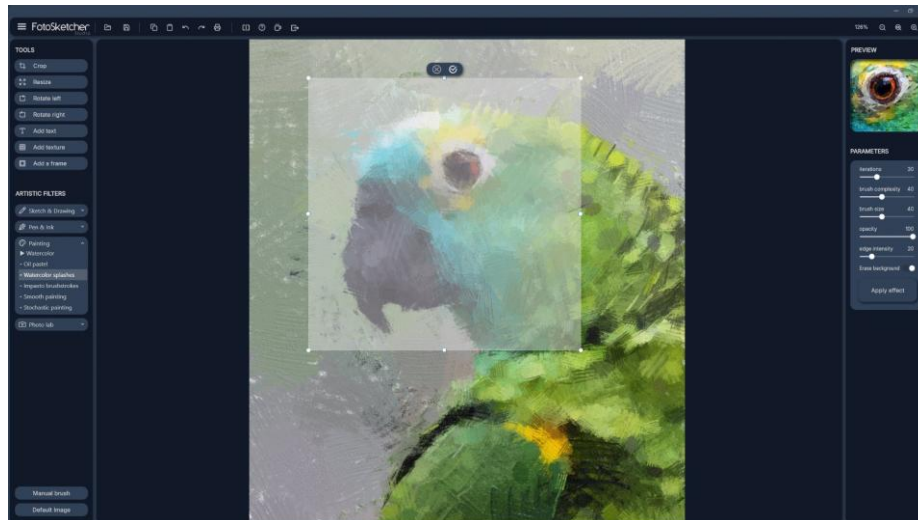
Click **Close** on the floating panel (or press Escape) to exit Manual Brush mode.

Tip: The Manual Brush works with any effect. Try painting a pencil sketch effect over a colour photograph, or use Dream Glow on just the background of a portrait.

6. Editing Tools

6.1 Crop

Click **Crop** to enter crop mode. Drag the edges or corners of the selection rectangle. Press **Enter** to apply or **Escape** to cancel.



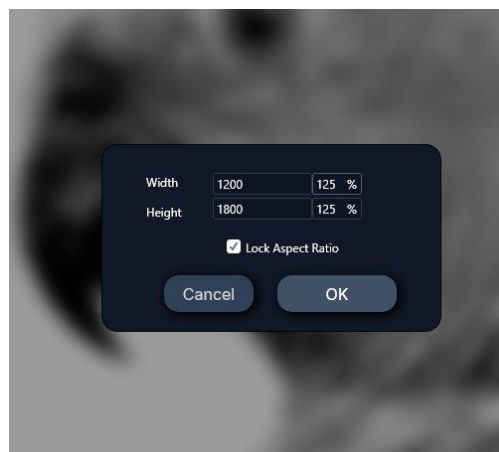
Crop mode with the selection rectangle and confirm/cancel buttons.

6.2 Rotate

Click **Rotate left** or **Rotate right**, or press **L** (anticlockwise) or **R** (clockwise).

6.3 Resize

Click **Resize** (or press **Ctrl+R**). Width and height are linked by the **Lock Aspect Ratio** checkbox. You can specify sizes as pixels or a percentage.



The Resize dialogue with locked aspect ratio.

6.4 Text Tool

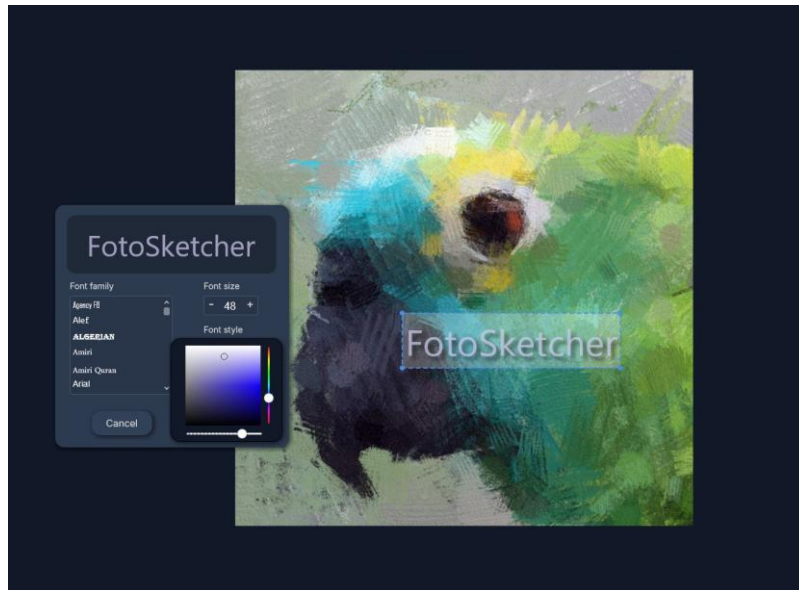
Click **Add text** to activate the text overlay. A text entry window lets you type your text and configure its appearance:

