# Frame Weaver User Manual

*Professional frames and borders for awesome artists.*




**Version 1.4.2 — November 16, 2026**

Frame Weaver makes precise, scalable borders, mattes and picture frames, with graphic and typography overlays, image cropping, Autopilot and delivery batch processing, and plug-ins for Lightroom Classic and Capture One. It runs on macOS, Windows, iOS and Android.

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Frame Weaver Pro, the subscription that adds Frame Weaver Pro Immersive Galleries, has a manual of its own: Frame Weaver Pro Immersive Galleries.

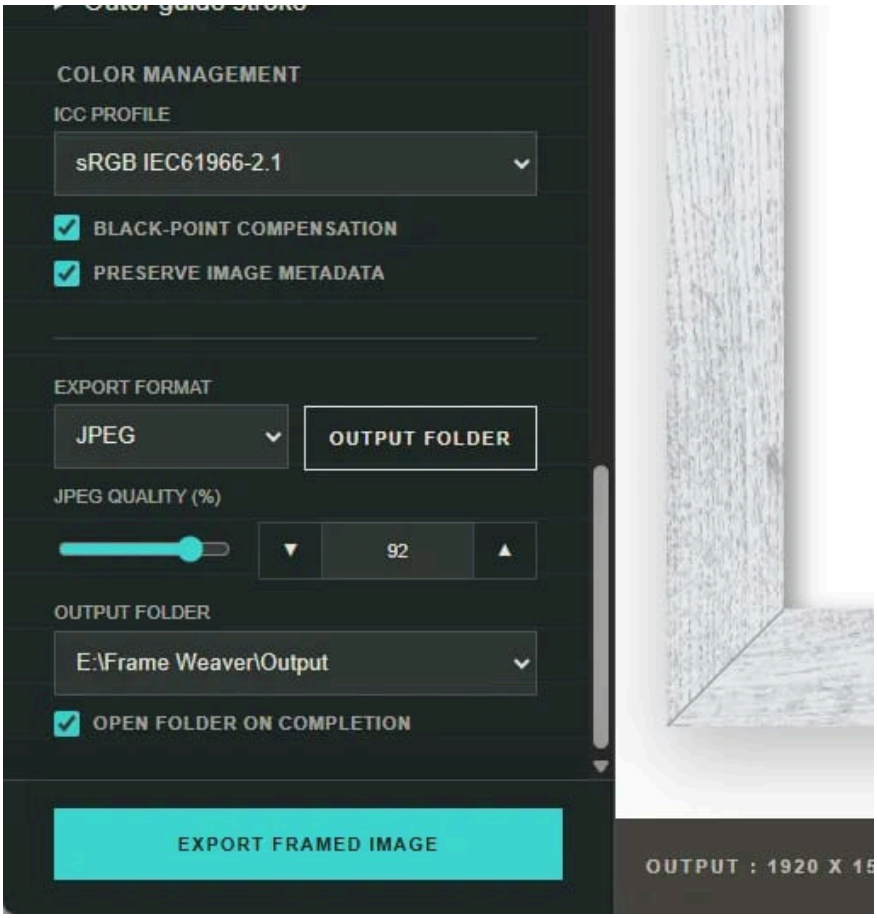
# About Frame Weaver

Frame Weaver is a professional border-creation application for photographers and artists. It supports individual-image processing and batch processing through Autopilot, with reusable workflow presets, graphic watermarks, text inserts, color-management controls, and metadata preservation.

## Supported Platforms

- macOS
- Windows
- iOS
- Android

## Supported Image Formats




| Input | Output |
|---|---|
| JPEG (.jpg, .jpeg) | JPEG |
| PNG (.png) | PNG |
| TIFF (.tif, .tiff) | TIFF |
| BMP (.bmp) | BMP |

JPEG and BMP output is limited to 8-bit. PNG and TIFF preserve 16-bit image precision when supported by the source and workflow.

JPEG exports provide a **JPEG Quality** control from 1 through 100. The default is 92, which provides a strong visual-quality and file-size balance. The selection persists across restarts and is included in workflow presets.

## Image Size Limits

- Frame Weaver has no fixed limit on an image's pixel count. Each edge of a source image may be up to 100,000 pixels, and an image with a longer edge is refused. Otherwise an image is limited only by the memory of the computer or device: when there is not enough to process it, Frame Weaver stops with the message "There is not enough memory to process this image. Please reduce the image size and try again." and writes nothing.
- Large uncompressed or single-strip 16-bit TIFF files can need substantially more working memory than their dimensions alone suggest.
- These limits apply to manual exports, Autopilot, and External Editor Delivery. Autopilot checks supported source files during preflight and skips files that are corrupt, unreadable, or too large to process.

| Constraint | Maximum |
| --- | --- |
| Source image width | 100,000 px |
| Source image height | 100,000 px |
| JPEG output, each side | 65,535 px |
| PNG and TIFF output, each side | 100,000 px |
| Source and output pixel count | No fixed limit: the memory of the computer or device |

# Getting Started

## Install and activate

Run the installer and follow the visible installation prompts. Start Frame Weaver.

1. Enter the email address associated with the Fiction Loom purchase.
2. Enter the Frame Weaver license key.
3. Select **Activate**.

Activation is retained in protected platform storage. A license can be active on up to three devices. Without an internet connection, an activated installation keeps working for up to 60 days from its last license check; see Settings and Licensing.

## Your first export

1. Open Source and Frame and choose Open Image, or, on a Mac or Windows computer, drop an image anywhere on the Frame Weaver window.
2. Select a JPEG, PNG, TIFF, or BMP image.
3. Start with one of the included Screen or Print workflow presets, or adjust the frame controls manually.
4. Select the required **Export Format**. For JPEG, select the required **JPEG Quality**; 92 is the default.
5. Choose **Output Folder**. If no folder has been selected when **Export Framed Image** is pressed, select one in the prompt and the export continues immediately.
6. Choose **Export Framed Image**.

The selected output folder, export format, dimensions, units, recent values, and active workflow preset persist between sessions. Frame Weaver also reopens the previously loaded source when that file remains available. Until an image is opened, the preview shows an example photograph, in landscape, or in portrait when the space for it is taller than it is wide. Text inserts that read image data, such as the title or the exposure, show that photograph's own details.

On a Mac or Windows computer, images can also be dropped anywhere on the Frame Weaver window. One image opens as Open Image opens it. Several go to External Editor Delivery, and the first of them opens as well; with Automatically process incoming images on, they are processed and none is opened. A file Frame Weaver cannot open is named in a message that lists the formats it opens.

## The Guided Tour

- A few seconds after Frame Weaver is first activated, it offers a tour: Detailed Tour, Quick Tour, or No Thanks. The tour can load an image of your own first, then starts from the Rounded Matte Black Custom Profile Frame example preset and walks through the sidebars one tip at a time. Each tip has Previous, End tour, and Next; the arrow keys and a swipe move between tips too. As each tip is reached, the tour switches on the feature it describes, such as a bevel, a shadow, or the picture frame, so that you can see it at work.

- When the tour finishes, or when you choose End tour, press Esc, or press a help icon, it asks what to keep: Restore settings puts everything back as it was before the tour, and Keep frame leaves the frame the tour built. Take either tour again at any time from About Frame Weaver.

## The status bar

Messages that need your attention, such as a font a preset needs that is no longer installed, a frame texture missing on this computer, an Autopilot or External Editor Delivery folder that is unavailable, or a batch that ended with failures, stand in the status bar below the preview with a **Dismiss** button. Each stays until it is dismissed or replaced by another message, and goes by itself when it no longer applies; a new Autopilot or External Editor Delivery run withdraws its warning. Notes of work in progress, such as Rendering the 3D view..., show only while no other message is shown.

## Help icons

- A small help icon beside many headings and options opens a short explanation of that setting. Press it again, or anywhere outside the explanation, to close it.

# Building a Border

## Screen and Print workflows

**Screen** sizes the output in pixels, millimeters, or inches. Select Equal, Keep Ratio, Square, or Custom Frame Mode, choose the target edge, then set the output size. Custom mode exposes both height and width. Opening a new image updates Portrait or Landscape from that image, but the user can override it for the current image.

Above the size, **px**, **mm**, and **in** choose the unit, and **PPI** chooses a resolution of **72** or **144** (144 to begin with). A slider below the size, the sidebar's full width, runs from a foot (300 mm, or 500 pixels) to the largest size the export format holds, in fine steps at the small end and larger ones toward the long end. Custom's Width and Height follow the chosen unit. Sizes are kept in pixels. The resolution is written into the exported file, so it opens at the size you chose in Photoshop and elsewhere, and it is the size a Frame Weaver Pro Immersive Gallery hangs the piece at.

The slider and the size stop at 65,535 pixels on a side for JPEG, the most a JPEG can hold, and 100,000 for PNG and TIFF. Choosing JPEG for a larger output, in Screen or Print, asks "This output is too large for JPEG.", with **Keep PNG** (or **Keep TIFF**) and **Reduce for JPEG**.

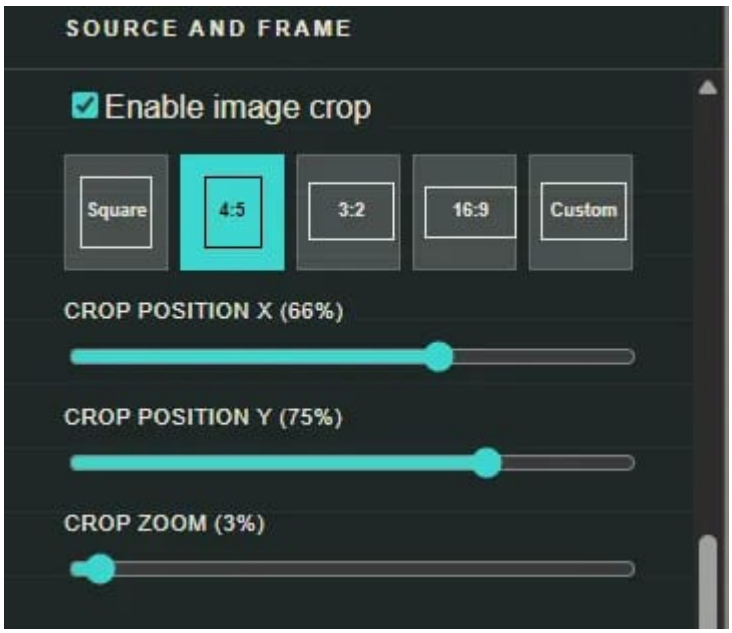
In millimeters and inches, in Screen and Print and for a custom page size's Width and Height, the arrow buttons and the keyboard's arrow keys move by 0.1, to the next tenth from a size between tenths. A size can still be typed to two decimal places, and a size worked out from pixels shows two. In Screen, a size you type or step stays as given while it gives the same pixels, since a tenth of a millimeter is less than a pixel.

When the output draws the opened image larger than its own pixels, in Screen or Print, the status bar says "Output image is being enlarged - Image quality may appear degraded on close inspection.", with **Dismiss**.

Target Edge says which edge the size is given for, in Equal and Keep Ratio. It is hidden in Square, where one size is both sides, and in Custom, where both sides are given. The lock beside the output size sends the opened image's dimensions to the output size, and in Square its long edge. On a new installation the lock starts unlocked, so opening an image leaves the output size as it is until you lock it.

**Print** uses a physical page size and print resolution. Its built-in catalog contains ISO, North American, and photographic sizes, including Japanese L and 2L and photographic sizes through 30 x 40 inches. Select Portrait or Landscape to orient the same page. Choose **Add** beside Page Size to store a named custom physical size; custom sizes persist and appear in the Page Size list. Common print resolutions can be selected quickly, while the numeric field remains editable.

## Image Crop




The **Image Crop** section appears between Output Dimensions and Border Treatment. Cropping is disabled by default and never changes the source file. Enable it and select one of the illustrated aspect controls:

- **Square** uses 1:1.
- **4:5, 3:2**, and **16:9** follow the media orientation: the print page in Print, or the opened image on Screen. On landscape media they crop 5:4, 3:2, and 16:9; on portrait media, 4:5, 2:3, and 9:16. The buttons keep their labels.
- Whenever the crop is taller than it is wide, the example photograph shown before an image is opened turns to portrait.
- **Custom** accepts any positive width-to-height ratio.

