ImagePrint R.E.D. User's Reference Manual

Acknowledgements and Copyrights

Table of Contents

4-1 ImagePrint Basics

5-1 Tools and Features Reference

6-1 Profiles and Color Management

7-1 Preferences

8-1 Layout Settings

9-1 Correction Tools

10-1 Image Properties

11-1 Borders

12-1 Templates

13-1 Backgrounds, Frames and Gallery Wrap

14-1 Boundary Areas

15-1 System Driver Settings

16-1 The ImagePrint Spooler

17-1 Cut-it-out!

1 Appendix

1

Preface

Introduction

ImagePrint R.E.D. is a full featured printing environment with an easy to use graphical interface that is available for both Windows and Macintosh computers.

Features include the use of standard ICC/ICM color profiles for screen to print *and* print to print matching utilizing a proprietary Color Management Engine, advanced queue management with Spoolface (the Spooler interface), auto-layout controls with optional media optimization, decorative text, annotations, crop marks, borders/backgrounds, step/repeat and optional photo packaging (templates).

Documentation Conventions

This manual is designed to be viewed online, using the Adobe Acrobat reader.

Hyperlinks are available throughout the document to allow you to easily jump to sections of interest. Hyperlinked text is displayed in **blue**--click these links to immediately move to the part of the manual describing the linked text in greater detail.

Cross Platform: This manual is intended for users of both the Macintosh and Windows version of ImagePrint. Throughout this document, screen images may be presented from either platform, since in virtually all cases differences between the platforms are only cosmetic. In those rare instances where there are substantial differences between versions, both screen images will be provided.

This guide assumes that you are familiar with the computer interface of your operating system. For detailed information on your computer and its interface, refer to your computer's installation guide.

Configuration Requirements

Before installing ImagePrint R.E.D., make sure your system meets the minimum configuration requirements indicated below.

Macintosh OSX

- 10.11 (El Capitan), 10.12.x (Sierra), 10.13.x (High Sierra) and 10.14.x (Mojave)
- 800 MHz Intel processor with 64 bit support

Windows

- Windows 7, Windows 8.x and Windows 10.x (64-bit Operating Systems Only)
- 800 MHz or above processor

All Platforms

- 1 Gigabyte of RAM
- 800 Megabytes of free hard drive space (1 gigabyte free space recommended)
- CD-ROM drive
- 800x600 or above screen resolution
- Appropriate connection to the printer
- Free USB port on computer (or USB hub) for the copy protection dongle

IMPORTANT: The USB copy protection dongle is unique to your installation of ImagePrint. It represents the full cost of the software and can not be replaced if lost or stolen. In some cases, replacements for damaged dongles may be purchased but require the return of the original dongle to ColorByte.

An internet connection to the computer is helpful for installing updates and printer profiles, but is not required to operate the software.

Note on minimum requirements: Although any computer meeting the minimum requirements listed above should be able to print, *speed* of printing can be affected by factors specific to your particular workflow. For optimal printing speed, consider increasing the processor speed and RAM if multiple-printers are attached or if the computer is also used as a workstation to perform other tasks while printing.

Also, some large format printers (such as the Epson 11880) which have the ability to receive large amounts of data very quickly can be greatly affected by the computer processing speed as well as the speed of the data connection to the printer. (In cases where the computer is not keeping up with the printer you may see the print head pause at the end of each print pass.)

Contacting Technical Support

Most issues with ImagePrint can be solved by consulting the Troubleshooting guide (located in your ImagePrint folder), however, there are times you need a helping hand to get past some problems. For that, there's ColorByte's technical support department.

ImagePrint R.E.D. comes with 90 days of technical support via email. ColorByte's email support is among the best in the business, and responses are typically quick and accurate.

That said, support is always more efficient if, when contacting us, you include useful information on the problem you are experiencing. Please consult the following guidelines when corresponding with our support dept. to receive a solution to your problem more quickly. ColorByte's support can be reached via the email form at: www.colorbytesoftware.com.

Recommended: "ImagePrint Diagnostic Utility"

The **ImagePrint Diagnostic Utility** is an application located in your ImagePrint folder that contains several useful functions. One of them, **Send a diagnostic snapshot to ColorByte,** is a convenient and thorough way to provide the ColorByte Support department with information that can help them to trouble-shoot technical issues.

Launching the Diagnostic Utility from your ImagePrint folder and choosing the **Send Diagnostic Snapshot to ColorByte** option will cause the utility to gather information about your ImagePrint installation including recent job files, log files, configuration files, and computer settings. You'll be given the option to upload the diagnostics to ColorByte's online server or save a text copy to attach to an email. **This is the easiest and most thorough method of providing ColorByte's Support Dept. with information on your system.**

Things to include in all correspondence with ColorByte Support:

- Your name
- Your 6 digit dongle number
- The printer you are using
- The version and build number of ImagePrint (this can be found by choosing "About" under the ImagePrint HELP menu)
- The platform (Mac or PC) and the OS (e.g., OSX 10.11.2, or Windows 10).

Contacting Technical Support **(continued)**

- A brief (but detailed) description of the problem you are having. Make sure to include any error messages exactly as they appear. Some questions you may also wish to include answers for are:
  - *Have you consulted the Troubleshooting guide?*
  - *Is this a brand new installation of ImagePrint on this computer?*
  - *Has anything changed on your system prior to the problem?*
  - *How are you connected to the printer?*
  - *Have you reproduced the problem, or did it just happen once?*
  - *Does the problem only happen with certain images? (If possible, try printing the "sample portrait.tif" image that is located in the Test Images folder off the ImagePrint folder as a test.)*
  - *What have you already done to try to correct the problem?*

Support Availability

Colorbyte Technical Support is available during regular business hours: 9:00 am to 5:00 pm, Eastern Standard Time. Most emails are responded to within 2 hours of receipt (often more quickly) however volume received and other factors may affect response times. If you have not received a response within 24 hours, please resend the email.

If you are not using the current version of ImagePrint and are not under a support/maintenance agreement with ColorByte, you may receive an automated response detailing your support options.

Other ImagePrint Resources

Online Tutorials: The tutorials located on our web site: www.colorbytesoftware.com are a great resource for learning ImagePrint by seeing its features in action. It is strongly recommended that new users use these as their first introduction to the features and workflow of ImagePrint.

Troubleshooting: The ImagePrint Troubleshooting guide is a separate document that contains solutions for most problems you may encounter with ImagePrint. This guide is the recommended first stop when you have a problem with the software.

The Troubleshooting guide is installed in your ImagePrint folder and can be accessed from the HELP menu in ImagePrint, and the latest revision of the guide is also available on our web site's (www.colorbytesoftware.com) Help page.

User's Manual: What you're reading now. The user's manual is available from the HELP menu when in ImagePrint, and the latest revision is always available on our web site's (www.colorbytesoftware.com). The manual is large and comprehensive, and is often best used as a general reference. Though not meant to be read cover to cover, *Chapters 4 (the Basics)* may be useful for new users of ImagePrint to read in its entirety to achieve a good general knowledge of the ImagePrint workflow, and chapter 6 is a useful to learn about ImagePrint's use of color management and printer profiles.

Users Group: The Yahoo ImagePrint Users Group is a great source of information about ImagePrint. Users of the software share their advice, tips, solutions (and complaints) in an often lively discussion. ColorByte Software is not affiliated with this group in any way, but many of the participants are long time users of ImagePrint and gurus in the ways of printing. To access the group use the following link:

http://tech.groups.yahoo.com/group/colorbyte_imageprint/

Workshops, trade shows, seminars: While ColorByte doesn't currently produce workshops or seminars, there are existing ones that utilize and teach with ImagePrint. Also, ColorByte personnel sometimes appear at industry trade shows or participate in dealer seminars. For information on upcoming events in your area, contact the sales department at:

sales@colorbytesoftware.com

1

Installation

Installing and Licensing ImagePrint R.E.D.

Follow the instructions in this chapter to activate (license) ImagePrint R.E.D., and to download and install it. You'll also find instructions for uninstalling the software, adding new ImagePrint R.E.D. drivers, and trouble-shooting the most common installation problems.

Note: Windows users may be prompted to reboot their computer one to two times during the installation. After rebooting the installation will continue.

1. Activate

You'll need the copy protection dongle and a valid license number to print in non-DEMO mode.

- **Mac users** - insert the USB dongle into any free USB port on your computer (or a USB hub).

  Windows users--don't insert the dongle just yet. Wait until prompted to do so during the installation of the software.

  ⓘ *If you don't have a dongle, you can still install the software in trial mode, which will cause a DEMO watermark to appear on all of your output. If you purchase the software later, you can insert the USB dongle into the computer and license the software -- no need to reinstall.*

- To retrieve your license number, go to the **ImagePrint R.E.D. Setup** web page:

  http://print-red.info

  Click the Get Code button below the **Activate** heading to access a web page where you can enter the 6-digit dongle number listed on the dongle and the 6-letter login code included in your packaging along with your email address. Your license number will be emailed immediately when you click **Submit**.

  Hang on to that number--you'll need it in just a few steps.

2. Download

*If you haven't already downloaded the installer, click **Download for OSX** or **Download for Windows** on the ImagePrint R.E.D. Setup Web page (http://print-red.info) to download it now.*

Installing ImagePrint - (continued)

3. Install

Follow the below steps to install ImagePrint R.E.D. It is recommended that you disable any anti-virus software prior to installing.

Launch the installer from its download location on your computer:

- On Windows: Double-click ImagePrint_Installer.exe
  ⓘ You may be prompted to reboot one or two times during the installation.
- On Mac: Double-click ImagePrint_Installer.dmg to mount the disk image, then double-click the file: ImagePrint Installer.pkg inside it.

  ⓘ If you receive an “Unknown Developer” warning on the Mac, right click (or control click) the installer icon instead of double-clicking it and then choose OPEN from the context menu that appears.