Font family: Choose from any installed font, with a live preview of each font.

Font size: Set the text size with plus/minus buttons. Also resize interactively by dragging handles on the canvas.

Font style: A colour picker lets you choose text colour and opacity.

Shadow: Enable a drop shadow for readability against busy backgrounds.

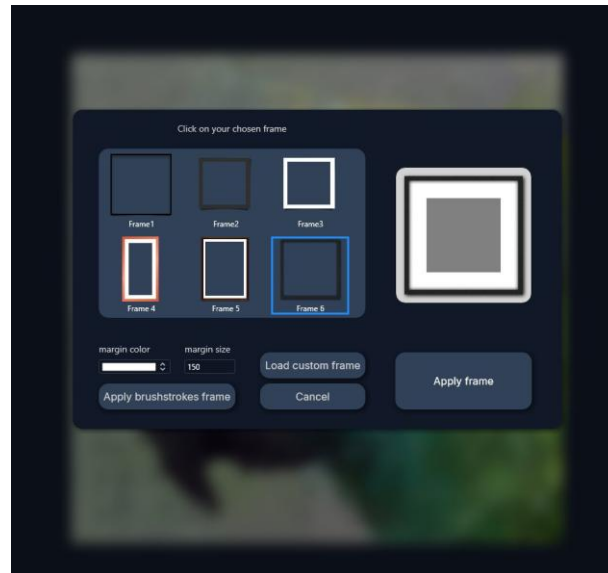


The Text tool with font selection, colour picker, and a text overlay with resize handles.

7. Enhancements

7.1 Frames

Click **Add a frame** to open the frame selector. Click a frame to preview it, then click **Apply frame**. Customise **margin colour** and **margin size**, or use **Load custom frame** to import your own.

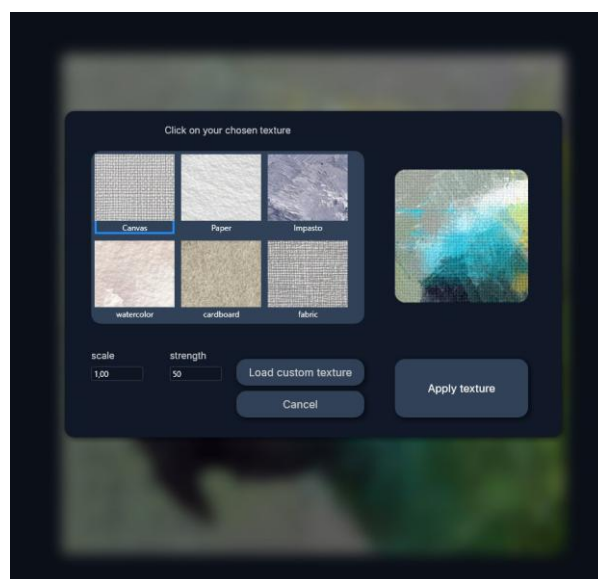


The Frame selector with built-in frames, margin controls, and the Apply brushstrokes frame option.

The **Apply brushstrokes frame** button creates a painterly border made of textured brushstrokes.

7.2 Textures

Click **Add texture** to open the texture selector with six built-in textures: Canvas, Paper, Impasto, Watercolour, Cardboard, and Fabric. Adjust **Scale** and **Strength**, or load your own with **Load custom texture**.