Frame Weaver always fills the selected crop without stretching the image. **Crop Position** moves the image along the axis that extends beyond the crop, and **Crop Zoom** enlarges it from the minimum fill size. Both controls are limited so blank area cannot enter the crop.

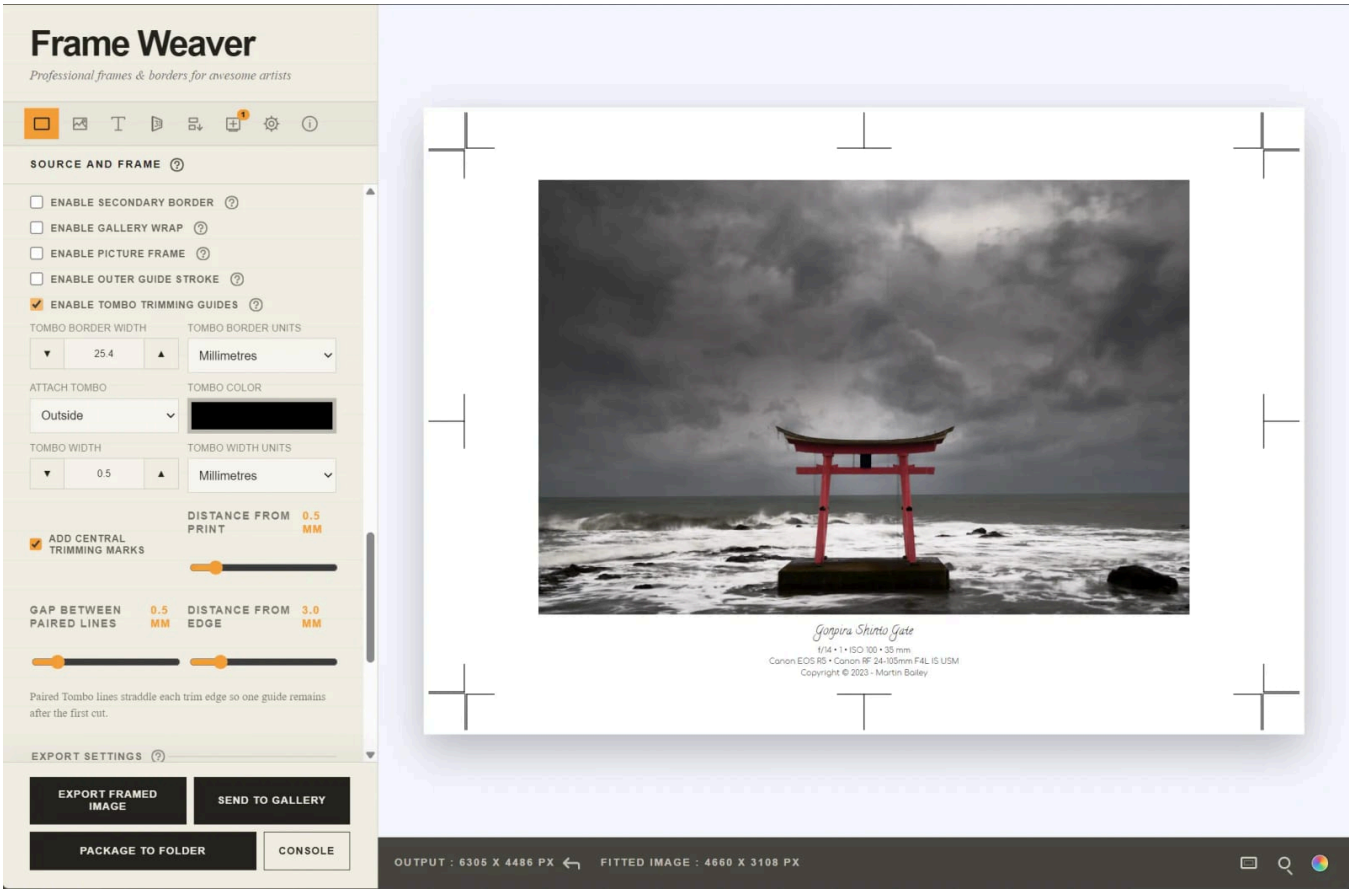
The cropped boundary becomes the fitted image used by borders, image strokes, shadows, bevels, graphic watermarks, text inserts, and the preview. Output Dimensions continues to control the final canvas size. Crop settings are stored in current settings and workflow presets and are applied consistently by manual export, Autopilot, External Editor Delivery, Lightroom Classic, and Capture One Pro.

Screen measurements retain the unit selected by the user:

- **Pixels** are absolute. Changing the output dimensions does not change the pixel measurement.
- **Percent** is a percentage of the framed output's short edge, whichever edge the size is given for, and is recalculated whenever the output dimensions change. Presets saved before this rule were converted once so that a 3:2 image looks the same; images of other shapes, panoramas most, can read different values. Primary and secondary-border percentages are independent, so two 5% borders reserve 10% on each side.

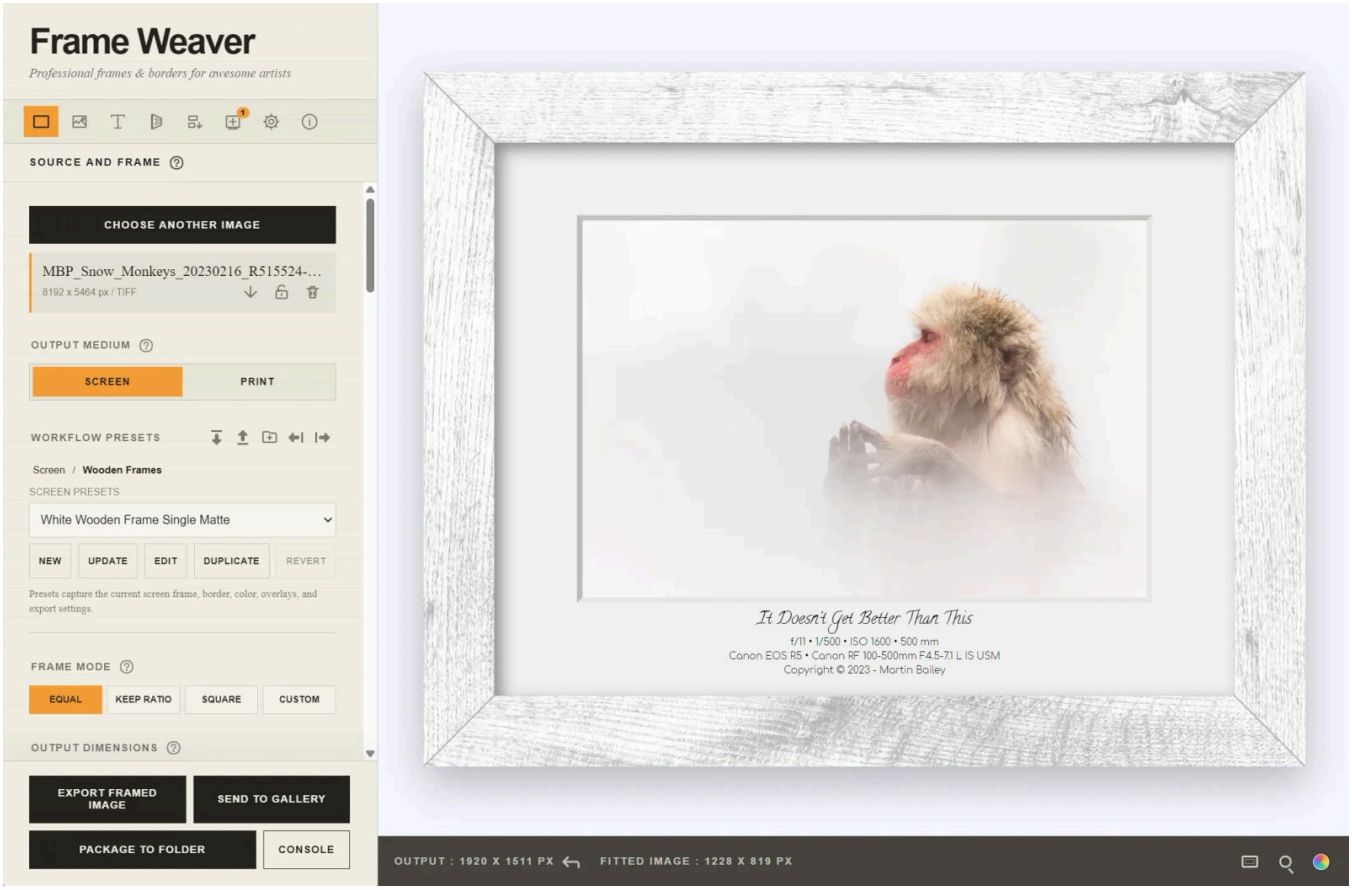
Print measurements retain millimeters, inches, or percent. Physical units remain physically constant at the selected print resolution, while percent follows the framed output's short edge. Image and inner-matte shadow distance and blur support the same unit choices. Shadow percentages are always calculated from the fitted image's shorter edge. The outer guide stroke remains pixel-only because it is intended as a precise one- or two-pixel boundary or print guide.

- **Global Light**, in Border Treatment, sets one light for every drop shadow, inner shadow, matte bevel, and frame profile, and for the frame turned in 3D. Light Direction is a round control in compass degrees: 0° is light from above, 90° is light from the right, and 315° is light from the upper left. Shadows are cast in the opposite direction. Drag the control, type the degrees in the field beside it or step them with its arrows (the value runs round from 359° to 0°), or double-click the control to return it to 0°. When the control has keyboard focus, the arrow keys change it by one degree and Shift+Arrow by 15 degrees.
- **Light Elevation**, below it, sets how high the light stands above the frame, from 10 to 80 degrees, 45 by default. A higher light softens the shading of shaped frame rails and matte bevels and shortens the image, matte, and frame shadows; a lower light deepens the shading and lengthens the shadows. Shadow Distance is the length of a shadow at 45 degrees.
- **Secondary Border** creates an independent outer matte around the primary border. Its width is reserved inside the selected output dimensions and it can carry watermarks or text.
- The Primary Border and Secondary Border each provide an optional **Inner Edge Bevel** with an independent thickness and units control. The bevel adds a derived highlight and shadow inside the matte opening to simulate a physical cut edge. New configurations default both bevel thicknesses to **1.2%**. It does not change the output or fitted-image dimensions.
- **Tombo (Trimming Guides)** is a dedicated Print Workflow section that is hidden in Screen mode. This adds an additional border around your designed print border in which we place lines that extend 1mm from the corners of your print area, so that you can align a steel rule, or the edge of a rotary trimmer or guillotine cutter for accurate trimming. This is useful for when you are making prints on roll media or large page size stock. At each corner, a short line continues from the inner line of each pair along the trim line toward the print, as the crossbars of the center marks do, leaving the gap between the pair clear for the cut. The help icon beside Enable Tombo trimming guides gives trimming advice: cut between the corner guides and just inside the center guides, with a steel rule or a rotary cutter.




- **Simulate Picture Frame** creates a third, outermost presentation band. It has its own color, width, proportional mitre joints, and optional inner shadow. This layer is intended to resemble a physical wall-art frame, so watermarks and text cannot target it. Enable Add Texture to give the frame a grain or a texture of your own; see Frame textures below. Frame Profile shapes its rails; see Frame profiles below.
- **Texture Scale** controls how closely the photographed grain is viewed. At 100%, the full atlas width spans the longest frame rail. Increasing the value zooms into the timber. **Texture X Position A** and **Texture Y Position A** select the atlas region used by the top and left rails. The corresponding **Position B** controls select the region used by the bottom and right rails. Every side remains one uninterrupted length with no repeated sections or joins; side grain follows the vertical rails and every rail remains clipped to its mitred joints.
- Enable **Randomize X/Y for each image** to give each source image a different grain position while retaining the selected scale and influence. All four A/B coordinates are randomized independently. The result is stable for each source, so a cancelled or resumed Autopilot batch does not change previously assigned grain. Disable Randomize to position the atlas manually with the four X/Y controls.
- **Texture Influence** controls the translucent grayscale grain applied over the color-managed frame color, from no visible texture at 0% through full grayscale texture at 100%. These settings persist and are captured in workflow presets.