- After reading the License Agreement, click the “I Agree” check box and click the Install button.
- ***Macintosh*** *users will be prompted for their computer password. Enter it and click* ***Continue****.*
- ***Windows*** *users will be prompted to insert the USB dongle. Insert it into any free USB port on the computer or in a USB hub.*
- Click **Launch IPSetup** in the installer window to launch the IPSetup utility.
- In the IPSetup window that appears, click **Add Printer**.
- Click **Continue** in the introduction window that appears.
- Paste or type in the license number you received in step one and click **Continue**.

  ⓘ If you don’t have a license number choose **Demo Mode** as the install type. Then, click **Continue** and choose **ImagePrint R.E.D.** (You can license the software later by relaunching IPSetup from your ImagePrint folder and clicking the **License** button.)
- The next window lets you choose a name for your R.E.D. driver (or you can leave it at the default.)
- Click **Continue** to complete the driver setup.
- Your ImagePrint R.E.D. driver will now be listed in the IPSetup window. Close IPSetup by choosing **Quit** from the menu at the top of the screen.

Your Installation is now complete!

Choose to **Quit** to exit the installer, or to get started with ImagePrint R.E.D. right away, choose **Launch**.

To use Imageprint at a later time, double-click the ImagePrint icon from within the ImagePrint folder in Applications (Mac) or choose ImagePrint from the ColorByte Software group in your Start menu (Windows).

Further Documentation

The next few chapters of this manual will take you through the basics of ImagePrint and walk you through making your first print. Or, if you prefer watching and listening instead of reading, ColorByte maintains a set of video tutorials covering both basic and advanced features of the software. Check them out at: www.colorbytesoftware.com.

IMPORTANT: The USB copy protection dongle is unique to your installation of ImagePrint. It represents the full cost of the software and can not be replaced if lost or stolen. In some cases, replacements for damaged dongles may be purchased but require the return of the original dongle to ColorByte

Problems?

The following trouble-shooting tips will help you to overcome the most common issues that you might encounter when installing ImagePrint R.E.D. Remember, there's MUCH more help available in our Trouble-shooting guide located in your ImagePrint folder.

Can't launch the Installer!

If you have downloaded the installer--make sure the download is complete. The installer is more than a hundred megabytes in size and may take a few minutes to download, depending on your internet speed. Double-clicking the installer before it is fully downloaded will result in an error.

UNKNOWN DEVELOPER message -- If you get an error popup on a Macintosh computer that says the Installer can't be launched because it is from an "Unknown Developer", right-click it (or CONTROL-Click) the installer instead of double-clicking it. A menu will appear with an OPEN option. Choose this option and in the window that appears you'll have a new button that allows you to launch the software.

No Dongle Detected!

If the dongle number does not show up at the top of IP Setup when configuring your printers, you will not be able to license the software (even a valid license number will be reported as INVALID if the dongle is not detected).

Try re-inserting the dongle, then quit and relaunch IPSetup to see if it "sees" it.

> *To relaunch the IPSetup utility, double-click it from your ImagePrint folder which is located within the **Applications** folder on a Macintosh and in the **Program Files (x86)** folder on a Windows PC.*

If reinserting the dongle and re-launching IPSetup fails to correct the problem, try a different USB port or a powered USB hub. (Make sure to quit and relaunch IPSetup each time you try a different port).

If trying different USB ports doesn't fix the problem, reboot the computer and relaunch IPSetup to check once again.

If THAT fails as well, you may have a faulty dongle or some issue with your computer's ability to read the device.

Check our Trouble-shooting guide for further recommendations and/or contact ColorByte's Support dept. via the support web mail form at www.colorbytesoftware.com.

Make sure to include details on the issue, including your computer platform, what steps you have taken to correct the problem and the dongle number (you'll find that on a label on the dongle itself). Be sure to include any error messages you've received as well.

Removing or Adding new R.E.D. Drivers

Removing a R.E.D. driver

To remove an ImagePrint R.E.D. driver, first, make sure that ImagePrint and Spoolface, are **NOT** running.

Then, navigate to the folder where you installed the ImagePrint software,

The default is \applications\ImagePrint (MAC) or c:\program files (x86)\ImagePrint (WINDOWS).

Now, double-click the IPSetup application.

The IPSetup window will be displayed.

To remove an ImagePrint printer or an ImagePrint R.E.D. driver, choose its name from the installed printers listed within the IPSetup window, then click the **DELETE PRINTER** button.

Adding a new R.E.D. driver

If you need to add another printer, just launch IPSetup from your ImagePrint folder and click ADD PRINTER.

Completely Uninstalling ImagePrint R.E.D.

To uninstall ImagePrint R.E.D. and remove it from your system, perform the following steps:

Macintosh

- Locate the ImagePrint folder that was created during installation, and drag it to the Macintosh Trashcan. The normal location for the ImagePrint folder is within the Applications folder of your hard drive.
- Remove the ImagePrint, IPSetup, and Spoolface icons from your desktop and/or dock if they exist.
- Remove the ImagePrint preferences file:

  "com.colorbytesoftware.ImagePrint11.0.plist"

  This file is located in the **/Users/"user name"/library/preferences** folder.

Windows

- To uninstall ImagePrint:
  - On Vista/Windows 7 choose Start->Run and type "Control Panel". Hit return and select Programs and Features.
  - On Windows 8 type "Control Panel" when in your Windows Start (Metro Tiles) screen, hit return and select Programs and Features.
  - On Windows 10, **right** click the Windows Start menu and choose **Apps and Features** in the menu that appears.
- Double-click the **ImagePrint** entry in the Programs list that appears, and choose **UNINSTALL** in the window that appears.

  Note you can choose to completely uninstall the software, or leave your old jobs, printer configuration and profiles in place (useful if you plan on reinstalling the software at a later date).

2

Overview

Overview

To help you get oriented, here's a brief orientation to help familiarize you with the various tools and components of ImagePrint R.E.D. along with pointers to detailed documentation on each.

- To get printing *very* quickly without a lot of extra details, see chapter 3, **Printing Quickstart**.
- For a more detailed walkthrough of using ImagePrint, see **Chapter 4, ImagePrint Basics. *This is the recommended starting chapter for new users of ImagePrint.***
- **Chapter 5** is a complete reference that steps through all the menus and features including the **Dashboard**.
- The important subject of color management, including setting profiles for 3rd party papers, is discussed in chapter 6, **Color Management**.
- Preferences and Image settings are described in chapter 7: **Preferences**.
- Using Automatic Layout Settings to automatically size and position images as you open them is discussed in chapter 8: **Layout Styles and Auto Layout Settings**.
- Output Sharpening and Wide Gamut Toning are discussed in chapter 9: **Correction Tools - Sharpening and Wide Gamut Toning**
- ImagePrint's powerful layout and design tools are described in chapters 11 **The Border Browser** , chapter 12: **Templates**, chapter 14: **Boundaries**, and chapter 13: **Adding Backgrounds, Frames and Gallery Wrap**.
- Typical settings for Canon and Epson system drivers to use with ImagePrint are given in chapter 15: **System Driver Settings**.
- For details on using the ImagePrint spooler, see chapter 16, **The ImagePrint Spooler**.
- Finally, helpful informaiton--like supported keyboard shortcuts -- can be found in the **Appendix**.
- A stand-alone **Troubleshooting** guide is available as a separate document in your ImagePrint folder.
- **AutoPrint**, a "Hot Folder" utility that allows you to print by dropping images into a specified folder instead of manually laying them out is also available. You can find AutoPrint in your ImagePrint folder.

  For Macs, you need to launch the AutoPrint_Installer.app first to install the file *AutoPrint.app* to your ImagePrint folder which can then be used to launch AutoPrint. For Windows, no installation is necessary, just double-click the *AutoPrint.exe* file to launch it. Once launched, a full manual is available under the AutoPrint VIEW menu, and context senstive help is available by hovering your mouse over most items. There are also helpful videos showing AutoPrint in use at www.colorbytesoftware.com.

3

Printing Quickstart

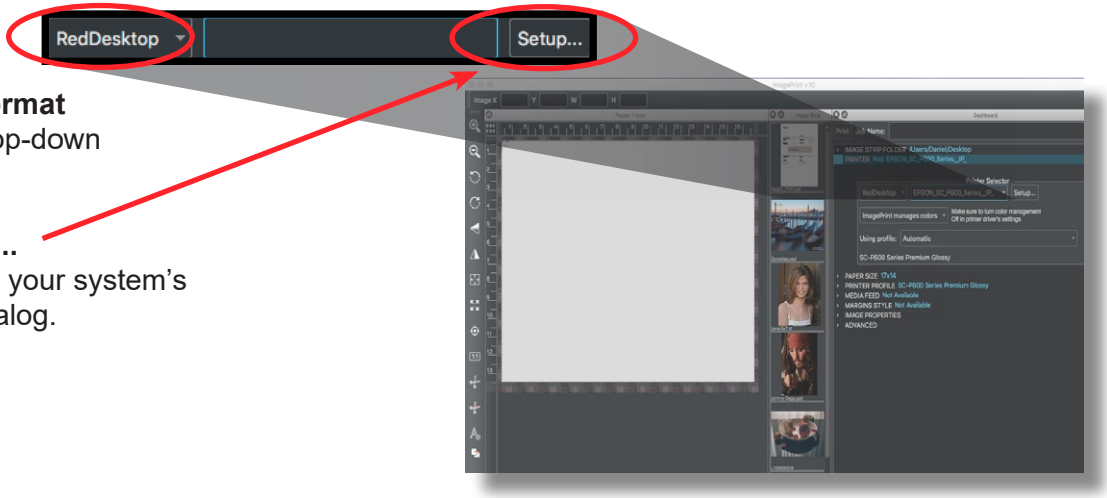
Making your first print with ImagePrint R.E.D.

Launch **ImagePrint R.E.D.** by double-clicking the ImagePrint icon in your ImagePrint folder in Applications (Macintosh) or choosing ImagePrint from the ColorByte Software group in your Start menu (Windows).

The right side of the default ImagePrint menu contains the **ImagePrint Dashboard**. Click the triangle button ▶ beside the word **PRINTER** in the dashboard to expand the printer settings area.

Choose **R.E.D. Desktop** or **R.E.D. Large format** in the printer drop-down menu.