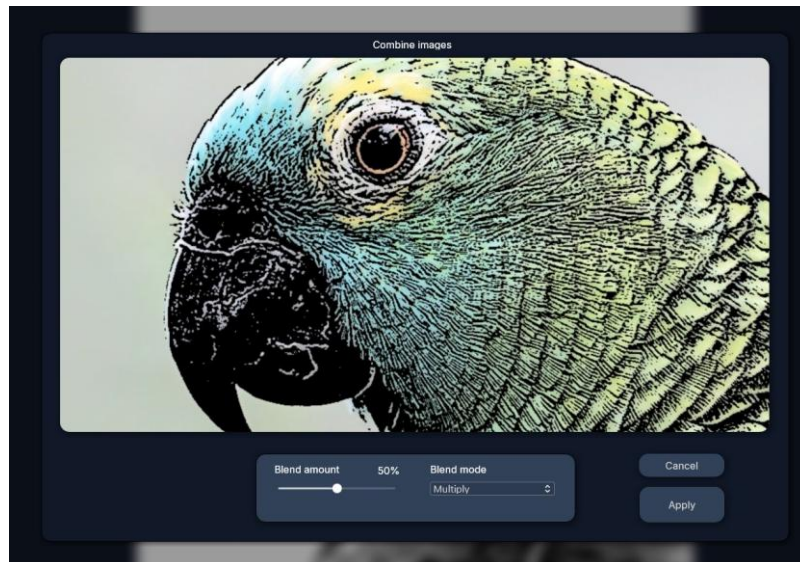


The Texture selector with a canvas texture previewed on the right.

Tip: A canvas texture applied over a painting effect looks remarkably like a real painting. Use a subtle strength (around 30–50).

7.3 Combine Images

FotoSketcher Studio can blend two images together. Drag and drop a thumbnail from the history gallery at the bottom of the window onto the canvas, or press **F11** to combine the source and working images. The Combine Images dialogue provides a **Blend amount** slider and a **Blend mode** selector (Normal, Multiply, Screen, Overlay, and more).



The Combine Images dialogue with Blend amount and Blend mode controls.

7.4 Custom Brushes

Load your own brush textures using the **Load custom brushes** button in the right panel (visible when a painting effect is selected). You can select PNG files or ZIP archives. Click **Reset brushes** to revert to the built-in set.

Tip: Custom brushes can dramatically change the character of painting effects. Experiment with unusual textures.

8. History and Comparison

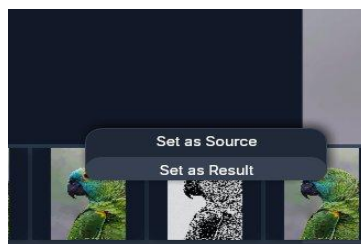
8.1 Undo and Redo

Press **Ctrl+Z** to undo or **Ctrl+Shift+Z** to redo. Each step reverts to the previous state, including effects, crops, rotations, and text.

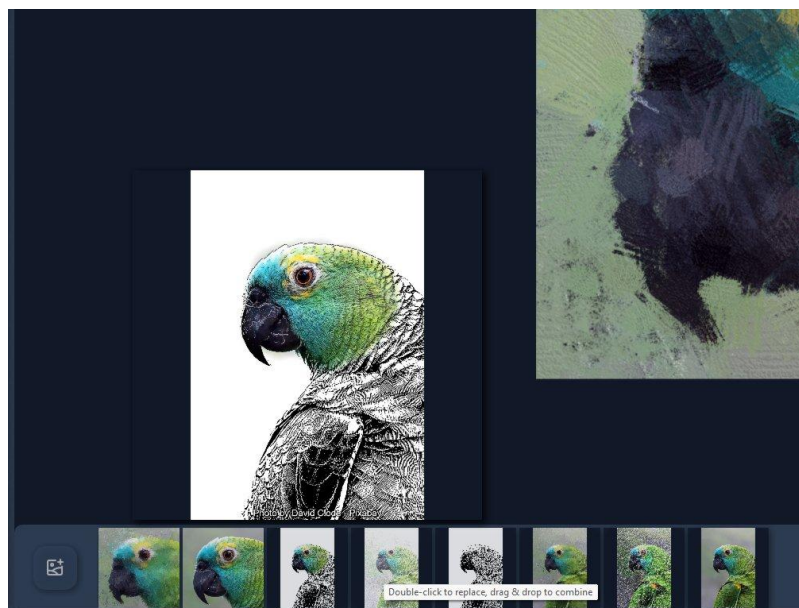
8.2 Image History Gallery

A collapsible gallery strip at the bottom shows thumbnails of each editing step. Click **Show gallery / Hide gallery** to toggle it. Hover over a thumbnail for an enlarged preview.