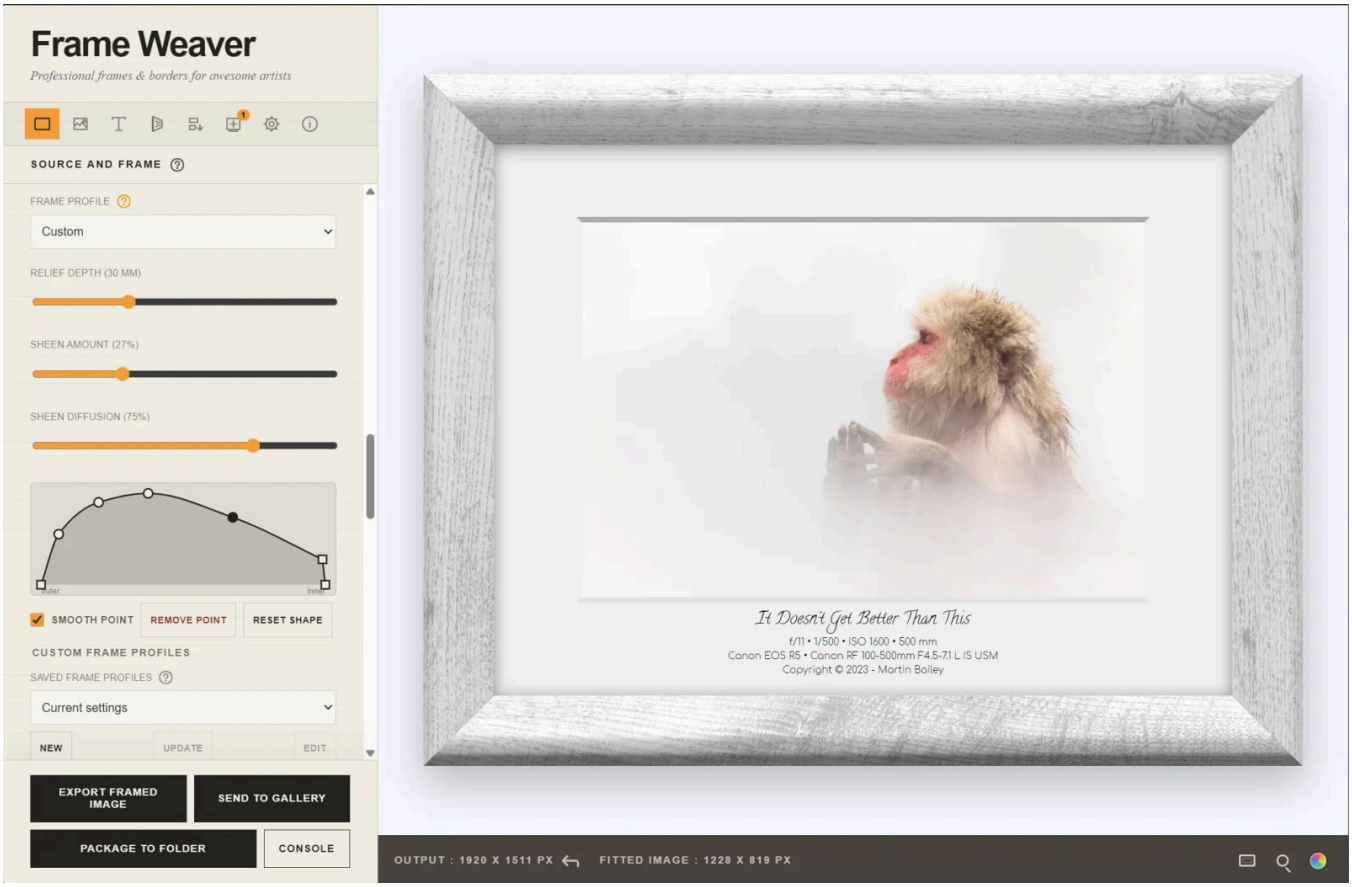
## Frame textures




- Add Texture offers a Texture list: Frame Weaver's built-in wood, and the textures you have loaded, grouped in folders. Load texture... adds a JPEG, PNG, TIFF, or BMP image of at least 512 pixels on its long edge, up to 1.5 GB once decoded on a computer (a 12,000 x 12,000 pixel image at 16 bits fits) and 200 MB on iOS and Android; 16-bit files keep their precision. Manage textures renames and deletes textures and arranges them in folders.
- Desaturate, under the frame color, sets whether a loaded texture is reduced to grayscale. It is unavailable for the built-in wood, which is always grayscale, and for a texture without color. The No Color cell in the frame color picker's row of recent colors switches the frame color off, so a texture is shown at full strength; Texture Influence then has no effect.
- Use loaded image as texture makes the photograph being framed the frame's own texture, with the texture settings as they are. Nothing is added to your textures: the next image opened is framed with itself in turn, as is each image in Autopilot, watched folders, and External Editor Delivery when a preset has this ticked. While it is ticked, Save as texture keeps the current image in your textures, selects it, and unticks the option. An image smaller than 512 pixels on its long edge cannot be its own texture.
- Loaded textures belong to the computer they were loaded on, as watermark files do. A preset that names a texture missing on this computer shows a warning in the preview, and exports stop until the texture is loaded or the preset is changed.

## Frame profiles

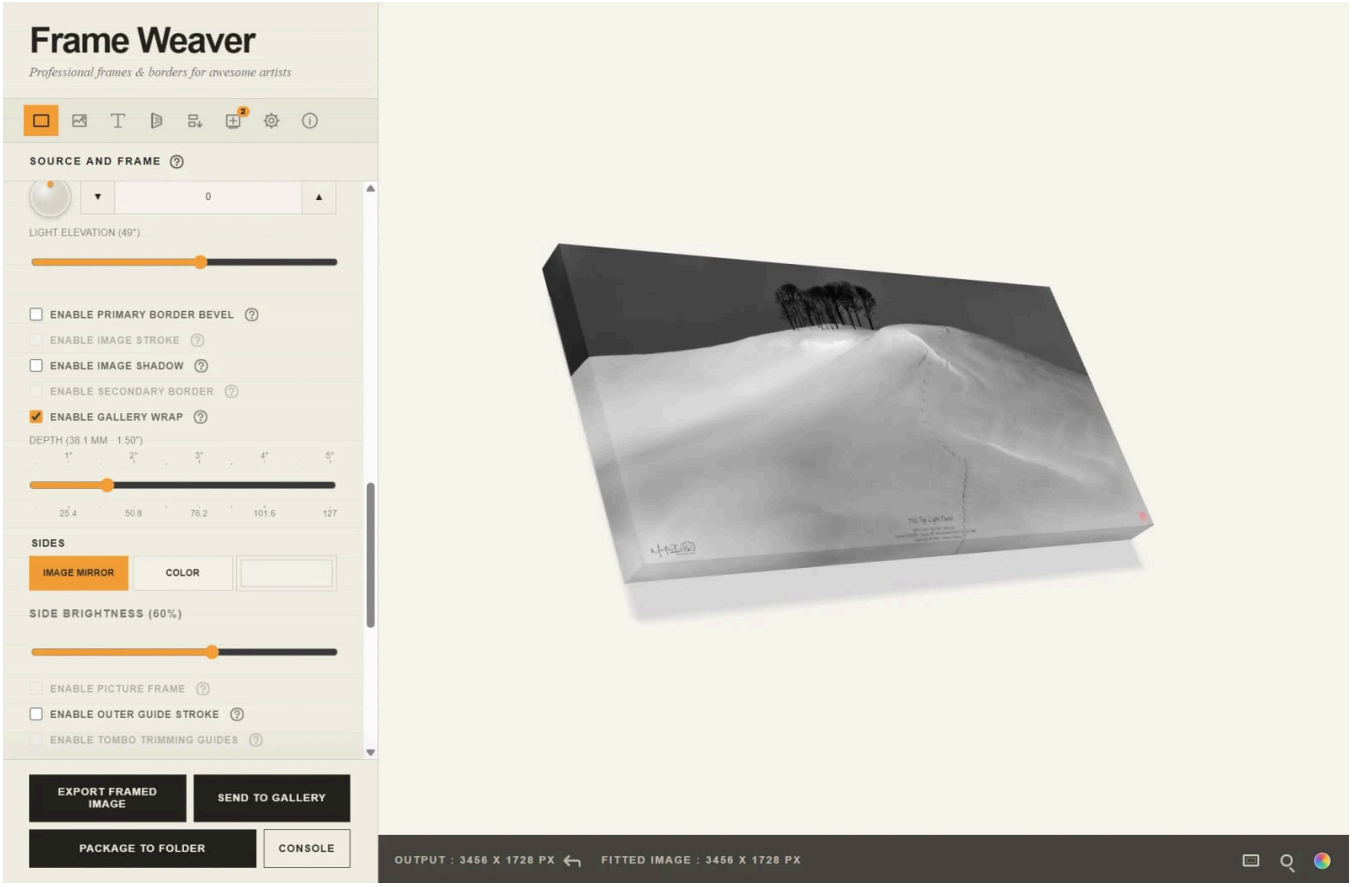
- Frame Profile shapes the frame's rails: Flat, Chamfer, Bullnose, or Custom. The shading follows the Global Light's direction and elevation. Relief Depth sets how far the rails stand out, from 1 to 100 mm in 0.5 mm steps, 50 mm by default. Sheen Amount sets how bright the highlight on the rails is, and Sheen Diffusion how widely it spreads, from a tight, sharp line at 0 to a broad, soft glow at 100. All three apply to every profile, Flat included: a flat face lightens as the light comes round to the front and takes an even sheen.
- Custom opens the frame profile editor, a drawing of the rail's cross-section. Drag a point to move it, and press an empty part of the drawing to add one. Smooth point rounds the selected point, Remove point deletes it, and Reset shape returns to the starting shape. Custom frame profiles keeps drawn shapes by name, with New, Update, Edit, and Delete. A preset carries the drawn shape itself, so it works on any computer.
- The frame inner shadow reaches as far as the frame stands out: its Distance is the reach of a Flat frame 50 mm deep, so 25 mm halves it and 100 mm doubles it, and the light's elevation lengthens or shortens it as before. On a shaped profile the shadow comes from the part of the rail that reaches the artwork under the current light.




## Gallery wrap

- Enable Gallery Wrap, directly above Enable Picture Frame, shows the image as a canvas wrapped round a stretcher. A wrap is never framed, so while it is on the picture frame is off and Enable Picture Frame is grayed out.

- Depth sets how far the canvas stands from the wall, from half an inch to five inches (12.7 to 127 mm). The slider snaps to each half inch, with inches marked above it and millimeters below at each whole inch, and a short tick at each half inch.
- Sides: Image Mirror shows the image's own edges reflected round the sides from each corner. Color shows canvas in the color on the patch beside it, white unless you choose another. Pressing the patch opens the color picker, which always offers white; picking a color chooses Color, and Cancel leaves the sides as they were.
- Side Brightness sets how bright the sides are, from 0 to 100%, 25% by default. Lower values give the sides a deeper shadow; a light, snowy image may look best around 60%.
- On Screen, the wrap is seen when the frame is turned in 3D and in 3D exports; the flat preview and export are unchanged.