Click the **Setup...** button to launch your system's Printer Setup dialog.

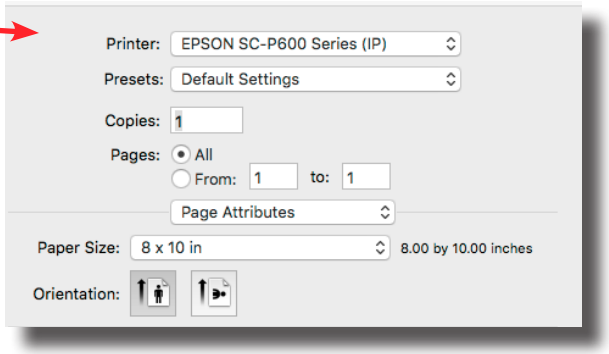


Pick your printer

Select your printer in the **Printer** drop down menu.

After selecting the printer, you'll need to set a few options including the page size and media type.

The location of these parameters varies from printer to printer. Below are general instructions on setting the necessary options on Canon and Epson printers on Macintosh and Windows computers.

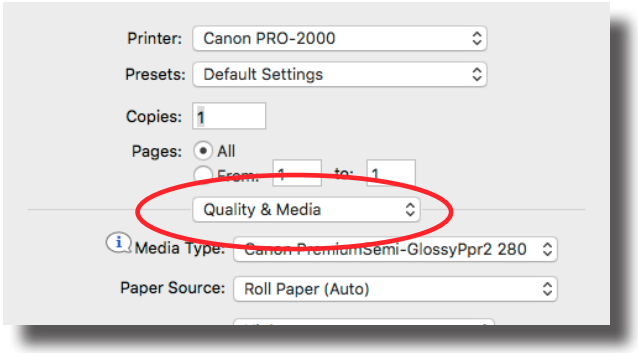


For more information on recommended settings for most Canon and Epson printers see chapter 15.

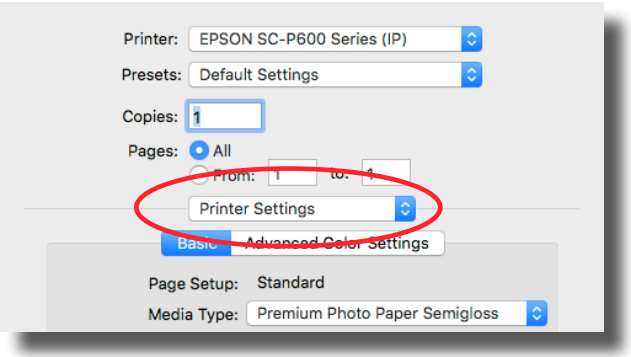
Set the Page Size, Quality, Roll/Sheet and Media Type - Macintosh

Now you'll need to specify the Page size, Print Quality (sometimes called the Output Resolution), Media Type and Roll/Sheet setting for your paper. These settings can be in different places depending on the printer you are using.

*For most **Canon** printers these settings are found under the **Quality & Media** menu.*



*For most **Epson** printers these settings are found under the **Printer Settings** menu.*



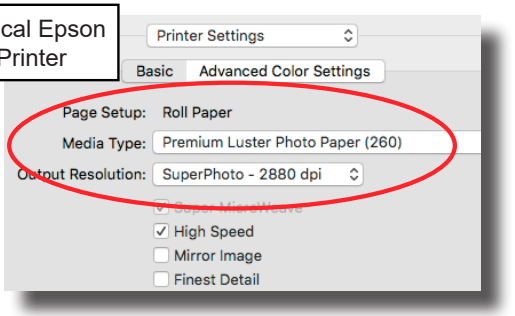
Pick a page size or create a custom one. If using Roll, make sure the width is the same as that of the roll.

Pick the **Roll/Sheet** setting that corresponds to how your media is loaded in the printer (if applicable).

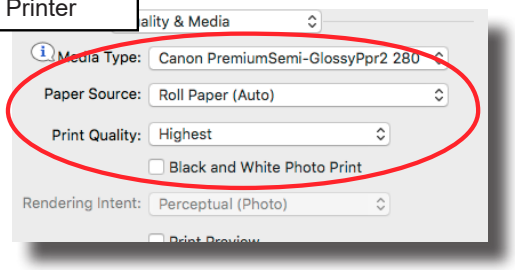
For the **Media Type** selection, pick the setting that corresponds to the media you are using. If you are using a 3rd party media, pick the Media Type recommended by the paper manufacturer.

It is recommended that you set the **Print Quality/ Output Resolution** to the highest available for your printer.

Typical Epson Printer



Typical Canon Printer

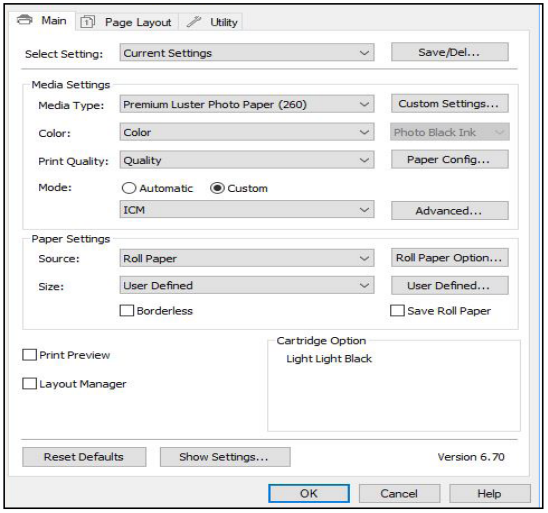


Click OK to close the system printer dialog and apply your settings.

► For more information on recommended settings for most Canon and Epson printers see chapter 15.

Set the Paper Size, Quality, Roll/Sheet and Media Type - Windows

Epson Printers



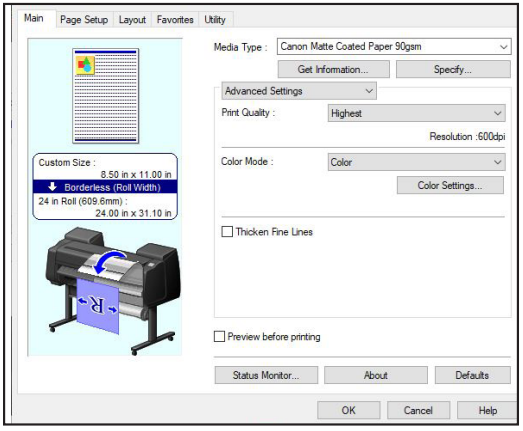
Pick the Media Type for the paper you will be using from the Media Type menu.

The Print Quality should be set to the highest available setting.

Make sure the Mode setting is ICM, then click the Advanced button and make sure “Host ICM” is selected as the ICM Mode.

In the Source menu, choose Roll or Sheet.

Pick your paper size. If the size you wish to use is not listed, choose User Defined (or Custom) and create a new custom paper size.



Canon Printers

In the **Main** tab section, pick the Media Type for the paper you will be using from the Media Type menu.

The Print Quality should be set to the highest available setting.

Make sure the Color Mode setting is COLOR, then click the Color Settings button. In the Color Settings window choose the MATCHING tab and choose ICM in the Color Settings section. Ignore any warnings that appear and click OK to close the Color Settings window.

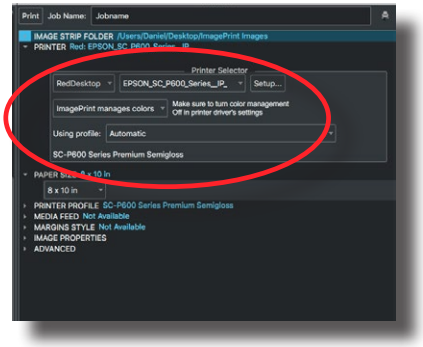
Now choose the **Page Setup** tab.

In the Page Setup section, pick your paper size in the Page Size menu. If the size you wish to use is not listed, choose User Defined (or Custom) and create a new custom paper size.

In the Paper Source area, make sure you are set to the proper paper source (Roll or Sheet). If using Roll, make sure the Roll Paper Width is correctly listed.

After selecting the above settings, click OK **to close the system printer dialog.**

Pick your profile if using a 3rd party paper



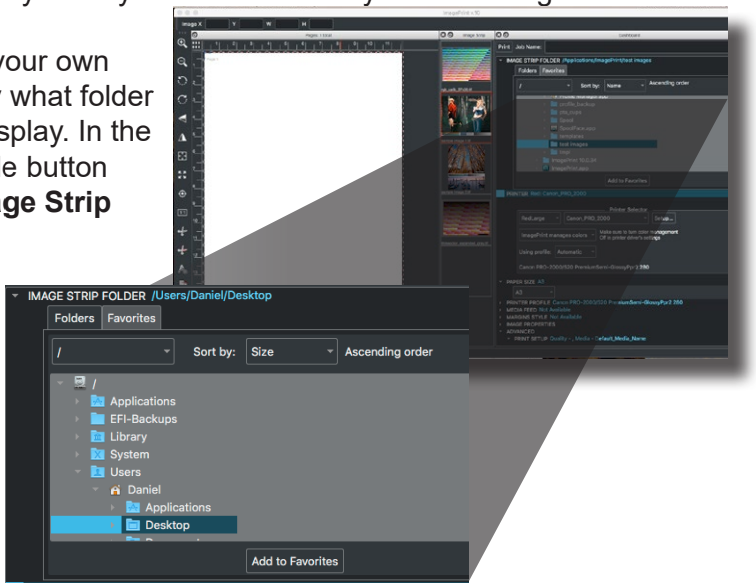
If you're using a 3rd party paper, pick the profile for it in the **Using Profile** menu within the **ImagePrint Dashboard**.

If you're using a paper made by your printer manufacturer, you don't need to pick a profile. It was chosen automatically when you picked the media type.

Open an Image

The **Image Strip** is located to the right of the page layout area. It's the most convenient way to open images. It comes pre-loaded with a few sample images that you can use for your first print or you may want to fill it with your own images.