To use a thumbnail as your starting point, right-click on it. A context menu appears with two options: **Set as Source** (makes it the new source image) and **Set as Result** (makes it the current working image). This gives you full flexibility to go back to any previous state as either source or result.



Right-click a thumbnail to set it as the new source or result image.



The history gallery with thumbnails and an enlarged preview popup.

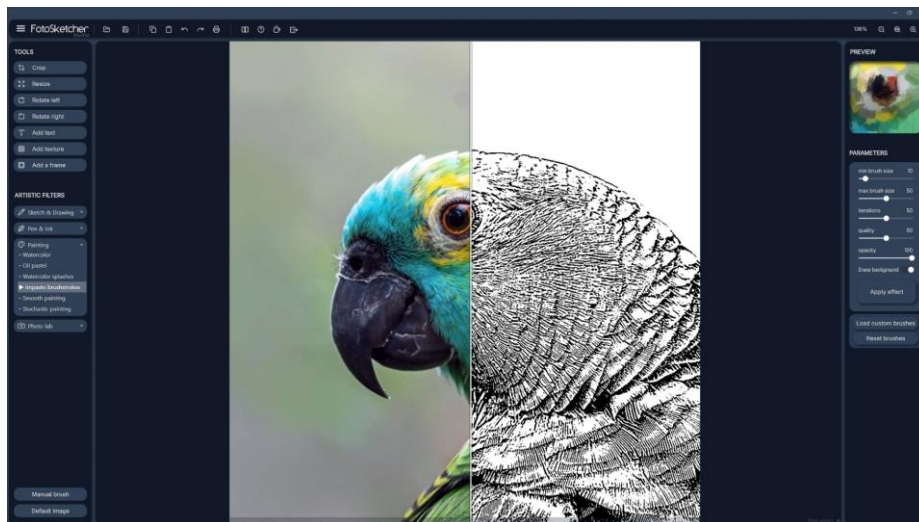
You can also add external images to the gallery using the Add button at the left of the gallery strip, or drag and drop a thumbnail onto the canvas to combine it with the current image.

8.3 Swap Images

Press **F12** to swap the source image and the working image. Useful when you want to use the current result as the new starting point.

8.4 Split View

Press **S** to toggle split view. A vertical divider separates the original photograph (left) from the current image (right). Drag the divider to compare.



Split View showing the original photograph and the Impasto Brushstrokes effect.

Tip: *Split view is invaluable for judging the impact of an effect.*

9. Batch Processing

Batch mode lets you apply the current effect to an entire folder of images at once. Press **Ctrl+B** or select **Batch mode** from the Edit menu to launch it.

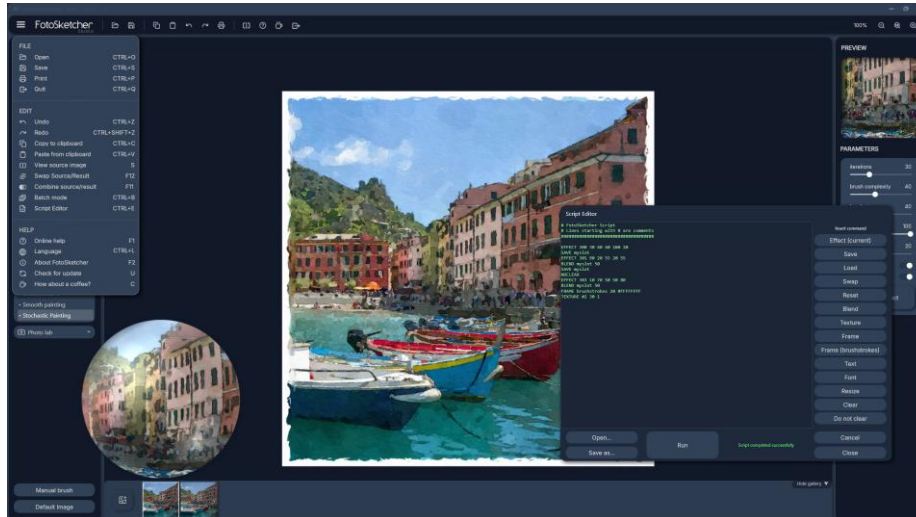
Select a source folder containing the photographs you wish to process. FotoSketcher Studio will apply the currently selected effect (with its current parameter settings) to each image in the folder, saving the results with a `_FS` suffix alongside the originals.