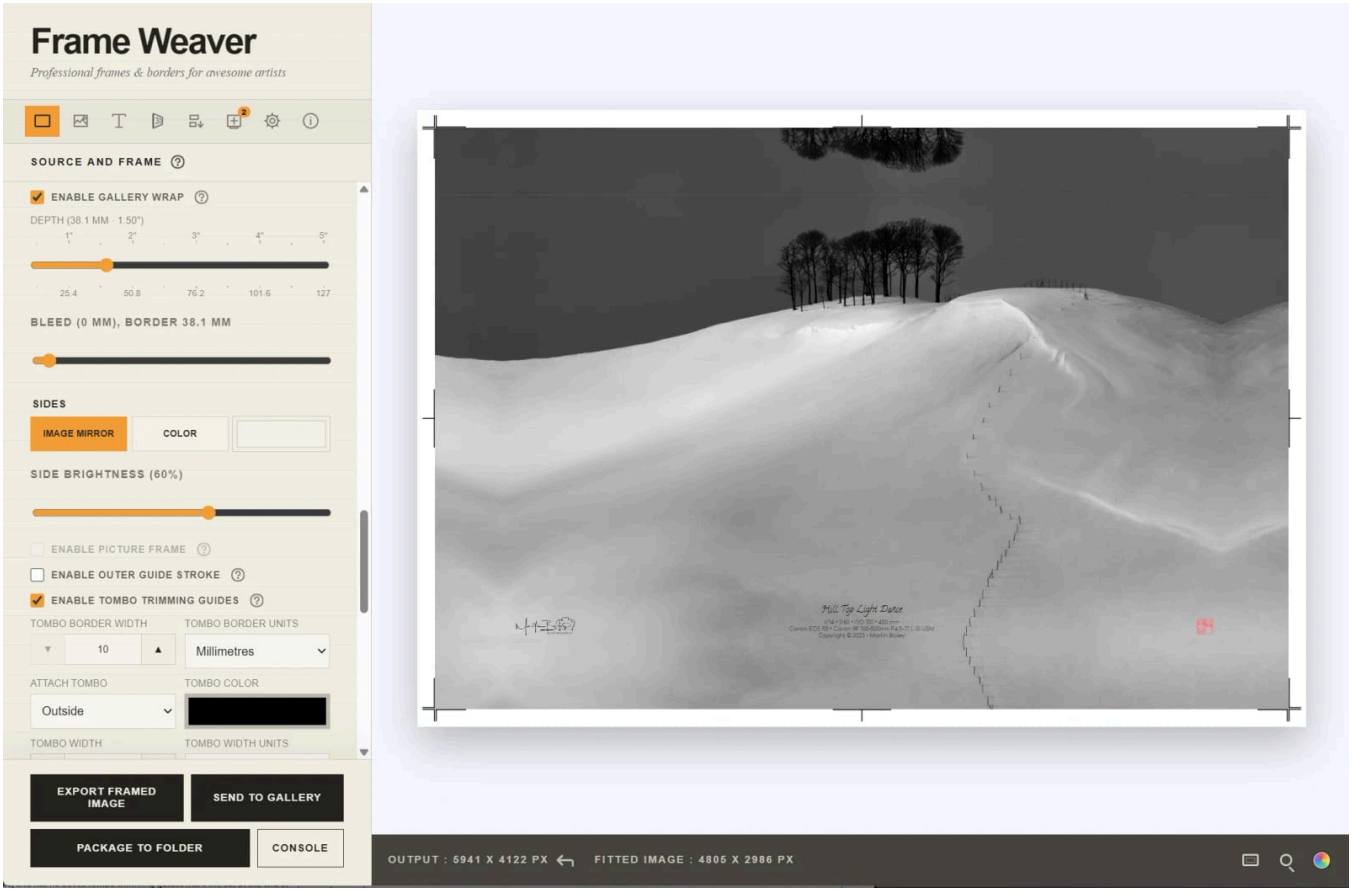



- Image Mirror reflects the photograph itself, so it has no borders: choosing it sets the border size and vertical offset to zero, turns off the secondary border and image stroke, and grays out their controls until Color is chosen or the wrap is turned off. Overlays Free on Canvas are sized by the image's short edge, and no overlay is reflected round the sides.
- With Image Mirror, the image fills the wrap's face, cropped to its shape, and its edges are mirrored into the depth, and in Print into the bleed, with no seam, in every frame mode and on every Print page size. **Enable Image Crop** shows as ticked and cannot be unticked while the mirror is on, and the crop ratio buttons are grayed out, with the note "The image fills the gallery wrap's face, so the crop takes the face's shape. Crop zoom enlarges the image within the face, and Crop position chooses which part shows." Crop Position X and Y and Crop Zoom work within the face; at 0% the image just fills it. Your own crop returns with Color sides or with the wrap off.

- Wherever a wrap leaves the face without a border, as with Image Mirror, any wrap in Print, or Color sides with Border Size at zero, graphic and typography overlays are placed **In Margin**, inside the image's edge: In Border is not offered, and In Margin takes its place. Color sides with a border keep overlays In Border in that border. See In Margin.

### Gallery wraps in Print

- In Print, the wrap is laid out flat, ready to be stretched. Bleed, under Depth, adds 0 to 10 mm beyond the wrap for trimming away. The depth and the bleed together become the border: a 38.1 mm wrap with a 10 mm bleed is printed with a 48.1 mm border. Border Size shows that border and is grayed out, as is Vertical Offset; your own border returns on Screen or with the wrap off. The border is filled with the side color, or with the image mirrored across each edge and corner out to the end of the bleed, and has no bevel. Tombo trimming guides mark the cut at the end of the depth: the corner marks stay outside the bleed, while the central trimming marks reach across it, their crossbars just outside the cut. Wherever a mark crosses a part of the image darker than a mid-tone, that part of the mark is drawn in white, so the marks can be seen on a dark image. Overlays Free on Canvas stay on the face of the image. The frame is not turned in 3D in Print.




- Changing a control's unit converts its current value once so the rendered appearance remains unchanged. Subsequent output-size changes then follow the new unit's absolute or proportional rule.

## Frame modes and border treatment

- **Equal** fits the image within equal border dimensions.

- **Keep Ratio** preserves the source aspect ratio while applying the selected output edge and border treatment.
- **Square** creates a square output canvas without stretching the source.
- **Custom** exposes explicit output height and width.

Border Size reserves the primary matte. Vertical Offset moves the fitted image within that matte and participates in the available border-band calculation used by contained overlays. Optional image stroke, image shadow, Secondary Border, bevels, picture frame, inner shadows, and outer guide stroke are composited in their displayed order.

An outer guide stroke can be drawn inside the final edge without changing the dimensions, or outside it by increasing the final output dimensions by the selected pixel width. It is intended for trim guides and white-on-white edge definition and supports 0 through 25 pixels.

## Output controls

Select **ICC Profile**, optional **Black-Point Compensation**, metadata preservation, output format, JPEG quality where applicable, and output folder before export. Enable **Open Folder on Completion** to reveal the destination after a successful manual export. The output-folder list retains the ten most recent destinations and displays the active destination. These controls are under Export Settings in the Source and Frame sidebar.

The **Margin** slider in the preview status bar changes the space around the framed image without changing the exported image. Select the color-wheel icon beside it to change the preview workspace color, for example to approximate a wall on which the work will hang. The palette always includes the original Light and Dark workspace colors and remembers the three most recent custom colors. The selected color and Margin value persist between sessions.

# Turning the Frame in 3D

- Drag the preview's background to turn the framed image in three dimensions and see the frame's depth, profile, color, and texture at an angle. The image follows the pointer, as a thing held in the hand does: drag left to see its left edge, right to see its right edge, down to tilt it back, and up to tip its top toward you. The image stays where you leave it, so you can change the frame and watch the result from the same angle; drag again to turn it further. Click the background to return to the flat preview.
- The turned view is rendered as the Frame Weaver Pro Immersive Galleries render a piece: the same frame model, its sheen catching the room's reflections, lit by the Global Light, on a white wall with the frame's shadow. A gallery wrap is shown with its depth and sides. The first turn takes a moment while the image is prepared, and the status bar reads Rendering the 3D view…; after that the view follows each change.

## On a Phone or Tablet

On an iPhone, iPad, or Android device, tap the **3D** button, the first of the controls at the right of the status bar, to turn the piece to an angle that shows its right edge, tipped back a little. Then drag one finger on the view to turn it anywhere; the piece follows your finger. The button stays lit while the piece is turned, and a tap on it, or on the background, puts the flat preview back.

While the flat preview is at its fitted size, one finger dragged on the background also turns the piece. Zoomed in, one finger pans the flat preview instead, as before. Two fingers always pinch.

## Zooming In

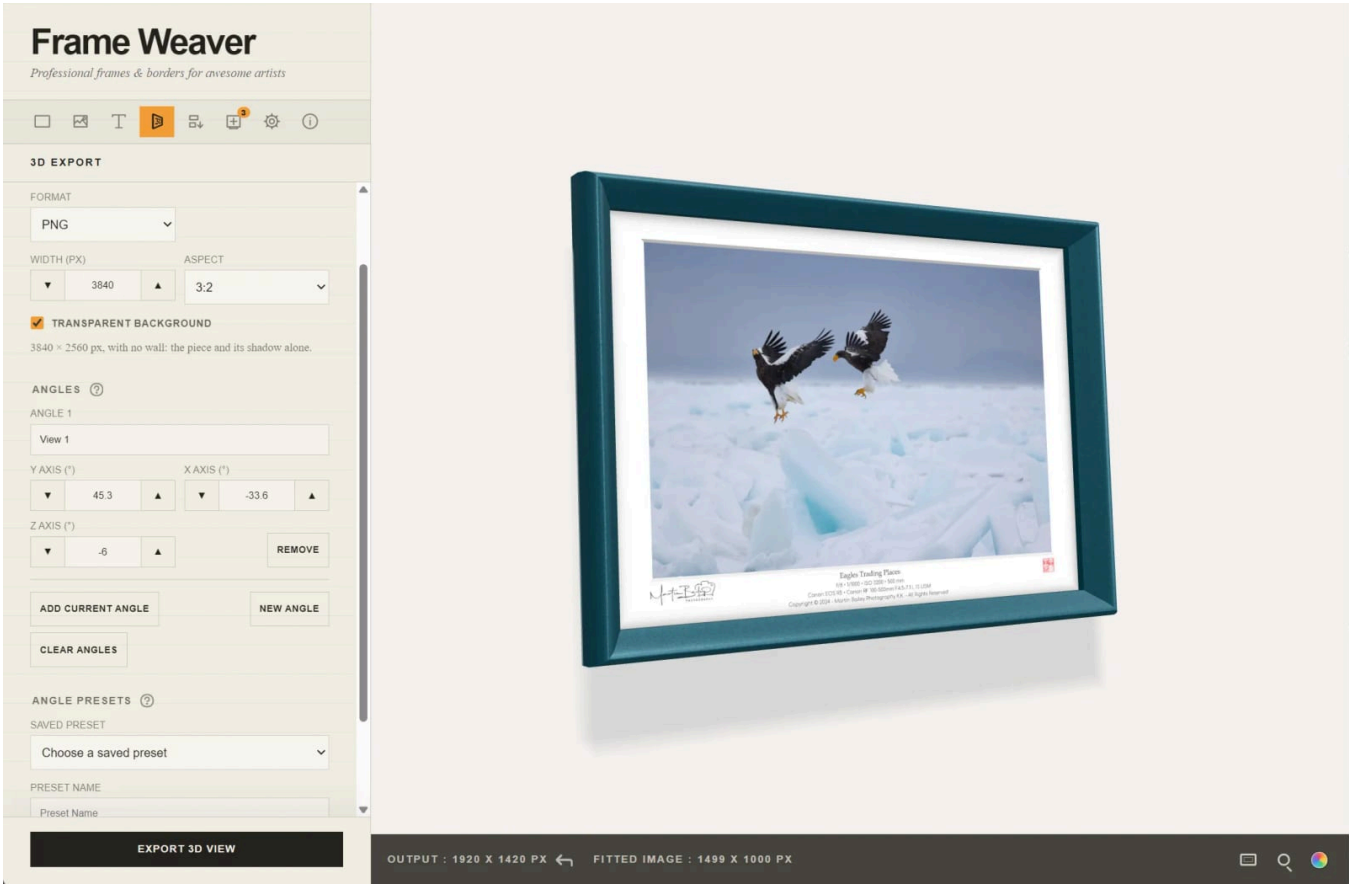
Preview Zoom, in the status bar, brings the turned piece closer, up to 300%, and a pinch does the same on a phone or tablet. Zoomed in, the view can be moved to any part of the piece, such as a signature at the foot of the frame, but not past the edge of the view at its fitted size:

- On a Mac or Windows computer, scroll to move it, as the flat preview scrolls: two fingers on a trackpad, or the mouse wheel. Shift with the mouse wheel moves it across. While the preview is zoomed in, the status bar reminds you: "Shift + Scroll to scroll horizontally."
- On a phone or tablet, move two fingers while they pinch.