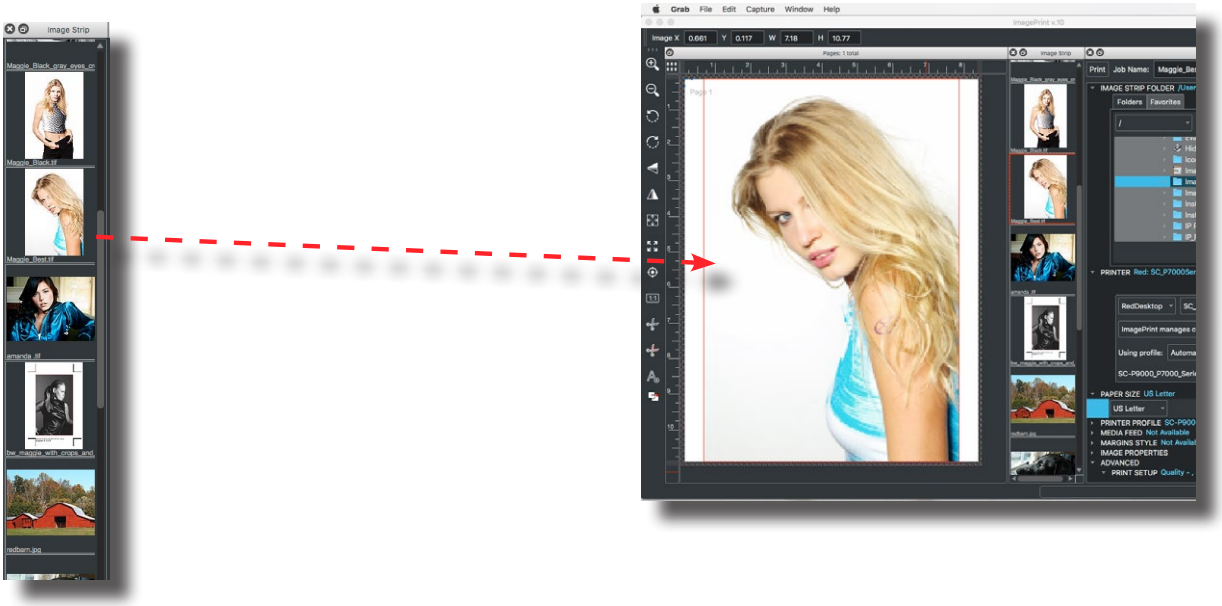
To fill the Image Strip with your own images you have to specify what folder has the images it should display. In the Dashboard, click the triangle button ▶ beside the top entry: **Image Strip Folder Location**.



Now use the directory tree to navigate to a folder containing images you want to print.

The Image Strip window will thumbnails of any Tiff, JPEG, PDF or Photoshop PSD files found in the selected Image Strip folder. (If you don't see the Image Strip to the right of the page layout area, you can make it visible via the **VIEW** menu at the top of the ImagePrint screen.)

Double-click any image within in the Image Strip to open it on the ImagePrint page. (Note: You can also open images via the **File -> Open** menu at the top of the ImagePrint screen without using the Image Strip.)

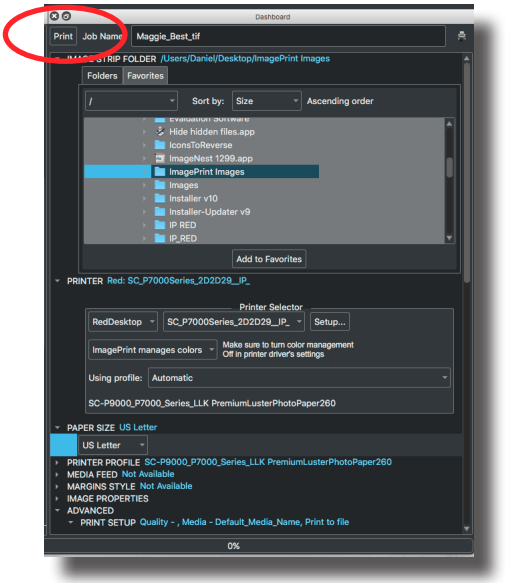


Layout Basics

Here's some basic tips for arranging, resizing, and removing images in the layout window. Information on the complete set of layout tools is available in chapter 4.

- Move an image by dragging and dropping it anywhere on the page.
- Resize an image by clicking and dragging any edge or by typing the desired width/height values into the fields above the page area.
- The FIT icon in the floating toolbar to the left of the image layout area will immediately fit the image to the page.
- Rotate an image by using the clockwise or counter-clockwise rotate tools in the floating toolbar to the left of the image layout area.
- To delete an image, use the SCISSORS icon in the toolbar to the left of the layout area.
- To Remove unwanted pages, or add new ones, drag the PAGES icon in the upper right corner of the layout area.

Print



Click the **Print** button at the top of the Dashboard when the layout is ready to print.

A dialog box will appear in order for you to confirm your print settings.

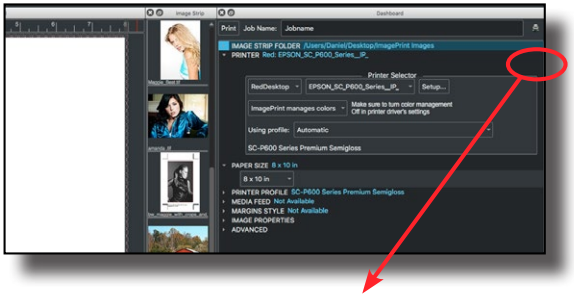
Click **OK**.

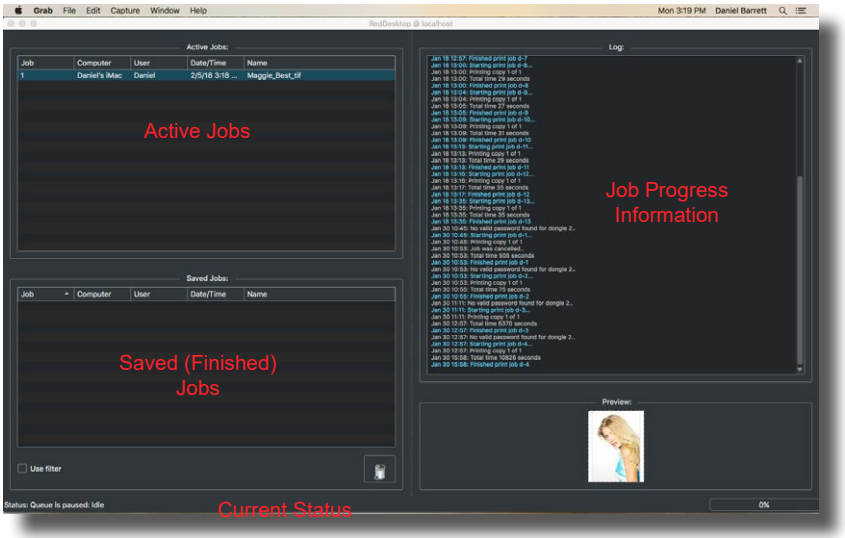
Congratulations, you've printed your first ImagePrint with ImagePrint R.E.D.!

The next page describes how to control and monitor the status of your print jobs using the ImagePrint spooler, **Spoolface**.

Checking the job's progress with Spoolface

Click the printer icon on the top right of the Dashboard to open the Imageprint print job manager, Spoolface.





Using Spoolface

- While the job is printing, it will remain in the *top* (**Active**) side.
- When it's done printing, it will move to the *bottom* (**Saved**) side.
- **Cancel** a job by dragging it from the top (Active) side to the bottom (Saved) side.
- **Reprint** a job by dragging it from the bottom (Saved) side to the top (Active) side.
- Job progress and any errors or warnings are shown in the **Job Progress** area on the right.
- The current status of the printer will be shown in the b**ottom left corner** along with any error codes if the job ran into a problem.
- If there's an error, the spooler will Pause printing. When you're ready to resume printing, unpause the Spooler by unchecking the **PAUSE** option under the **QUEUE** menu at the top of the screen. (Make sure to move any failed jobs remaining in the Top (Active) side down to Bottom (Saved) side before unpausing to avoid them being processed again once printing resumes).

4

ImagePrint Basics

The General ImagePrint Workflow

There are typically three basic steps to any ImagePrint session:

1. *Opening and laying out your images.*
2. *Choosing paper and page settings.*
3. *Sending the job to print.*

In this chapter, each of these steps will be touched on, providing a general walkthrough of the core ImagePrint workflow. While comprehensive information for all of ImagePrint's features is available within subsequent chapters, reading through this chapter alone should provide the understanding needed to effectively use ImagePrint, with other chapters serving as a reference when needed.

Of course, each ImagePrint session must first start with launching the program.

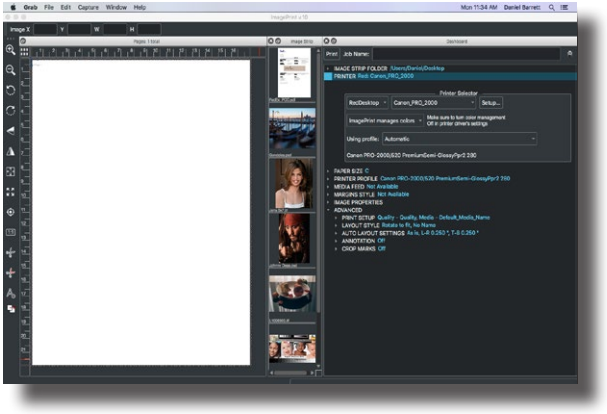
The Basics: Starting ImagePrint

To start ImagePrint, double-click the ImagePrint icon.

On Mac versions*, you can find the ImagePrint icon in the */Applications/ImagePrint* folder

On PC versions, the ImagePrint icon should be on your Desktop, or in the *C:\Program Files (x86)\ImagePrint folder*.

The ImagePrint Main application will appear with it's default elements in place.