Progress is displayed for each image. You can cancel the batch at any time by pressing **Escape**.

Tip: Batch mode is especially useful for creating a consistent artistic style across a series of photographs - for a gallery show, a photo book, or animation frames.

10. Script Mode

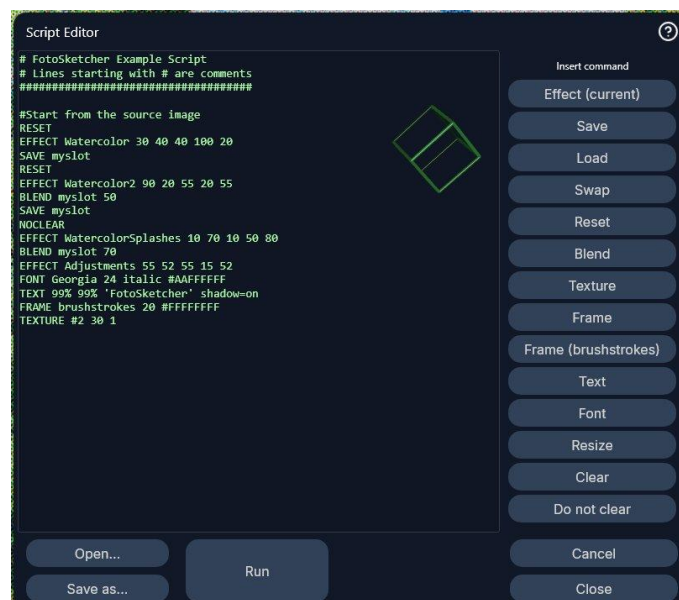
Script mode is one of the most powerful features in FotoSketcher Studio. It lets you write and run scripts that chain multiple effects, blend intermediate results, add text, textures, and frames - all in a single automated sequence. Press **Ctrl+E** or select **Script Editor** from the Edit menu to open it.



The Script Editor open alongside the main interface, with a completed script and its result.

10.1 The Script Editor

The Script Editor window provides a text area where you write your script, and a panel of **Insert command** buttons on the right that generate the correct syntax for each command. At the bottom, **Open** and **Save as** let you load and save scripts as .fss files, and **Run** executes the current script.



The Script Editor with Insert command buttons.

Lines starting with **#** are comments and are ignored when the script runs. This is useful for documenting what each section of your script does.

10.2 Script Commands

10.2.1 Image Pipeline

RESET - Reloads the original source photograph as the working image. Use this before applying a new effect chain.

```
RESET
```

CLEAR - Erases the background to white before the next effect (like checking the Erase background toggle).

NOCLEAR - Keeps current pixels before the next effect, allowing layered looks.

10.2.2 Applying Effects

EFFECT <id> <P1> <P2> <P3> <P4> <P5> - Applies an effect with the specified parameters. You can use either the numeric ID or the effect name.

```
EFFECT 300 30 40 40 100 20
EFFECT Watercolor 30 40 40 100 20
```

The Insert command button **Effect (current)** captures the effect and parameter values currently set in the main interface, which is the easiest way to get the right syntax.

Available effect IDs and names:

100 PencilSketch1	300 Watercolor	400 OrtonFilter
101 PencilSketch2	301 Watercolor2	401 Adjustments
102 PencilSketch3	302 OilPastel	402 VintageSepia
200 BlackAndWhite	303 WatercolorSplashes	403 RetroFilm
201 Stippling	304 ImpastoBrushstrokes	
202 FeltTipPen	305 Brushstrokes2	
203 ComicPrint	306 SmoothPainting	404 LUTs
	307 StochasticPainting	
Stylize category:		
500 Mosaic	502 Circles	
501 Cartoon	503 Triangles	

ENHANCE - Auto-enhances the working image in a single line, applying the same optimisation as pressing E in the main interface (exposure, white balance, and local contrast).

```
ENHANCE
```

LUT_FILE <path> - Loads a .cube LUT file from disk, ready for the next LUTs effect step.