The zoom slider zooms about the middle of the view, and a pinch about the point between your fingers. The piece can still be turned while zoomed in. Turning a zoomed flat preview keeps the part you scrolled to in view, and putting it flat again scrolls the flat preview to where the turned view was looking.

The view does not turn in Print. To save the turned view as an image, use 3D Export.

# 3D Export




The 3D Export sidebar, between Typography Overlay and Autopilot, saves an image of your framed art viewed at an angle; it is a picture, not a 3D model. It renders the same scene as the turned preview.

- Output: PNG or JPEG, with a quality for JPEG.

A PNG can have a transparent background, with no wall: the frame and its shadow alone, for placing on a photograph of your own wall. Width sets the size, from 640 to 8,192 pixels on a Mac or Windows computer and to 4,096 on a phone or tablet, and Aspect its shape.

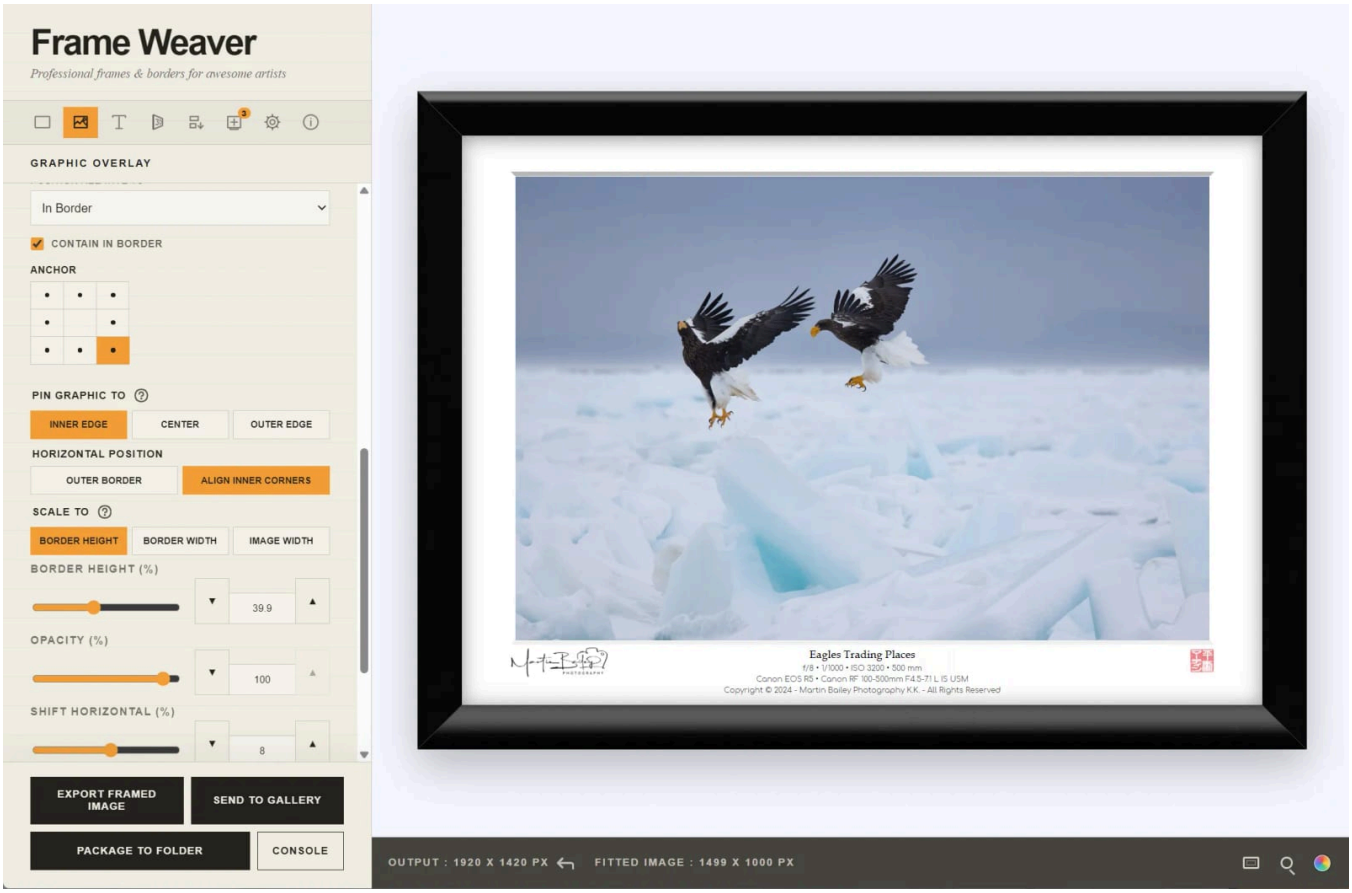
- Angles: with none listed, the export is the angle the preview is turned to. Add Current Angle lists that angle, and New Angle lists one straight on. Each angle has a name and Y, X, and Z values in degrees: Y turns the frame about the vertical, X tilts it, and Z rolls it. The preview turns as you change them. Up to ten angles can be listed; Remove deletes one and Clear Angles all.
- Angle presets keep the list of angles by name, to use for another image: choose a saved preset, or type a preset name and Save; with a preset chosen, Update and Delete change it.

Export 3D View writes one file for each angle into the output folder, named after the image and the angle. On a phone or tablet, each is saved to Photos, into the Export sidebar's album, or to Files, one choice of folder for them all, as the Export sidebar's destination says. 3D Export works with Screen output: in Print, while the sidebar is open, the status bar says so in red.

# Graphic Watermarks

Graphic watermarks can be placed inside the image, within the primary or second border, in a margin inside the image's edge, or freely on the output canvas. Border placement provides two related controls:

- **Contain in Border** prevents the visible watermark artwork from extending outside the selected border band.
- **Scale To** selects the measurement used by the 1-100% size control: **Border Height**, **Border Width**, or **Image Width**. Border Height preserves the familiar fit-to-matte workflow, while either width option can keep marks and text proportionate across differently sized borders.
- **Border Height** is the border as set on the anchored side, the border size plus or minus the vertical offset, not the depth of the space the frame mode leaves there. In the Square and Custom frame modes, where the image does not fill the frame in one direction, an overlay therefore keeps the size it has in Equal.




Transparent padding around a watermark does not reduce the visible artwork's requested size. Contained artwork is still capped by the available border band, regardless of the selected scaling basis.

Saved presets retain their selected scaling rule. After changing this option, update the workflow or graphic preset if the change should be reused by Autopilot. The horizontal and vertical Border Shift percentages use the same selected Scale To measurement as the artwork size.

Use **Add**, **Up**, **Down**, and **Remove** in the fixed Graphic Overlays area to create and layer multiple independent marks. Each item stores its own file, visibility, placement, scale, opacity, and shift settings. A new graphic starts In Border with Contain in Border on, pinned to the inner edge, aligned with the

inner corners, anchored at the bottom left, at a Border Height of 45% and a vertical shift of 12. A new text insert starts the same way, reading “Your text here…”, centered and anchored at the bottom center, measured by Line Height at 12% of the border height, with a vertical shift of 10.

**Recent Watermark Files** recalls previously opened artwork. Graphic Overlay Presets, at the top of the Graphic Overlay sidebar, keeps named sets of graphic overlays; use New, Update, or Edit to create, replace, rename, or delete one, and Revert to return to the saved version. Update is outlined in the accent color while the selected preset has unsaved changes, and Revert is available only then. The recent-file list retains the source path and a small preview so the artwork can be identified before recall. A moved or missing file is reported during preset preflight rather than silently omitted.

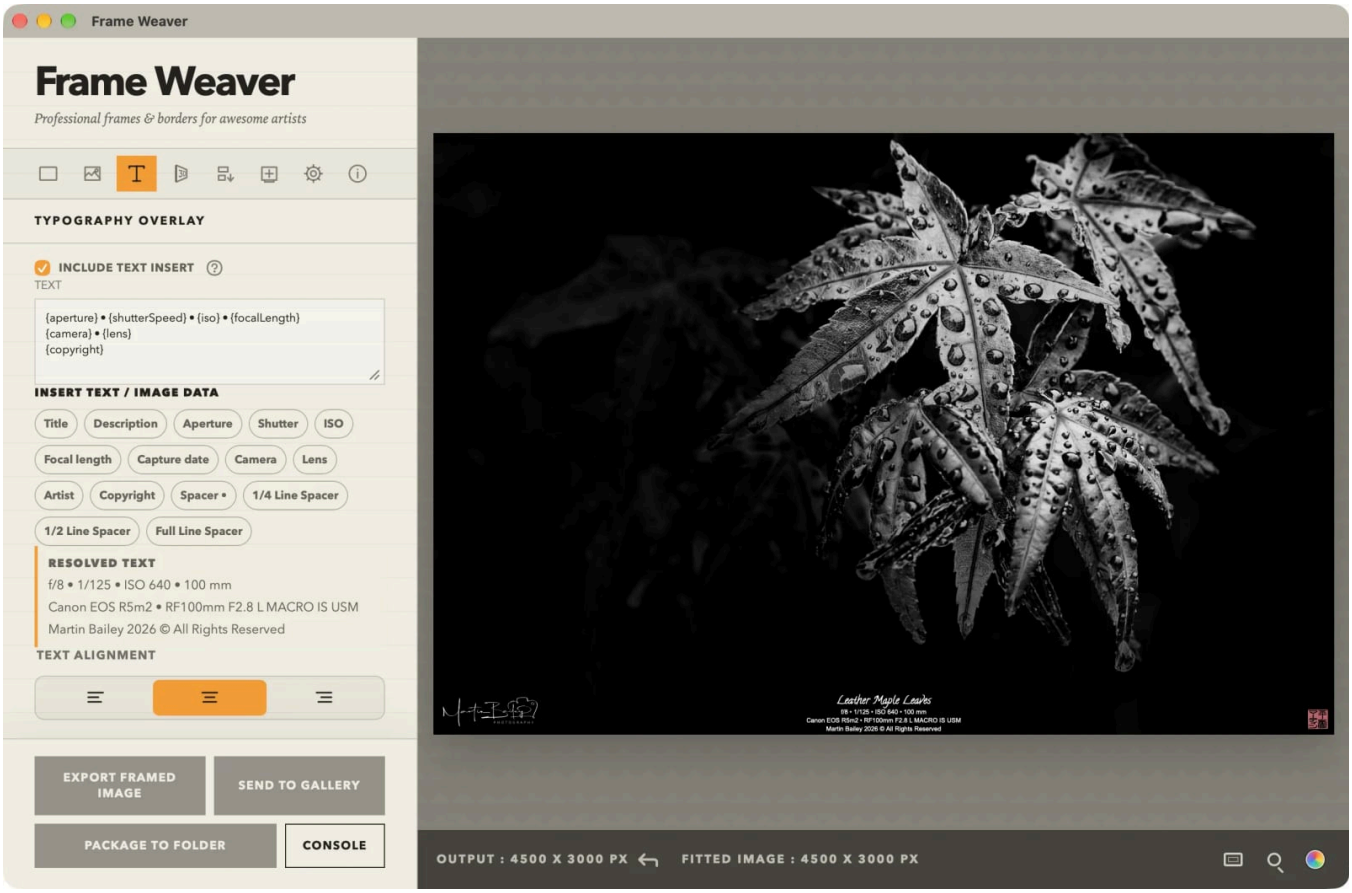
**Target Border** selects Primary or Secondary Border when the Secondary Border is enabled. **Position Relative To** selects the image interior or the selected border. The nine-point Anchor selects the reference corner, edge center, or center. **Pin Graphic To** places the item at the inner edge, center, or outer edge of that band. **Horizontal Position** can use the selected border’s own outer edge or align the artwork with its inner corners. Opacity and Border Shift X/Y then refine the result.