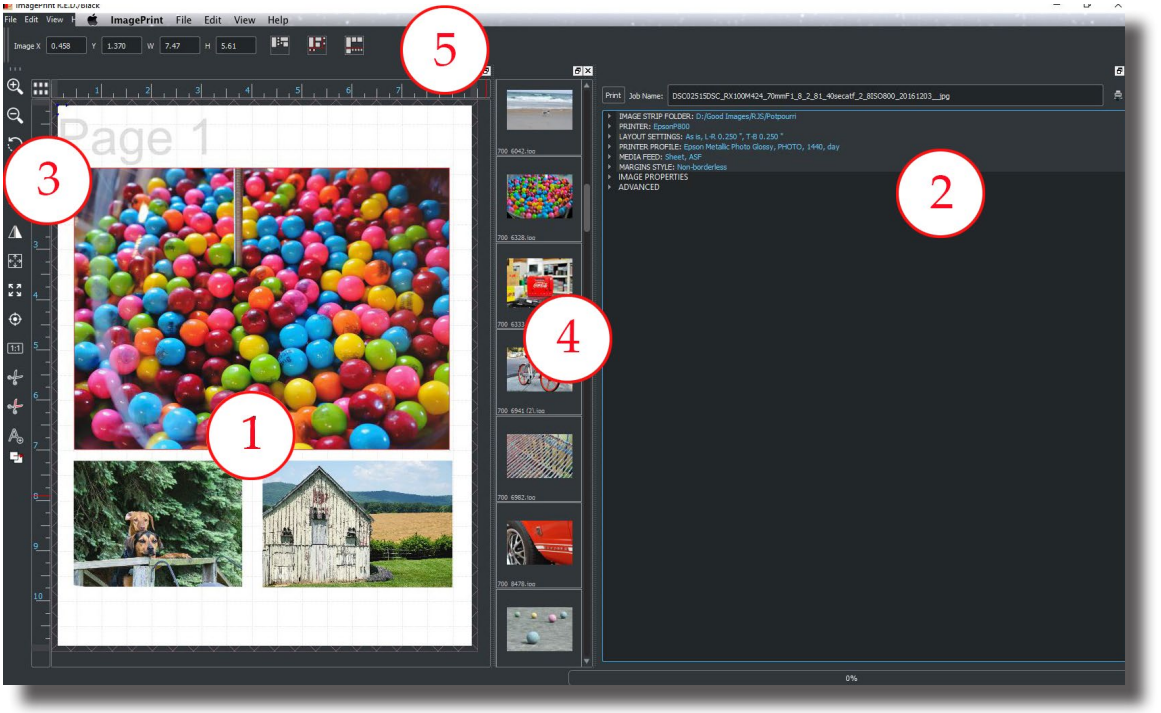


**Macintosh users: To launch the program conveniently in the future, drag its icon to your Dock.*

The Basics: The Default ImagePrint Windows

When you first open ImagePrint R.E.D., the default windows will appear docked within the Main Program window. All ImagePrint windows are **dockable** and **undockable**, meaning you can choose to have them all fixed within the Main Window "container" or floating separately.

The following elements appear when ImagePrint is first launched:



1. The Page Layout Window - This window contains the representations of all the pages within your layout. This is where you will place the images you plan to print.

2. The Dashboard - This window is your "control center" for most ImagePrint functions.

3. The Floating Tool Palette - Icons for commonly used tools, like Zoom or Rotate, can be found in this tool bar.

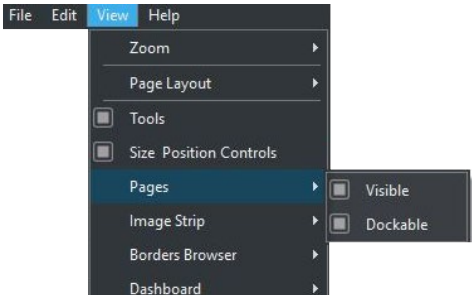
4. The Image Strip - The Image Strip shows thumbnails of images within a selected folder for easy layout.

5. The Main Menu, Shuffle and **Size and Position Controls** - Along the top of the ImagePrint window you'll find the File, Edit, View and Help menus that provide access to some ImagePrint functions and advanced tools such asTemplates and the Border Browser. Also, by default, the Size and Position Controls palette will appear here, which will let you dynamically adjust the size and position of the selected image or interface element. Finally, the Shuffle buttons allow you to quickly alter the positioning of the images on the page to conserve paper or make for more efficient cutting.

The Basics: Docking and Undocking

With ImagePrint, almost every element in the interface has become a Dockable window. This means the window can be locked into position or moved independently of all other elements.

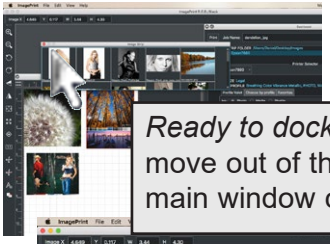
This feature allows for virtually unlimited flexibility in setting up your work environment, and can be especially useful for multiple-monitor setups, allowing you to keep some tools, such as the Image Strip or Dashboard on one monitor while displaying your layout (pages) window full screen on the other.



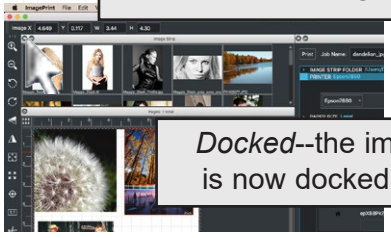
To specify if a window dockable or undockable, use the View Menu at the top of the ImagePrint screen. First, make sure the window is Viewable by selecting that option if it's not already checked.

By choosing **Dockable** for any visible window, dragging that window to the top, bottom, or sides of the **ImagePrint Main Window** will cause it to dock. You'll see that it's ready to dock when the Main Window changes color.

When you choose for a window to *not* be Dockable (no checkbox beside Dockable) then the window will be able to move freely anywhere on screen.



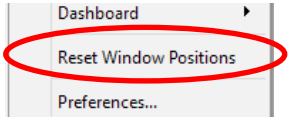
Ready to dock--other windows move out of the way and the main window changes color.



Docked--the image strip is now docked in place.

When you dock a window while other windows are docked in the main window, you may see them move to make room for the new window. Sometimes it can be tricky to dock a window just where you want--it may "jump" to one side or another, or an already docked window may move to an undesirable position. It may take a few tries to get your windows just where you want them.

If you want to go back to the way things were, just choose **Reset Window Positions** from the View menu at the top of the screen and the windows will go back to their default, docked, positions.



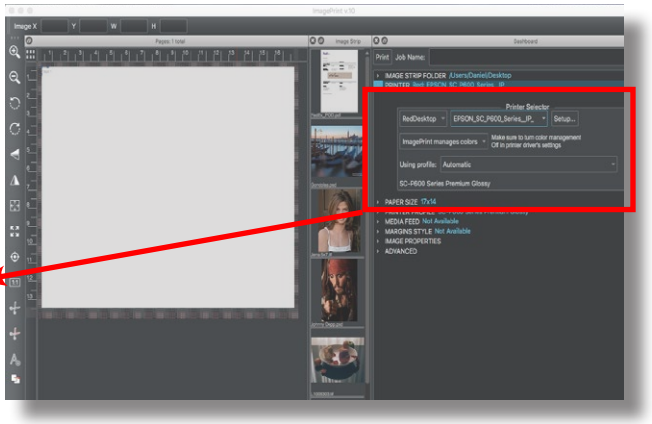
The Basics: Accessing and configuring your system printer driver

ImagePrint R.E.D. uses some settings from your printer manufacturer's driver (the free driver provided by your printer manufacturer). These settings include the paper size, the size of the non-printable margins, borderless printing settings and whether roll or sheet paper is being used. The Media Type also needs to be set in the printer driver's settings and will be used to automatically set the correct paper profile if you are using papers from your printer manufacturer (OEM).

> Any settings that need to be set in the printer driver will be labeled with "Set in Driver" in the ImagePrint Dashboard.

To access your printer manufacturer's driver:

Click the triangle button ▶ beside the word **PRINTER** in the dashboard to expand the printer settings area.

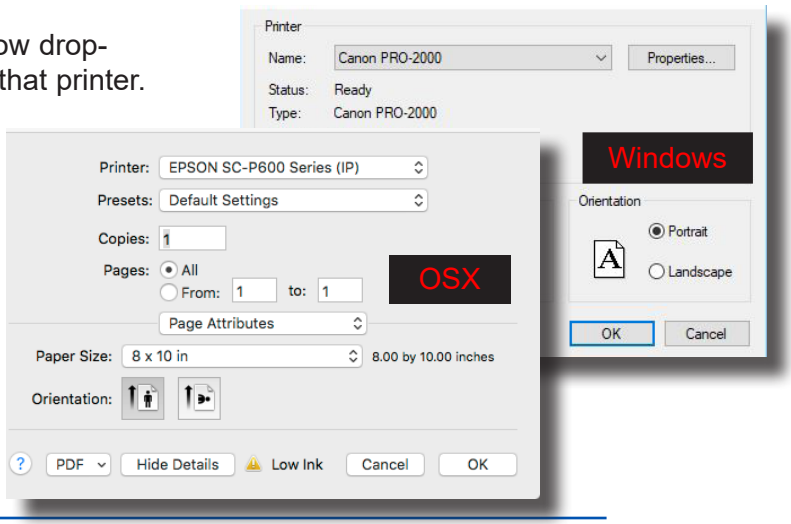


Make sure your R.E.D. driver (Desktop or Large) is selected as the printer, then click the Setup... button to launch your printer's Printer Driver dialog.

Choose your printer in the driver window drop-down menu to access the settings for that printer.

On OSX computers you may need to click the "Show/Hide Details" button at the bottom of the window to view all of the available options.

On Windows computers, you will need to click the PROPERTIES button to access the printer driver's settings.



Although it is impossible to give specific details on where each option is located in every printer driver R.E.D. supports, Chapter 15-- Printer Driver Settings gives step-by-step instructions for that apply to most Canon and Epson printers on both Windows and Macintosh computers.

Here's a general list of the options that should be specified in the system printer driver before printing with ImagePrint R.E.D.

Page Size: In the driver's page size menu, pick the page size you plan to use on the printer. This page size will automatically be applied to the ImagePrint layout area.