LUT_EMBEDDED <name> - Selects one of the 18 built-in LUT presets by name (case-insensitive, spaces allowed), ready for the next LUTs effect step.

```
LUT_EMBEDDED Kodachrome
EFFECT 404 100 52 52 52 55
```

10.2.3 Slots (Save and Load Intermediate Results)

Scripts can save the working image into named slots and reload them later. This lets you apply an effect, save the result, then apply a different effect and blend the two together.

SAVE <slot> - Saves the working image into a named slot.

LOAD <slot> - Replaces the working image with a saved slot.

SWAP [<slot>] - Exchanges the working image with a saved slot. Default slot is **src** (the original source photo).

```
SAVE myslot
LOAD myslot
SWAP src
```

Two reserved slots are created automatically: **src** (the original source photo) and **dst** (the working image at script start).

10.2.4 Blending

BLEND <slot> <opacity> [<mode>] - Blends a saved slot onto the working image.

Opacity is a percentage (0–100). Available blend modes are: normal (default), multiply, screen, overlay, darken, lighten, softlight, hardlight, difference.

```
BLEND myslot 50
BLEND myslot 70 multiply
```

10.2.5 Texture, Frame, and Text

TEXTURE [#N] [<strength> <scale>] - Applies a texture overlay. Use #N for a specific texture index, or omit to use the current selection.

```
TEXTURE #2 30 1
```

FRAME [#N] [<margin> [<color>]] - Applies a frame. Colours are specified in #AARRGGBB hex format.

```
FRAME #1 30 #FFFFFFFF
```

FRAME brushstrokes <width> [<color>] [brush=<N>] - Applies a painterly brushstrokes border.

```
FRAME brushstrokes 40 #FF000000 brush=80
```

FONT <name> <size> [<style>] [<color>] - Sets the default font for subsequent TEXT commands.

```
FONT Arial 48 bold #FFFFFFFF
FONT "Times New Roman" 36 italic
```

TEXT <x> <y> '<string>' [options] - Draws text on the image. Positions can be in pixels or percentages. Optional inline overrides include size=, color=, font=, style=, and shadow=on|off.

```
TEXT 50% 50% 'Hello'
TEXT 99% 99% 'FotoSketcher' shadow=on
```

10.2.6 Resize

RESIZE <width> <height> - Resizes the working image. Accepts pixel values or percentages.

```
RESIZE 1920 1080
RESIZE 50% 50%
```

10.3 Full Example

Here is a complete script that applies a watercolour effect, saves the result, applies a second effect, blends them, adds text, and finishes with a brushstrokes frame and texture:

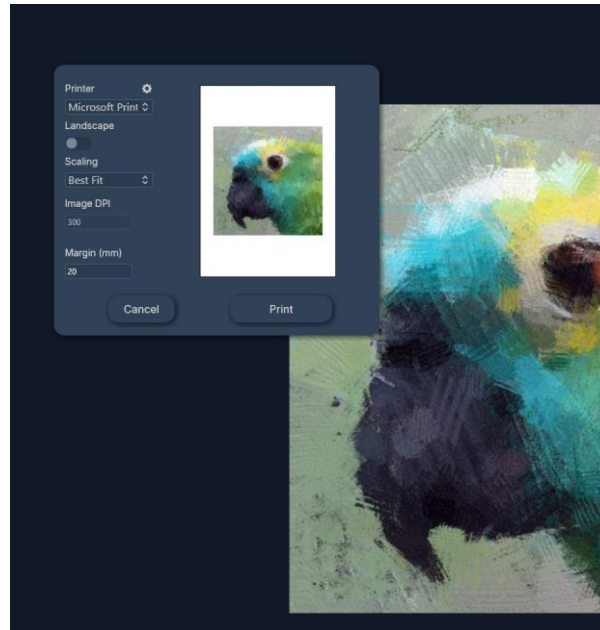
```
# Apply watercolour, save, then blend with a second effect
RESET
```

```
EFFECT Watercolor 30 40 40 100 20
SAVE myslot
RESET
NOCLEAR
EFFECT Watercolor2 90 20 55 20 55
BLEND myslot 50
FONT Arial 24 bold #FFFFFFF
TEXT 50% 98% 'My Art' shadow=on
FRAME brushstrokes 20 #FFFFFFF
TEXTURE #2 30 1
```

Tip: Use the *Insert command buttons* to build your script interactively. Each button inserts the correct syntax with the current settings, so you don't need to memorise the command format.