Transparent PNG and TIFF artwork is supported. The visible alpha bounds, not transparent padding, are used for scaling and corner alignment.

## In Margin

**Position Relative To** offers a fourth choice, **In Margin**, between In Border and Free on Canvas. The overlay is contained in the Scaling Margin, a band inside the image’s edge, set by the **Scaling Margin** slider below Scale To as a share of the image’s short edge, from 1 to 25%, 8% by default, one value for every overlay. Scale To then reads **Margin Height**, **Margin Width**, and **Short Edge**, and Target Border is grayed out. In Margin works with or without a border or a gallery wrap, as for a poster’s title; where a gallery wrap leaves the face without a border, it takes In Border’s place. Margin Height keeps an overlay’s proportions through portraits, landscapes, and panoramas, as Border Height does beside a framed print. The same choices apply to text inserts.

# Text Inserts



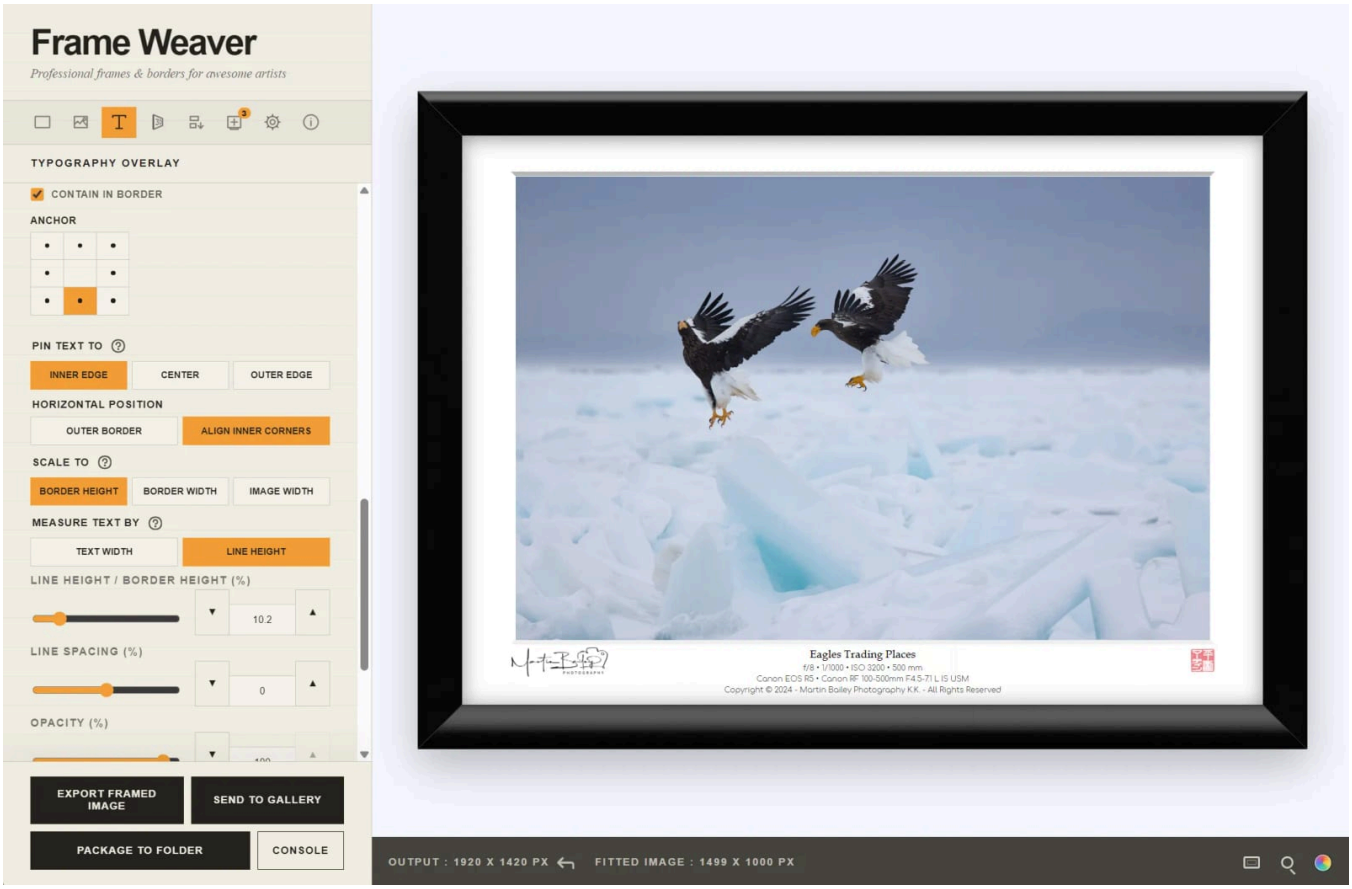

Contained text inserts provide the same horizontal **Scale To** choices and 1-100% size range as graphic watermarks. Select Border Height to size from the matte depth, Border Width to size from the selected border band, or Image Width to keep type proportional to the fitted image.

For scalability and preset reuse, set **Measure Text By** to **Line Height** (the default) rather than Text Width. Text width changes with the number of characters used, so the ink height of text is much more reliable.

The selected mode is retained in text libraries, workflow presets, Autopilot, and the last-used application state. Both Border Shift percentages use that same selected measurement.

Use the fixed Text Overlays area to add, reorder, and remove independent text items. Typography Overlay Presets, at the top of the Typography Overlay sidebar, keeps named sets of text inserts, with New, Update, Edit, and Revert as for graphic overlay presets.

The Insert Text / Image Data buttons add literal text or source metadata tokens: Title, Description, Aperture, Shutter, ISO, Focal Length, Capture Date, Camera, Lens, Artist, and Copyright. Title is the photograph's own title, or its description when it has none; on iOS and Android, where no title can be read, it is always the description. Focal Length shows whole millimeters from 10 mm up, such as 100 mm, and one decimal below, such as a phone's 6.9 mm. Before an image is opened, the tokens show the example photograph's own details. Missing metadata resolves to an empty value. The **Spacer** button inserts a bullet with surrounding spaces. Quarter-, half-, and full-line spacer tokens add proportional vertical spacing without requiring blank text lines.




Choose left, center, or right text alignment, then choose an installed font. Click Installed Font and type part of a name to narrow the list, which shows each font in its own face; Enter takes the highlighted font and Escape closes the list. The checkboxes show only Regular, Italic, Bold, Bold Italic, Light, Medium, or Semibold faces, or Other for any other weight, such as Thin or Black; with none ticked, every face is shown. Copies includes a face installed more than once. The same installed font is used by preview and native export. Text color starts in automatic mode: dark text is selected for light mattes and light text for dark mattes until the user chooses a color explicitly.

Text uses the same Target Border, Position Relative To, nine-point Anchor, border pinning, inner-corner alignment, opacity, and shift model as graphic watermarks. The Secondary Border's outer position refers to that matte, never the outer picture frame.

## Edit image text

On a Mac or Windows computer, Edit image text, above the text overlays list, changes the title, description, and copyright stored in the loaded image itself. Tick it to show the note "Changes are written to your image on Save." and Title, Description, and Copyright fields filled from the image. Save writes them into the image file (JPEG, TIFF, or PNG), leaving the picture and all its other metadata untouched, and updates any text insert that shows them; an emptied field is removed from the image. Cancel discards the changes.

Text placed Inside Image Edge or Free on Canvas is sized from 0.1% to 20% of the image or canvas width, in steps of 0.01. Free on Canvas, the vertical shift is a share of the canvas's short edge, so on a portrait image a title keeps its place above the lines under it.

# Typography and Graphic Watermark Presets

The Typography and Graphic Watermark sections each have their own preset saving option which save all Typography or Graphics currently inserted into your frame, including text and graphic that has been hidden.

Choosing a workflow preset also restores the graphic and typography overlay presets that were selected when it was saved, still marked as changed if they had unsaved changes; otherwise those selections return to Current settings. A Source and Frame workflow preset keeps its own copy of the overlays, so saving only a graphic or typography overlay preset does not change it.

Presets and overlay preset items that this version of Frame Weaver cannot read, because a newer version saved them, are set aside rather than deleted. A message says how many, and they return by themselves when a version that can read them is installed.

# Workflow Presets

Screen and Print presets are stored separately. **New** captures the current settings, **Update** replaces the selected preset with the current settings, **Edit** renames or deletes it, and **Duplicate** creates and selects an independent copy of the saved preset. Duplicate names use Copy, Copy 2, and so on; use **Edit** to give the copy a final name.

The preset selector persists the selected preset. **Current settings** represents the live workspace when no saved preset is selected.

Update is outlined in the accent color while the selected preset has unsaved changes, and Revert, beside Duplicate, restores the saved version.

Presets can be kept in folders. Inside a folder with no preset chosen, Edit opens the folder's name, with Update Folder, Cancel, and Delete. Deleting a folder that holds presets asks whether to Delete All or Move to Parent, which lifts its presets and folders up one level.

Frame Weaver includes fifteen example presets, thirteen for Screen and two for Print, among them the Ornate Gold Frame with Custom Frame Profile and the Rounded Matte Black Custom Profile Frame, which use drawn frame profiles and the frame inner shadow. Restore Example Presets, in About Frame Weaver, brings them back.

Before images are processed in Autopilot or External Editor Delivery, Frame Weaver checks whether the workflow preset about to be applied, or the graphic or typography overlay preset on screen, has unsaved changes. If one has, a Save Changes? dialog lists each with a checkbox, ticked to start with. Save and Process saves those ticked and frames the images as they now look; with none ticked the button reads Process Without Saving. Cancel processes nothing.

# Autopilot

Autopilot applies a selected workflow preset to supported images in an input folder. It writes new files to the selected output folder and does not overwrite source images.

Before a batch starts, Frame Weaver checks the input files, selected preset, output folder, fonts, and referenced watermark files. Corrupt or unsupported files are reported as preflight failures and skipped. A completed item is only reported after its output file has been published and verified as non-empty.

The input folder is monitored while Frame Weaver is open, so the number on **Start Autopilot** updates when supported files are added or removed.

Enable **Watch Folder** to process stable new images automatically. Frame Weaver waits for the file size and modification time to stop changing before preflight, then applies the selected saved preset and writes to the selected output folder. Successfully processed source fingerprints from ordinary or watched Autopilot runs are remembered across restarts and are not processed again by Watch Folder. If a source changes, it becomes eligible as a new image. Use **Clear watched history** while Autopilot is idle to make all existing input images eligible again. If Watch Folder remains enabled, those stable images begin processing again automatically.

**Display images while processing**, directly below Watch Folder on a Mac or Windows computer, and below the Files and Photos buttons on a phone or tablet, loads each image into the preview with the batch's preset as Autopilot processes it, so you can watch the batch go by. The images are framed as they would be with it off. For the fastest processing, leave it off. With it on, the notice that Autopilot is running stands over the sidebar, with Cancel Processing, and the preview stays clear. It is Autopilot's own setting: External Editor Delivery has one of its own.

The queue keeps the most recent watched results visible, including prior completed and failed items. A modified file replaces its older row when the same source path is processed again.

## Run and resume a batch

1. Select **Input Folder** and **Output Folder**.
2. Select a saved Screen or Print workflow preset.
3. Review the preflight count and failures.
4. Choose **Start Autopilot**.

If the selected preset, or the graphic or typography overlay preset on screen, has unsaved changes, the Save Changes? dialog offers to save them first (see Workflow Presets). Autopilot always runs a saved preset, not uncommitted controls. Cancel with Watch Folder on also turns Watch Folder off, with the message "Autopilot was not started, and Watch Folder was turned off. Turn it on again to resume."

While rendering, the preview is dimmed and reports that Autopilot is running. Choose Cancel to stop after the active cancellation checkpoint. Completed outputs remain intact; the active temporary output and metadata sidecars are removed. The interrupted batch is retained across restart and **Resume** processes only unfinished images. **Clear Batch** discards the saved recovery record without deleting sources or completed outputs.

While a batch runs, Frame Weaver takes no clicks or key presses except on **Cancel Autopilot**, so nothing on screen can change the batch. You can still drag the divider between the settings and the preview, to make the preview larger. Images dropped on the window are not opened; drop them again when the batch has finished. Images sent from another application wait in External Editor Delivery, and do not bring Frame Weaver to the front.