If using roll paper, make sure to choose a page size that matches the actual width of the roll. The height (or length) should be set a size that can accommodate the image(s) you plan to print.

> Most printers have a roll paper saving mode (sometimes called "No spaces-top and bottom" that will cause the printer to only about the area of the page that has image data on it. Using this option will allow you to use a roll paper length without wasting paper if you do not fill the entire page area.

Roll or Sheet: Specify whether you are using roll or cut sheet media.

Borderless (on or off): Full bleed borderless printing is possible on many printers, although there are often restrictions on the allowed page sizes, and many printers do not support top/bottom borderless on sheet paper.

Quality: The print quality mode should be set to the highest available option.

Color Mode: Printer color management should not be enabled You would only need to change this setting if you wish to print using the printer drivers black & white printing mode (called "Advanced B&W" on Epson printers).

On **Windows** computers, turning off printer management requires specific settings be in effect depending on the printer type. Generally, these are:

Windows Epson Printers should be set to: Color Mode ***Custom ICM*** *and in the Advanced window:* ***Host ICM***

Windows Canon Printers should be set to Color Mode: ***Color*** *and in the Advanced Color Settings window, under the Matching tab* ***ICM*** *should be selected.*

More details on proper system driver settings can be found in Chapter 15 -- Printer Driver Settings.

Media Type: In the system printer driver, you should also choose the media type that corresponds to the paper you are using. If using a 3rd party paper (one not made you your printer manufacturer), select the Media Type recommended by your paper maker for your printer/paper combination.

So... just what is a Media Type?

Media Types are **presets** that the printer uses to adjust its paper feed controls and inking. Since they come from the printer, they are based on the manufacturer's papers. Every print job must have a Media Type sent with it so the printer knows how to set itself up for the paper being printed.

Media Types are NOT the same as ICC paper profiles, which characterize the coating of the paper and have to be sent with each job as well to get proper color and ink density.

That said--since the Media Types are based on the printer manufacturer's papers, if you use a paper from your printer manufacturer (like Epson or Canon) chances are the Media Type that is used will have the same name as the paper you're using.

This is *not* true with 3rd party papers. Although your third party paper will use an ICC profile made for that paper, it still must use a Media Type from the list of presets for the printer maker's papers. (Your paper manufacturer will normally provide information on what Media Type to select for each of their papers).

When you select a media type in the system driver, ImagePrint R.E.D. will automatically set the ICC profile it is using to the matching Manufacturer's profile for that Media Type. This is called Automatic Mode profile selection.
But if you are using a 3rd party paper, don't forget to switch from Automatic to the proper ICC profile for your paper. You do this in the Dashboard, in ImagePrint R.E.D.'s Profile Menu, which shows all the installed profiles on your Macintosh or Windows computer.

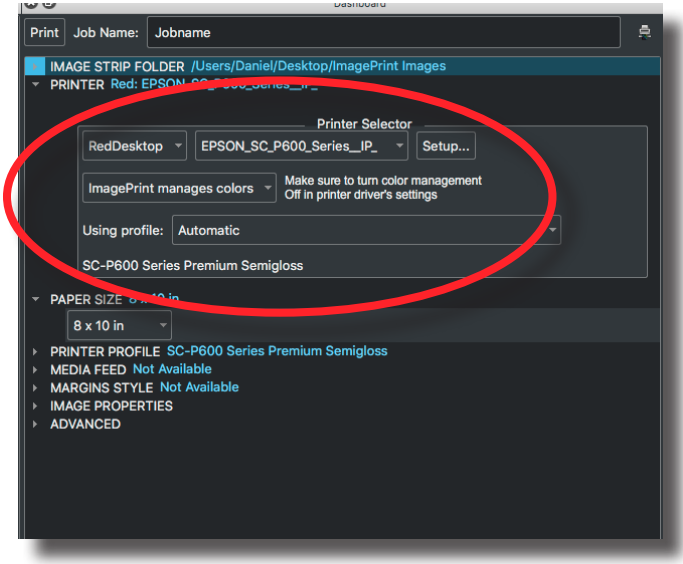
Applying your printer driver settings

After configuring the system printer driver, closing the driver dialog will return you to ImagePrint. The page size you selected in the driver will be shown in the layout window.

The Basics: Choosing Profiles

Now that you have set your system driver settings and have a page size selected, it's a good time to check your profile settings.

First, some background on Color Profiles (feel free to skip to the next page if you are already familiar with Color Management concepts.)



Color Profiles define color characteristics for images and devices. For the purposes of printing, the colors within the image need to be converted to work within the color capabilities of the printer on your chosen paper. The way ImagePrint knows what the color boundaries are for both the image, and the printer, is via ICC (also called icm) profiles. Profiles are basically files containing color information corresponding to a device or image.

Color Management consists of 1) determining what Color Profile defines the colors within the *image (*the Source profile*)*, 2) determining the Color Profile that defines the colors the *printer* is capable of printing (the Output profile) and then 3) converting the image colors using the profiles one to the other to maintain the image's appearance as closely as possible.

Printer (aka *Paper*) Profile: Of course, the colors the printer is capable of printing varies depending on the ink and paper used (among other things). That's why there are different printer profiles for different papers--each one defines the colors that the printer can print on that paper. Picking the right printer profile for your paper is thus critical in achieving proper output. Luckily, ImagePrint's huge selection of top of the line printer profiles makes it easy.

Source (Image) Profile: Likewise, since all of the colors within the image have to be converted into the printer's color space, it's vital for the printing software to know what the color range (gamut) of the image is to do the conversion correctly. That's where the proper *source* profile comes in. It tells us the entire range of possible colors within a particular image. Nowadays, most photographic images carry that profile with them as an ***embedded*** profile. That simply means when the image was created, a copy of the source profile was saved with it--and that's great for simplifying color management and avoiding mistakes. With embedded profiles, half the work of profile selection is already done--programs like ImagePrint know right away what the proper source profile as soon as it opens the image!

For most printers, ImagePrint R.E.D. will pick the proper **paper** profile automatically when you select the Media Type in the system driver *if* you are using a paper made by your printer manufactures (such as a Canon paper when using a Canon printer, or an Epson brand paper when using an Epson printer). This is called **Automatic** mode and is the default setting.

If you are *not* using a paper made by your printer manufacturer, then you will need to choose it manually.

Choosing a 3rd party paper profile:

First, acquire the profile from your paper manufacturer. Usually the profile can be downloaded from the paper maker's web site. ImagePrint just needs the ICC profile in most cases--we do not require a media configuration (AM1X) file for most papers.

Once you have the paper profile, you'll need to put it in the proper profile folder on your computer.

For Windows computers, paper profiles are located in the following folder:

/Windows/System32/Spool/Drivers/Color

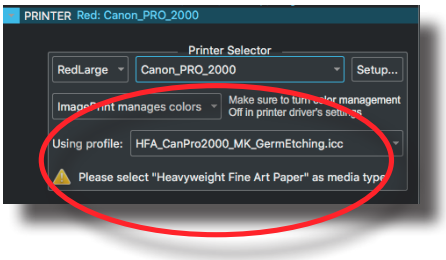
Tip: If you right click the profile and choose INSTALL PROFILE in the menu that appears, Windows will copy it to that folder automatically.

For OSX (Macintosh) computers, the profiles should go into the following folder:

/Users/"your username"/Library/ColorSync/Profiles

Tip: The Library folder may be a hidden folder on some systems. To get to it quickly, choose GO from your Mac's finder menu (at the top of the screen) while holding the OPTION key down. Then choose LIBRARY from the list of folders.

Once the profile is in place, you can select it from the Using Profile menu within the PRINTER section of the Dashboard. Just click the menu (which normally says Automatic) to see a list of the installed profiles on your system.



For many papers, once you have selected the paper profile, you'll see the recommended Media Type listed below the entry. If you don't see a recommended media type listed, make sure you have selected the proper one in the driver according to your paper manufacturer's recommendation.

Specifying the Source (image) Profile

By default, ImagePrint will look for an embedded profile in each image it opens and use that as the source space. *For most workflows, that means nothing else needs to be done--if your images have embedded profiles (most do) you can move on to the next section--**Creating a Layout**.*

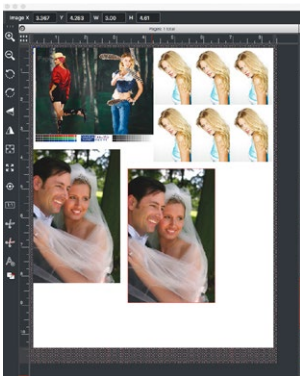
For images that don't have embedded profiles, ImagePrint will use the default source profiles specified in its Preferences window. For RGB images, the default is Adobe 1998. For single-channel grayscale images, the default is Gray Gamma 2.2. And, for CMYK images, the default is US Web Coated SWOP. These are the most commonly used color spaces for those types of images.

If your images don't have embedded profiles and they don't use one of the above defaults, you should change the defaults to match your workflow. To change the default profiles, choose Preferences (via the View Menu on Windows or the ImagePrint menu if on Mac) then click DEFAULT PROFILES and change the entries under Missing Profiles/Untagged Images section.

Not sure?

If you're not sure of the profile settings of your images, skip to the next section, Creating a layout. ImagePrint's display is fully color managed--if the image's look fine on screen, chances are your source profile settings are correct. If the color seems off then you may need to check what settings were used when they were created.

The Basics: Creating a layout



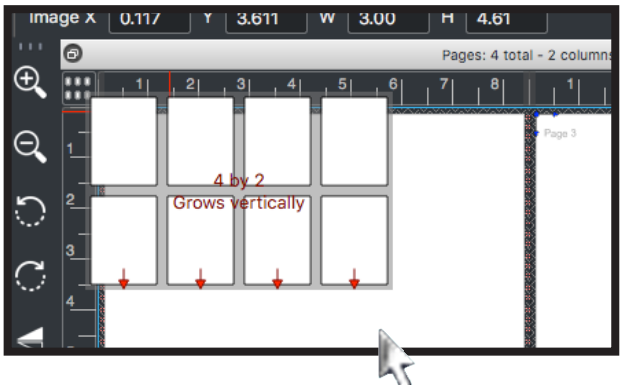
The Pages window is the largest section of the default ImagePrint interface.