11. Printing

Press **Ctrl+P** to open the print dialogue.



The print dialogue with printer selection, scaling options, and a live paper preview.

Printer: Choose from any connected printer. Click the gear icon for printer setup.

Landscape: Toggle between portrait and landscape orientation.

Scaling: Best Fit, Stretch to Fill, or Original Size.

Image DPI: Print resolution when using Original Size. 300 DPI is standard for photographs.

Margin (mm): Page margins in millimetres.

12. Keyboard Shortcuts

The following keyboard shortcuts are available:

Shortcut	Action
Ctrl+O	Open an image
Ctrl+S	Save the current image
Ctrl+C	Copy the current image to clipboard
Ctrl+V	Paste an image from clipboard
Ctrl+P	Open the print dialogue
Ctrl+Z	Undo the last action
Ctrl+Shift+Z	Redo the last undone action
Ctrl+R	Open the resize dialogue
Ctrl+B	Launch Batch mode
Ctrl+E	Open the Script Editor
Ctrl+L	Change language
Ctrl+Q	Quit the application
Ctrl+Plus / Ctrl+=	Zoom in
Ctrl+Minus	Zoom out
F1	Open the online help
F2	About FotoSketcher Studio
F10	Open the menu
F11	Combine source and result images
F12	Swap the source and working images
R	Rotate image 90° clockwise
L	Rotate image 90° anticlockwise
S	View source image / Toggle split view
E	Auto-enhance the source photograph
Ctrl+Shift+N	Full Reset (clear everything to a clean slate)
U	Check for updates
C	Support the author (buy a coffee)
Escape	Cancel current operation
Enter	Confirm current operation
Mouse wheel	Zoom in / out (centred on cursor)
Left-click drag	Pan the image (when zoomed in)
Right-click hold	Preview the original source image
Double-click canvas	Open full-screen view

13. Tips and Troubleshooting

13.1 Performance Tips

Size matters. Very large photographs take longer to process, particularly with painting effects. Consider resizing before applying effects.

Preview before committing. The live preview renders quickly. Click it for a magnifying glass view to inspect details before applying.

Cancel at any time. Press **Escape** to cancel a long-running effect.

13.2 Getting the Best Results

Start with a good photograph. Good lighting, clear subjects, and strong composition produce the most compelling artistic results.

Layer effects thoughtfully. Apply Adjustments first, then a painting effect, then a texture or frame. Or use Script mode to automate complex chains.

Use the Manual Brush for selective work. Paint an effect only where it is most effective.

Experiment with custom brushes. Different brush textures dramatically change the character of painting effects.

13.3 macOS Notes

FotoSketcher Studio runs natively on macOS as a universal binary, supporting both Apple Silicon (M1, M2, M3, M4 and later) and Intel-based Macs. The feature set is identical to the Windows version.

13.4 Common Questions

My image looks different in the preview vs. the final result. The preview is shown on a small part of the image, at a smaller size. Applying the effect works on the whole image, so there may be small differences.

An effect is taking a very long time. Some effects take a while on large images, especially with high iterations or quality settings. Press Escape to cancel if needed. You can also make the source image smaller for quicker results (press Ctrl+R to open the resize window).

I want to go back to the original photograph. Use Ctrl+Z repeatedly, or right-click the first thumbnail in the history gallery and select Set as Source.

About FotoSketcher Studio

FotoSketcher Studio is developed by David Thoiron and is available as a free download.

For the latest news, updates, and tutorials, visit the FotoSketcher blog at fotosketcher.blogspot.com.

If you enjoy using FotoSketcher Studio and would like to support its continued development, you can buy the author a cup of coffee through the link in the application (press C or use the Coffee menu option).

You can also click on the following button :



Thank you for using FotoSketcher Studio. Enjoy turning your photographs into art!