Retry failed runs the preset as it is saved at that moment, so a batch that failed because of the preset, such as a frame texture missing on this computer, succeeds once the preset is fixed and updated. Resume unfinished still uses the settings the batch began with.

Output names use the preset suffix. At batch start, Frame Weaver takes a fresh snapshot of the output folder and reserves names for the batch. The first available name has no number; collisions receive -2, -3, and so on. Hidden or stale temporary files are not treated as completed outputs and are cleaned up safely.

If an input file disappears after preflight, that item fails and the remaining queue continues. If the output folder is missing, processing does not start and Frame Weaver asks for a valid destination rather than reporting every image as failed.

# External Editors

Installed macOS and Windows builds declare Frame Weaver as an alternate application for JPEG, PNG, TIFF, and BMP images without intentionally replacing the user's default image application. Files sent through **Open With** or an external editor appear in **External Editor Delivery**, including deliveries made while Frame Weaver is already running.

A file Frame Weaver cannot open, anything but a JPEG, PNG, TIFF, or BMP image, is not ignored: Frame Weaver comes to the front and names it in a message that lists the formats it opens. For a raw file, such as one sent by Capture One's Open With, the message points to Capture One's Edit With > Edit with Frame Weaver, or to exporting a TIFF or JPEG first. Several images dropped on the Frame Weaver window also go to External Editor Delivery.

## Sending Images from Windows Explorer

Windows provides two Frame Weaver commands:

1. **Send one image with Open with**

- Right-click a JPEG, PNG, TIFF, or BMP image in File Explorer.
- Select **Open with**, then select **Frame Weaver**. If it is not shown in the short list, select **Choose another app** to find it.
- Frame Weaver opens, or brings its existing window forward, and adds the image to **External Editor Delivery**.

2. **Send multiple images with Process with Frame Weaver**

- Select the supported images in File Explorer.
- Right-click the selection and, on Windows 11, select **Show more options**.
- Select **Process with Frame Weaver**.
- Frame Weaver opens, or brings its existing window forward, and adds the complete supported selection to **External Editor Delivery**.

If **Automatically process incoming images** is enabled, processing begins when Frame Weaver is licensed and its renderer is idle. Otherwise, review the received files in **External Editor Delivery** and process or open them manually.

Both Windows methods preserve every source image by default. Direct incoming processing writes a safely suffixed copy beside each source and creates a unique numbered name if the intended output name already exists. Uninstalling Frame Weaver removes both Explorer commands without changing the user's default image application.

Select an incoming image and choose **Open Selected** to open it in the ordinary framing workspace, with the settings on screen, as Open Image opens an image. Removing or clearing an incoming row does not delete or modify the source file.

To process the queue directly, choose **Process Incoming Images**. Frame Weaver preflights only the received paths, processes them sequentially, and writes each result beside its source using the preset suffix. If that name already exists, Frame Weaver creates a unique numbered name. Generic external-editor processing cannot overwrite a source unless the user has explicitly armed and confirmed the replacement controls described below.

Completed, failed, and cancelled states remain visible until the incoming list is cleared. Cancelling keeps completed outputs and removes the active temporary output. The review list survives restart. Queued and terminal rows are restored; an item interrupted during preflight or rendering returns as **Cancelled** with the message **Interrupted by application restart**, and can be retried manually.

Images that arrive without a preset of their own, from Open With, Process with Frame Weaver in Windows File Explorer, another application such as DxO PhotoLab, or dropped onto the Frame Weaver window, are framed with the workflow preset selected in Source and Frame. When no saved preset is selected there, they are framed with the settings on screen. External Editor Delivery names the preset it will use. If the selected preset, or the graphic or typography overlay preset, has unsaved changes, the Save Changes? dialog offers to save them first. Images sent with the Lightroom Classic and Capture One plug-ins are framed with the preset chosen in those applications. Enable **Automatically process incoming images** to process newly received files without pressing the queue button. These preferences persist in the selected Frame Weaver settings folder.

## External Editor Delivery options

The received images and the plug-ins' managed requests are listed at the top of External Editor Delivery, above the line naming the preset images are framed with.

- With Automatically process incoming images off, the first image to arrive from another application opens for editing, and any sent with it wait in the list. One sent with Open With, or the plug-ins' Open in Frame Weaver, opens with the current settings and no preset applied; one sent with Edit with Frame Weaver opens with the preset it was sent with.
- Display images while processing, shown only while Automatically process incoming images is on, loads each image into the preview as it is processed. For the fastest processing, leave it off. With it on, the notice that Frame Weaver is working stands over the sidebar, with Cancel Processing, and the preview stays clear.
- Save images to the output folder saves framed images to the Output Folder below it instead of beside their sources, in the preset's format and with its suffix. An image sent from the Lightroom Classic or Capture One plug-in is saved there too and is not returned to the catalog. Confirm Overwrite Intent on Import is grayed out while it is ticked, since no source is written over. With it unticked, the Output Folder is used only when an image cannot be written beside its source.

With Automatically process incoming images off, a request from the Lightroom Classic or Capture One plug-in waits in the list, marked Waiting for you, with Open and Decline on its row; Process Managed Requests processes those waiting. The plug-in waits up to an hour: the row counts the minutes down, the status bar gives a reminder with ten minutes left, and a request left for the hour is marked as timed out and not processed. Closing Frame Weaver answers every image from Lightroom Classic or Capture

One that is still waiting or being framed: the plug-in stops at once, imports nothing, and says “Frame Weaver was closed before was processed. Nothing was changed.” Only a crash or a forced quit leaves it waiting.

Opening an image with a preset, as an image from Edit with Frame Weaver opens on arrival or with Open on its row, replaces the settings on screen. If the presets on screen have unsaved changes, the Save Changes? dialog asks first, “Before opening the image”, with the note “The image opens with the preset it was sent with, which replaces the settings on screen, so changes left unsaved are lost.” Its buttons are Cancel, which leaves the image on the list, and Save and Open, or Open Without Saving.

Before images are processed, the Save Changes? dialog appears if the preset about to be applied, or the overlay preset on screen, has unsaved changes (see Workflow Presets). Cancel processes nothing, and a plugin request is answered as cancelled.

Automatic processing requires an active license and an idle renderer. It uses only the saved default preset. Files that fail preflight remain visibly marked **Failed**, while valid files in the same delivery continue processing. Removing the default preset disables automatic processing rather than selecting another preset.

While incoming images or a plug-in’s request are processed, Frame Weaver takes no clicks or key presses except on **Cancel Processing** or **Cancel Managed Request**, so nothing on screen can change the preset or the settings the images are framed with. You can still drag the divider between the settings and the preview, to make the preview larger as you watch the images; on a phone or tablet, the notice that processing is under way covers only the settings. Images handed over while a batch runs, or while Automatically process incoming images is on, do not bring Frame Weaver to the front: they wait on the list, or are processed, while you go on working in the other application. With Automatically process incoming images off, Frame Weaver comes to the front so that the first image can be edited.

**Confirm Overwrite Intent on Import** arms an explicit confirmation for direct incoming files. It does not itself permit replacement. When direct files are processed, Frame Weaver asks whether to:

- **Overwrite this Batch**;
- **Overwrite for 30 minutes**; or
- choose **No** and retain safe suffixed output.

Confirmed replacement preserves each incoming file’s format, filename, and folder. Frame Weaver authorizes only the exact preflighted files, renders to temporary output, and replaces a source only after rendering and metadata publication succeed. The 30-minute approval is held only for the current application session and is cleared by restart.

Lightroom Classic and Capture One plug-in requests retain their managed derivative contract. If one arrives while direct overwrite is armed or temporarily approved, Frame Weaver disables direct overwrite and reports **Plugin import detected: Disabling image overwrite** in red in the preview status bar. Turn the checkbox on again only when a later direct-import replacement is intended.

Frame Weaver now contains an internal managed round-trip path for trusted host-created derivatives. These requests are visibly separated from ordinary incoming files, use the exact saved preset requested by the host, preserve the derivative’s existing format and filename, and return a completion or failure

response to the host. This path is reserved for validated host adapters; Open With and ordinary incoming deliveries cannot enter managed mode. Their separate confirmed-replacement path requires the explicit in-app confirmation above.

## Installing the Lightroom Classic and Capture One Plug-ins

The production Frame Weaver installers include the host-integration files. Install Frame Weaver before opening the host application, or restart the host application after installation so it can discover the plug-in.

### Lightroom Classic

On a Mac, Frame Weaver installs the Lightroom Classic plug-in itself each time it opens, once Lightroom Classic has been run on that Mac, into:

- ~/Library/Application Support/Adobe/Lightroom/Modules/Frame Weaver.lrplugin

It replaces an older copy when Frame Weaver is updated, and moves any other copy of the same plug-in to the Trash. A plug-in you remove is not put back on the next launch. Settings > Lightroom and Capture One shows whether each plug-in is installed and its version, with a button to Install, Update, or Reinstall it.

On Windows, the Frame Weaver installer places the plug-in in:

- %APPDATA%\Adobe\Lightroom\Modules\Frame Weaver.lrplugin

To verify the installation:

1. Restart Lightroom Classic.
2. Open **File > Plug-in Manager**.
3. Confirm that **Frame Weaver** appears and is enabled.
4. Open Frame Weaver at least once so it publishes the current Screen and Print workflow preset catalog. If Lightroom Classic was installed after Frame Weaver, open Frame Weaver once on a Mac, or rerun the Frame Weaver installer on Windows, then restart Lightroom Classic.

### Capture One

On Windows, the Frame Weaver installer places the Capture One plug-in in:

%LOCALAPPDATA%\CaptureOne\Plugins\com.fictionloom.frameweaver.capture-one

Restart Capture One after installing or updating Frame Weaver. **Edit with Frame Weaver** should then appear in Capture One's **Edit With** menu. Uninstalling Frame Weaver also removes the installed Capture One plug-in.

On a Mac, Frame Weaver installs the Capture One plug-in itself each time it opens, once Capture One has been run on that Mac, into:

- ~/Library/Application Support/Capture One/Plug-ins/Frame Weaver.coplugin

As with Lightroom Classic, it is kept up to date with Frame Weaver and can be installed again from Settings > Lightroom and Capture One. Restart Capture One after the first launch of Frame Weaver.

The plug-in's actions are in Capture One's Edit With menu: Edit with Frame Weaver, the preset round trip, and Open in Frame Weaver. Open Frame Weaver at least once after installation so Capture One can read its published workflow preset catalog.

## Editing Images with Lightroom Classic

Frame Weaver's Lightroom Classic export service renders temporary derivatives, processes them with a selected workflow preset, then imports the completed images into the catalog.

1. Open Frame Weaver at least once and confirm that the required workflow preset is saved.
2. In Lightroom Classic, select one or more photographs.
3. Open **File > Export**.
4. Choose **Frame Weaver** in **Export To**.
5. Select an output location and a saved Frame Weaver workflow preset.
6. Choose **Export** and wait for Frame Weaver to return the completed files.

The plug-in requests full-size, uncompressed, 16-bit ProPhoto RGB TIFF derivatives. It disables Lightroom resizing, output sharpening, and watermarking. Frame Weaver replaces only those host-owned derivatives; the original catalog photographs are never modified.

Frame Weaver returns the framed image in the preset's Export Format: a TIFF preset replaces the TIFF, while a JPEG, PNG, or BMP preset writes the framed image beside it, the plug-in imports that file, and the TIFF is deleted. The Export dialog's note reads "Completed files are imported into the catalog". With Save images to the output folder ticked in External Editor Delivery, the framed images are saved there instead and not imported; Lightroom Classic says so once, with an option not to be told again. With Automatically process incoming images off, the request waits in External Editor Delivery for up to an hour.

If the preset list is empty, open Frame Weaver once, return to Lightroom Classic, and click **Refresh** in the Frame Weaver export section. Frame Weaver must be installed, activated, and able to resolve the selected saved preset. Lightroom desktop/cloud is not supported by this Lightroom Classic SDK plug-in.