The white area within the patterned boundary of each page shown is the **printable** *area based on the page size you selected in the system printer driver a few steps earlier.*

The pink cross hatched border area represents the part of the page on which the printer can not print (the **non-printable** *area). Any portion of an image on the pink area will not print.*

The Basics: Adding and Removing Pages

ImagePrint makes creating and working with multiple page layouts simple--pages can be added or removed by simply *dragging* the pages icon.

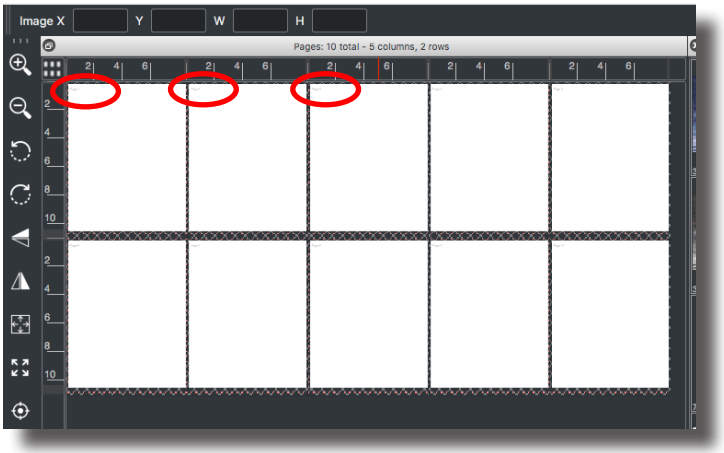


Make sure the Pages Window is visible. If you don't see it, go to the Views menu and make sure Visible is checked beside the Pages Window option.

In the top left corner of the Pages Window is the Page Creation tool.

Clicking on this icon and dragging will cause page icons to be displayed.

As you drag, more icons will be shown--dragging to the right or left increases or decreases the number of horizontal columns of pages, up or down controls the number of vertical rows of pages.



When you release the mouse, you'll see the pages created within the Pages Window, ready to begin filling with images.

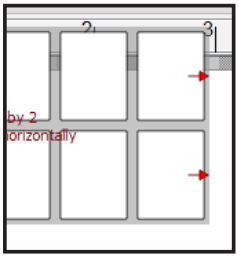
Page Numbers

Notice that the upper edge of each page displays it's page number, followed by it's column and row number. Don't worry--these numbers won't print. They are just informational:

- *As images are added, if they don't fit on a page, they will be added to the next highest numbered page that has room.*
- *Pages are **printed** in their page number order.*

To see how page numbers are determined, see More on Creating pages on the next page.

More on creating pages



Mind the Arrows!

When you drag to create pages, notice that there will be red arrows pointing to the left, or the right, and red text will specify "grow vertically" or "grow horizontally". Both let you know in what direction new pages will be created as others are filled.

Horizontal arrows means new pages will be added to the right side of your layout, while vertically means they will be added to the bottom.

Note--these arrows do NOT specify where the images will be placed as pages are filled. Image placement is always based on Page Number. The first area large enough to fit the image in the lowest available page number will get the image. (Remember--each page shows its number in the upper section).

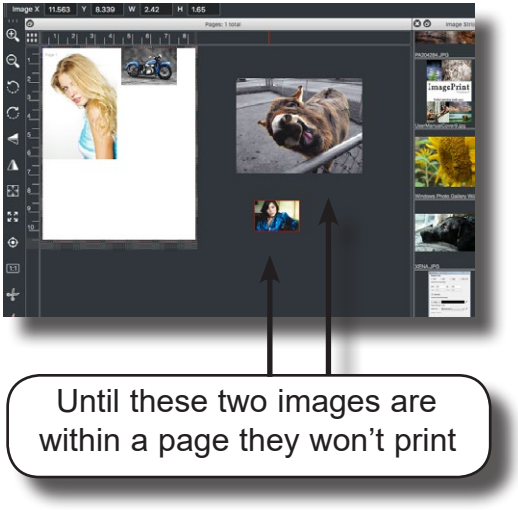
Page numbering

How pages are numbered is also based on the arrows, but in the opposite direction. This can be confusing, but since new pages will be added in the direction of the arrows (vertically or horizontally) when all pages are filled, the page numbering will flow in the opposite direction. That's because all the existing pages will be filled before new pages can be added.

So--if you created pages that will added horizontally (right arrows) as they are filled, the page numbering will flow vertically (Page one will be in the upper left, and page two will be below it, etc.).

Don't like your page layout -- Just recreate it!

Creating and removing pages is ***non-destructive***. If you want to change the page layout, just click the Page Creation icon again and re-drag it. No images will be deleted or moved (though, if you reduce the number of pages, some images may end up outside of any pages and won't print until they are moved or new pages are created "under" them again.)

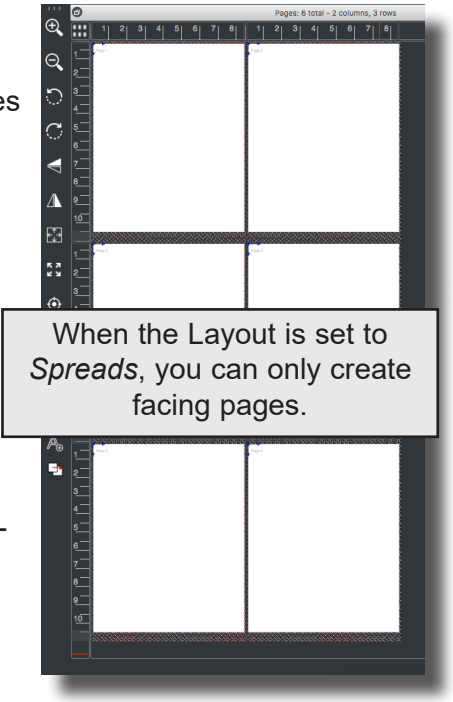


The Basics: Spreads

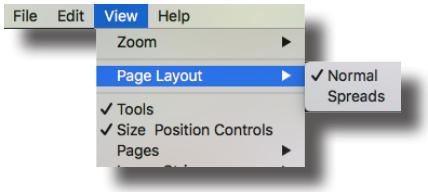
Normally, when you create pages by dragging the Page Creation tool, you can create as many vertical columns of pages as you like.

You can specify a special Layout Mode called “Spread Mode”, however, that limits you to two page spreads when creating pages.

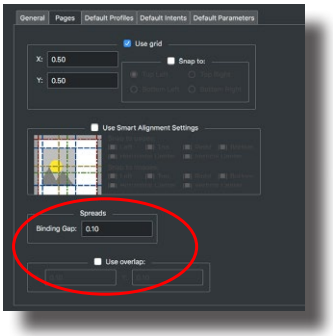
Spread mode is useful if you plan to create photo albums or other types of books from your images because, in addition to the normal page margins, you can specify a non-printable “binding gap” between facing pages when in Spread mode.



When the Layout is set to *Spreads*, you can only create facing pages.



You can switch between Normal and Spreads by clicking the View Menu at the top of the ImagePrint screen and choosing either option from the Page Layout selection.



Specifying the Spreads Mode Binding Gap

The Binding Gap represents the non-printable margin between two facing pages that allows for the pages to be bound together without obscuring portions of the print.

The Binding Gap is set in ImagePrint’s Preferences window.

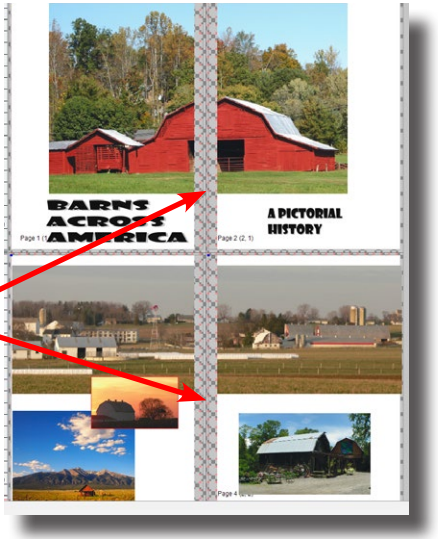
Choose Preferences from the View menu (if on Windows), or the ImagePrint menu (if on Mac).

In the Preferences window, click the Pages Tab.

In the Spreads section of the Pages window, you can enter a Binding gap value in the currently used units (inches or centimeters).

When you close the Preferences window, you’ll see the binding gap represented on your pages as a patterned area. This is a non-printable area.

If you drag an image across the binding gap, it will split across it, allowing you to print one image across two facing pages.



The Basics: Working with Images

Now that you've made sure the page size and color management settings are correct, its time to open one or more images. Once opened, images can be arranged within the Pages window.

Opening Images

There are *three* ways to open images in ImagePrint.

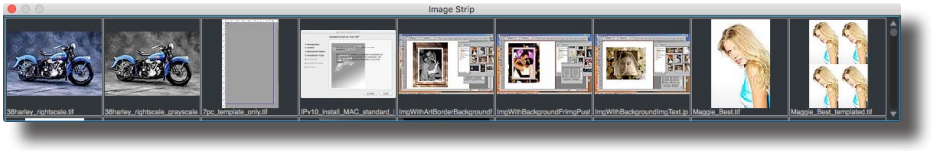
File -> Open

Choose File from the ImagePrint main menu, then choose OPEN to access a standard file open dialog allowing you to locate the files(s) you wish to open. The image will open on the first available page that has room for it.

Drag and Drop

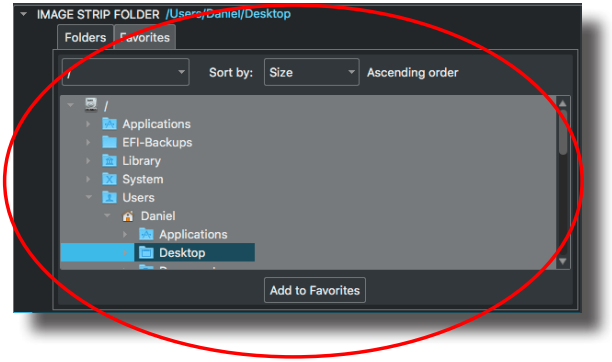
You can also drag image files from any folder on your system to the ImagePrint layout window. *If working with multiple pages, this method lets you specify which page to place the image on.*

The Image Strip



The Image Strip is a graphical way to locate your images.

