



PHOTOEDIT**HELP**

IMAGE ANALYST

FIRST WALK-THROUGH

A guided first session from image load to evidence-based tonal decision.

PRODUCT BOUNDARY — Image Analyst evaluates and tests. Image Sculptor edits and finishes.

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1. Before you begin

Open IMAGE_ANALYST_v3-16.html in a modern desktop browser. The app is designed around a 1920 × 1080 reference workspace and operates entirely in the browser. The embedded TEST CARD appears at launch, so every control can be explored before loading a photograph.

PRIVACY — Images are decoded, analysed and saved locally. The single HTML file has no external runtime dependency and does not upload the image.

2. Load and classify an image

1. Choose LOAD [L], the left-panel LOAD IMAGE button, or drag a JPEG, PNG or WebP onto the viewport.
2. Confirm that the filename and native/preview dimensions update. Unsupported or corrupt files leave the current image unchanged.
3. Choose COLOUR for RGB/channel diagnostics or BLACK & WHITE for tonal and monochrome checks.

Mode	Use it for
COLOUR	Channel limits, highlight/shadow exits, fringe, banding, bright edge distraction, RGB histogram.
BLACK & WHITE	Tonal span, high/low-key balance, residual cast, flat areas, exits, luminance histogram.

3. Read the source assessment

Begin on DIAGNOSTICS. The Assessment panel is the written interpretation of the current analysed preview. A green result means no configured threshold was breached; it does not prove perfection. Orange or blue headings identify the number of points worth checking.

APPROXIMATION — Colour Limit, Fringe, Band and edge-distraction results are screening indicators. Inspect the photograph before treating a marker as damage.

4. Inspect diagnostic overlays

Control	First-use interpretation
COLOUR LIMIT	Orange marks channels sitting at 0 or 255. This is not an ICC gamut test.
ZEBRA	Magenta = highlight exit; lime = shadow exit.
FRINGE	Magenta/green edge marks suggest possible chromatic fringe.
BAND	Yellow marks suggest small tonal steps inside smooth areas.
RULE OF THIRDS	Turquoise grid; composition aid only.
TONE MAP	Opaque seven-band luminance map.
OVERALL VIEW	Combines the main diagnostic marker rules.

MARKER INTENSITY changes non-exit marker opacity. SENSITIVITY changes Fringe and Band screening thresholds. Neither control changes the source pixels.

5. Run a Tonal Test

4. Select TONAL TEST. The viewport immediately becomes a clean photographic SOURCE-versus-TONAL TEST comparison; diagnostic marker colours are hidden.
5. Move one tonal control. The TEST side is rebuilt from the immutable preview source—adjustments do not accumulate destructively.
6. Watch the Assessment panel. Diagnostics continue numerically even though their coloured overlays are suppressed in the viewport.
7. Return to DIAGNOSTICS whenever you want to see the current diagnostic overlay again. The previously selected overlay mode is restored.

Control	Diagnostic question
Exposure	Would an overall brightness shift improve exits or balance?
Highlights	Can bright detail be recovered without unnecessarily darkening the rest?
Shadows	Is useful dark detail present and recoverable?
Whites	Are a small number of upper-end pixels driving the warning?
Blacks	Can the lower endpoint be relieved or strengthened without flattening shadows?
Contrast	Does added or reduced separation improve the image, or create new exits?

6. Use the curtain and SOURCE check

Curtain position	What the viewport shows
0%	Full TONAL TEST.
50%	SOURCE on the left; TONAL TEST on the right.
100%	Full SOURCE.

The slider thumb, vertical divider and CURTAIN percentage all move in the same physical direction. SOURCE remains left and TONAL TEST remains right. The curtain stays where you place it while controls change, AUTO TEST runs, or RESET TONAL is used. Loading a new image resets it to 50%.

INDEPENDENT SOURCE CHECK — Press and hold SOURCE in the header to show the complete untouched preview. The comparison treatment is temporarily removed; release restores the previous curtain position and tested view.

7. Interpret AUTO TEST

AUTO TEST is a constrained recovery search, not an automatic edit and not a claim about artistic taste. It tries candidate tonal settings, scores reduced highlight/shadow exits and useful tonal spread, penalises excessive adjustment, then leaves the proposed values visible for inspection.

8. Note the SOURCE figures in the Tonal Test summary.
9. Choose AUTO TEST and wait for the TESTED status.
10. Compare the Source and Test figures in Assessment.
11. Sweep the curtain across important areas.
12. Refine the six sliders if the numbers improve but the photograph looks worse.
13. Choose RESET TONAL to return all tonal values to neutral without moving the curtain.

8. Save and decide what happens next

Output	Use
SAVE REPORT (PDF)	Printable findings plus histogram and tone-map evidence.
SAVE TONE MAP	Native-resolution seven-band JPEG.
SAVE SOURCE	Original uploaded Blob with validated extension; embedded card recreated as PNG.

If the source is sound, stop. If a moderate Tonal Test materially improves both the photograph and diagnostics, reproduce/refine those values in Image Sculptor. If exits barely change, the source may contain limited recoverable detail.