## Editing Images with Capture One

1. Open Frame Weaver at least once and confirm that the required workflow preset is saved.
2. In Capture One, select one or more adjusted variants.
3. Choose **Image > Edit With > Edit with Frame Weaver**, or use the equivalent context-menu command.
4. Select a Frame Weaver workflow preset in the plug-in panel. The panel opens on the preset you used last, so you choose one only when you want another.
5. Confirm that the derivative is a full-size, uncompressed, 16-bit TIFF. ProPhoto RGB is recommended.
6. Choose **Edit Variants**.

Frame Weaver processes safe -framed derivatives and returns the completed images to Capture One for import. Original variants are never modified. Frame Weaver applies the preset chosen in Capture One, whatever is selected in Source and Frame.

Open in Frame Weaver, also under Edit With, opens images to frame by hand. Capture One shows its processing settings (a full-size, 16-bit ProPhoto RGB TIFF by default; TIFF, JPEG, or PNG can be chosen, with the size and profile), renders the variant, and Frame Weaver adds it to External Editor Delivery; no preset is applied and nothing returns to Capture One. Open in Frame Weaver also appears in Capture One's Open With menu when every selected original is a JPEG, PNG, TIFF, or BMP image. Open With itself sends the original file, which for a raw file Frame Weaver cannot open.

## Editing Images with DxO PhotoLab

DxO PhotoLab does not require a dedicated Frame Weaver plug-in. It uses PhotoLab's standard **Export to application** workflow.

1. In DxO PhotoLab, select one or more images.
2. Choose **Export to application**.
3. Select Frame Weaver as the destination application. On macOS, choose Frame Weaver.app from the Applications folder. On Windows, choose the installed Frame Weaver application.
4. Export a full-size, uncompressed, 16-bit TIFF with metadata, no output resizing or sharpening, and the desired working ICC profile. ProPhoto RGB is recommended.
5. Frame Weaver processes the incoming derivatives with the workflow preset selected in Source and Frame, or with the settings on screen when no saved preset is selected.

The safe default writes a suffixed sibling beside each PhotoLab derivative. To replace the temporary derivatives instead:

1. In Frame Weaver, open **External Editor Delivery**.
2. Enable **Confirm Overwrite Intent on Import**.
3. Send the images from DxO PhotoLab.
4. Choose **Overwrite this Batch**, **Overwrite for 30 minutes**, or **No** when Frame Weaver asks for confirmation.

This permission replaces only the PhotoLab derivatives sent to Frame Weaver; it does not modify the original raw images and never applies to Lightroom Classic or Capture One managed plug-in requests. If DxO does not immediately refresh a replaced derivative, switch to another folder and back again.

# Color and Metadata

Frame Weaver supports leaving the embedded ICC profile unchanged or converting to a supported standard RGB profile. Black-point compensation can be enabled for profile conversions.

**Preserve image metadata** is enabled by default and is stored in workflow presets. For metadata-capable output formats, Frame Weaver then attempts to preserve the embedded ICC profile, EXIF, MakerNotes, GPS, XMP, and IPTC data. Metadata that cannot be represented by the selected output format is reported as omitted.

When a source's XMP is too large for one JPEG segment, about 64 KB, as after a panorama merge or many Lightroom masks, a JPEG export carries it as extended XMP, the standard continuation that Lightroom and Photoshop read, and lists any XMP namespace left out because ExifTool does not recognize it. In the rare case that it still does not fit, each property over 8 KB keeps its place with the value "Frame Weaver", and the export names them. Exported XMP carries the framed image's pixel dimensions.

With metadata preserved, an export's EXIF Software, which the Finder shows as Content creator and Photoshop in File Info, reads "Frame Weaver" and its version, in place of the source's, as Photoshop and Lightroom Classic write on export. The XMP CreatorTool, the software that first made the image, is kept.

Disable **Preserve image metadata** when an exported copy must not inherit source metadata. Frame Weaver removes EXIF, MakerNotes, GPS, XMP, and IPTC data while retaining the selected or compatible unchanged ICC profile and the requested print resolution. Those retained values describe the exported image rather than its source. BMP has no dependable metadata or ICC preservation contract.

## ICC profiles and color models

| Selection | Behavior |
|---|---|
| Unchanged | Retains a compatible embedded RGB ICC profile |
| sRGB IEC61966-2.1 | Converts output to sRGB |
| Adobe RGB (1998) | Converts output to Adobe RGB |
| ProPhoto RGB | Converts output to ProPhoto RGB |

Black-point compensation applies only to a color conversion. The native preview embeds the source or selected profile so color-managed displays can render it consistently with exported output.

Frame Weaver's renderer is RGB-based. Profiled CMYK sources are rejected before pixel decoding with an instruction to convert the image to RGB. A grayscale image with a gray profile, such as Dot Gain 20% or Gray Gamma 2.2, converts into sRGB, Adobe RGB, or ProPhoto RGB, its output RGB at its own depth, with 16 bits kept. An untagged grayscale image is treated as an untagged color one: the chosen profile is assigned without changing its values. With Unchanged, a grayscale image is not converted and stays neutral; the output is RGB, so its gray profile is left out, and the export says so. Gray graphic overlays and frame textures with a gray profile are converted from it.

## Precision by output format

| Output | Precision policy | Compression |
|---|---|---|
| JPEG | 8-bit RGB | Lossy, selected quality 1-100 |
| PNG | Retains 8- or 16-bit precision where supported | Lossless |
| TIFF | Retains 8- or 16-bit precision where supported | Uncompressed |
| BMP | 8-bit RGB | Uncompressed |

Frame composition, resizing, strokes, shadows, bevels, overlays, and color conversion preserve a 16-bit working canvas when the source and selected output support it. Selecting JPEG or BMP intentionally produces 8-bit output.

## Metadata compatibility

| Output | ICC | EXIF / MakerNotes / GPS | XMP / IPTC |
|---|---|---|---|
| JPEG | Yes | Preserved when enabled | Preserved when enabled |
| PNG | Yes | Attempted when enabled; reader support varies | Attempted when enabled |
| TIFF | Yes | Preserved when enabled | Preserved when enabled |
| BMP | No dependable contract | No dependable contract | No dependable contract |

Metadata preservation is verified after publication. If a destination format cannot represent a source metadata class, the completed export reports the omission rather than claiming it was preserved.

# Settings and Licensing

Application settings, workflow presets, overlay libraries, and recent paths are persisted between sessions. The Settings screen can move the file-backed settings store to a user-selected folder and open the active settings folder in Finder or Explorer.

On a Mac, Lightroom and Capture One, after Settings Storage, says for each of Lightroom Classic and Capture One whether the plug-in is installed and which version, or that the program has not been opened on this Mac yet, with Install, Update, or Reinstall. A message confirms the installation and asks you to restart the program.

The **About Frame Weaver** sidebar displays the Fiction Loom brand notice, installed application version, and build number. It also restores the example presets, checks for updates, starts the Detailed Tour or Quick Tour, opens the online User Manual, opens Fiction Loom's Discord forum in your browser with Discord Discussion, and offers Support.

License credentials, device identity, and activation state are not stored in the movable settings file. They remain in protected platform storage. A Frame Weaver license supports up to three activated devices.

Frame Weaver checks the license when it starts and once every 24 hours while it stays open. Without an internet connection it keeps working for 60 days from the last check: from day 30 the license status reads Offline grace, with the date by which it must reconnect, and it locks only after 60 days without a connection. A license the licensing service reports as lapsed or deactivated locks Frame Weaver at the next check, even during a session.

Frame Weaver requires a valid licensed or offline-grace entitlement before the workspace can be used. On startup, the activation dialog remains the only interactive part of the application until the cached license has been checked. An unlicensed user must enter the Fiction Loom account email and FWR license key and activate successfully. The dialog cannot be dismissed while the application is unlicensed. Frame Weaver does not provide an unlicensed feature-limited mode; any future trial will use an explicitly provisioned trial license.

Without a license the activation window has Close, which asks to confirm: "Frame Weaver requires a license to function." On a Mac, Windows, or Android, OK closes Frame Weaver and Cancel returns to activation. On an iPhone or iPad, where an app does not close itself, Close returns to the workspace, which stays unavailable, with Activate Frame Weaver in the middle of the screen to bring the window back.

On iOS and Android, a license can be bought in the window. Under "Don't have a Frame Weaver license?" one row chooses Annually, Monthly, or Single Payment; the purchase button carries the price, with Restore beside it, and what is bought is described above it. Single Payment buys Frame Weaver alone and says, in red, "This option does not include Frame Weaver Pro Immersive Galleries."; the subscriptions include them. The Terms of Use (EULA) and Privacy Policy are linked below.

## Application updates

Signed production builds check for Frame Weaver updates in the background at most twice per day. Automatic network failures do not interrupt image work. Choose **About Frame Weaver > Check for Updates** to check manually.

When an update is available, Frame Weaver shows its version and release notes. Choose **Download and Install** to approve the update, or **Later** to leave the current version unchanged. Frame Weaver will not install or restart while a manual render, Autopilot batch, External Editor Delivery job, or managed host request is active. Finish or cancel that work, then retry the update. On Windows, the installer remains visible so that authorization and completion prompts are not missed.

# Troubleshooting

## An image fails Autopilot preflight

Confirm that the file has a supported extension, opens correctly in another image application, and is within the documented source limits. A text or damaged file renamed with a supported image extension remains invalid and will be skipped.

## A saved output folder is unavailable

Frame Weaver prompts for a replacement folder before processing. Select an existing writable folder to continue the requested export.

## A large TIFF reports a memory or decode-limit error

The message “There is not enough memory to process this image. Please reduce the image size and try again.” means that the computer or device lacks the memory for this image. Close other applications and try again, or reduce the image’s size. Re-saving a very large uncompressed or single-strip TIFF with lossless compression, or in smaller strips, may reduce its working-memory requirement without reducing image precision.

## A CMYK TIFF does not open

Frame Weaver does not currently render CMYK sources. Convert the image to an RGB working space such as sRGB, Adobe RGB, or ProPhoto RGB in the originating image application, retain the desired precision, and open the converted copy.

## A preset reports a missing font or watermark

Install the required font for the current operating-system user, then restart Frame Weaver so the installed-font list refreshes. For a moved watermark, open Graphic Overlay, choose the artwork at its new location, and update the saved watermark and workflow presets. Autopilot and managed host jobs deliberately stop or flag the affected item rather than substituting a different resource.

## Preview and exported color do not match

Confirm that the source has a valid embedded RGB ICC profile and that the comparison application is color managed. Compare at the same display brightness and disable any viewer-specific automatic enhancement. If the source is untagged, assign the correct profile in the originating editor rather than guessing a conversion in Frame Weaver.

## The preview reports a layout error

When the settings cannot make a frame, for example a border too wide for the output size, the preview names the settings at fault. Choose Show setting to go to the section that holds them, highlighted as a click on the preview highlights it, and correct them there.

## A preset reports a missing frame texture

The texture was loaded on another computer. Load it on this one with Load texture..., or choose another texture and update the preset. Exports stop until one or the other is done.

## A file from another application does not open

Frame Weaver opens JPEG, PNG, TIFF, and BMP images, and names any other file in a message. From Capture One, use Edit With > Edit with Frame Weaver or Open in Frame Weaver, which send a rendered TIFF, rather than Open With, which sends a raw original.

## An update fails

Finish or cancel active rendering, then choose **About Frame Weaver > Check for Updates** again. If installation still fails, download the current signed installer from the Fiction Loom download page and install it over the existing version. Settings and activation are stored separately from the application bundle and are retained.

## Collecting diagnostics

If you see any errors that prevent you from achieving your goal, first, ensure that you are using the latest version of Frame Weaver. If you are, record the exact status-bar or queue message, Frame Weaver version and build number from **About Frame Weaver**, operating-system version, source format and dimensions, selected output format, and whether the problem occurs in manual export, Autopilot, or an external editor. On macOS, application crash reports are available in Console under Crash Reports. On Windows, application failures appear in Event Viewer under Windows Logs > Application.

Use the **Support** button in About Frame Weaver or visit https://www.fictionloom.com/support/ if you need help.