If it's not already visible, choose Image Strip from the View menu at the top of the screen. You can dock the Image Strip within the ImagePrint main window, or leave it free floating.



Filling the Image Strip with your images

To specify what images on your computer are shown in the Image Strip, expand the **IMAGE STRIP FOLDER** section of the **Dashboard**, and use the folder tree to locate your image folder.

Click **Add to Favorites** to save that folder into your Favorites list. Then, in the future, just choose it from the **Favorites** Tab.

Remember: ImagePrint works with TIFF, JPEG, PDF and Photoshop PSD files only.

To avoid clutter, you can drag the Image Strip over the Dashboard to combine the two into one window with a selection button at the bottom.

The Basics: Working with Images - Image Placement

Once you have the Image Strip populated with your images, just drag or double-click a thumbnail to add it to your layout.

Dragging to a specific page

If dragging an image from a folder or from the Image Strip, you can release the image on top of any page in your layout to place it on that page. You'll see the selected page turn gray, meaning it's the current target page for the image. (If the image can't fit, it will still automatically move to the next page that can accommodate it.)

Page Origin Point - *Where images open*

Images will be positioned with their upper left corner at the page origin point. By default, the origin point is located at the upper left corner of the page's printable area, but you can specify a different origin point in the Dashboard's Advanced->Auto Layout Settings. The Page Origin point is shown in blue on each page.

Nesting - *Where images fit*

Images will automatically "nest" as they are opened. Starting from the upper left, the image will be placed into the first available space that can fit the image. If there's no room on the current page, it will attempt to fit on another one. If the image is too big for the printable area of even an empty page it will simply be placed at the origin point, on top of other images that may already exist on the page.

While ImagePrint will automatically find a place to fit each image as it's opened, it doesn't optimize the image positioning to save paper. At any time, however, you can "Shuffle" the layout to make better use of the paper or make for more efficient separation of the images when it's time to cut them apart.

The next page describes using the three Shuffle modes to optimize your layout with the click of a button.

Shuffle - Optimize layouts to save paper or make for easier cutting

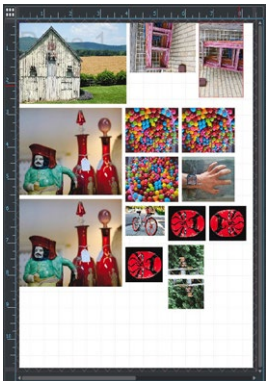
The three icons above the layout area are the **Shuffle** controls. Each one, when clicked, will immediatly “shuffle” all the images on the page, repositioning them and rotating them if necessary in order to conserve paper or make cutting the images apart easier.

The three shuffle modes are:

Tight Shuffle

This mode typically saves the most paper (but not always). Images are rearranged to fit as high on the page as possible, with absolutely no concern for easy cutting. While this mode will save paper, if you have lots of images of different sizes it may result in a more dificult to cut “jigsaw” arrangement.

Cut Shuffle



Images will be positioned to fit as high on the page as possible (conserving paper) while guaranteeing that image separation can be done with single **vertical or horizontal** “straight-across” cuts at every step in the process (no right-angle cuts).

Easy Cut Shuffle

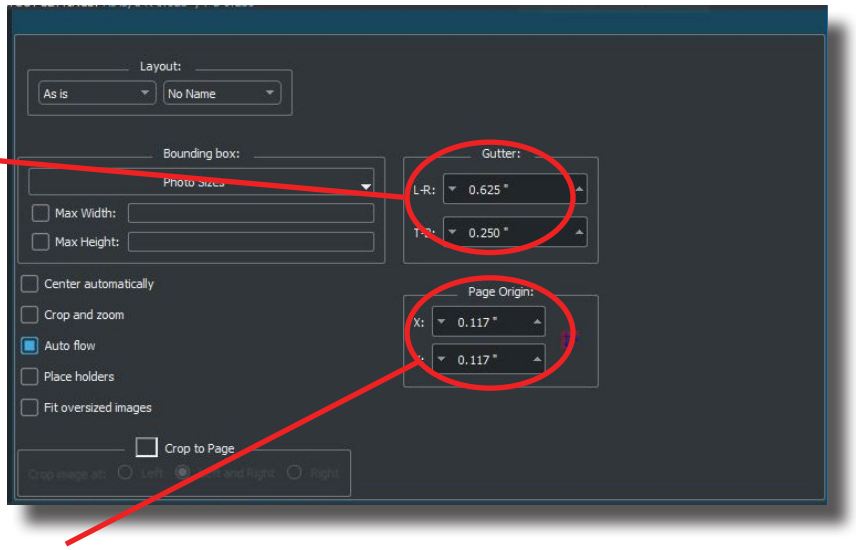
This shuffle mode maintains clear **horizontal** cut lines between rows of images. It often saves less paper than the other modes but is the easiest to cut as it will only require horizontal cuts followed by simple vertical cuts to separate all the images.

Shuffle Settings

You can tell Shuffle where on the page images shuold be positioned, and how far apart the images should be placed from one another, via the **Layout Settings** section of the dashboard.

Changing the following parameters in the Layout Settings area and clicking any of the Shuffle buttons will re-shuffle your layout with the new parameters in effect.

Gutters: Gutters are the distances between adjacent images. You can specify **Left-Right** (horizontal) gutter spacing and **Top-Bottom** (vertical) spacing independently. By default, images are spaced .25 inches apart, but you can change this value to reduce or increase their separation. A gutter of 0 will butt images up against each other.



Page Origin: This is the position on the page on which images will start. By default, the origin point is set to the upper-left corner of the printable area. Change this value to have your layout begin further into the page if you want to produce a wider left/top margin.

Shuffle: A note on speed vs perfection

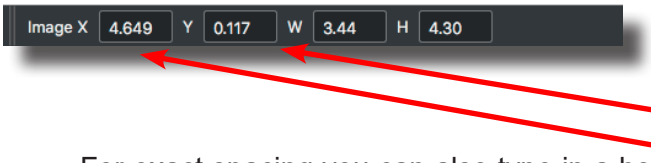
ImagePrint's shuffle feature is powerful and fast, but it's not perfect. In mere seconds it will choose a paper-saving arrangement that's *close* to the best possible. But there's a LOT of combinations to consider -- just 10 unique images on the page can result in hundreds of billions of possibilities when rotations are considered. So, don't be surprised if, sometimes, you may be able to find a *slightly* better paper-saving layout than ImagePrint does.

Moving and Resizing Images

Once you've opened an image, you'll probably want to arrange it on the page and/or resize it.

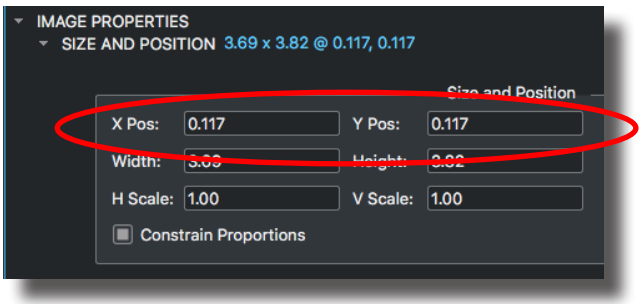
Moving an image

- The simplest way to move a single image is to simply click within the image's bounding box and drag it to a new location.



- For exact spacing you can also type in a horizontal (X) and vertical (Y) position values for the selected image in the fields within the Size and Position Palette located at the top of the main window by default (if not visible, choose **Size Position Controls** from the **View** menu).

- Another way to specify exact horizontal and vertical positions for the selected image is via the **Image Properties** section of the **Dashboard**.



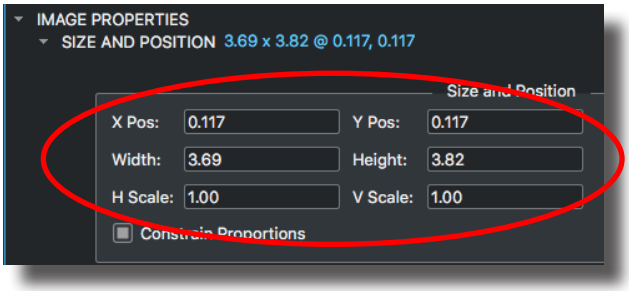
- To "**nudge**" an image a small amount at a time, use the Arrow keys on your keyboard. Each press of the arrow key will move the image a pixel in the desired direction. Hold down the arrow key to increase the rate of movement.

For more accurate positioning of images, and to align them to other images or page elements, see Aligning Images and Using Guides later in this chapter.

Resizing images

- *To **proportionally** resize an image, click on either **side** of the image (NOT the corner!) and drag. The image will be resized with its original aspect ratio intact.*
- *To non-proportionally resize an image, click on the **corner** of its bounding box and drag.*
- For exact **proportional** sizing you can also type in width and/or height position value for the selected image in the fields within the Size and Position Palette located at the top of the main window by default (if not visible, choose **Size Position Controls** from the **View** menu). Note the image will always scale proportionally using the value you type in and filling the remaining field with the correct value to maintain the original image aspect ratio.

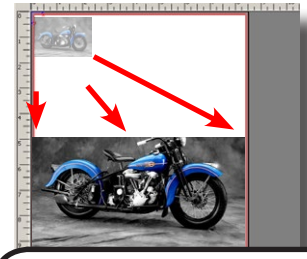
- Yet another way to specify proportional sizing for the selected image is via the **Image Properties** section of the **Dashboard**. *You can also use that section to specify the percentage scale rather than via size values.*



To have the image fill the largest area of the page possible without distorting the image, click on the ***Fit Page*** icon in the floating tool palette.

To scale the image to whatever size is needed to obtain specific margins (auto-cropping the image if necessary), click the ***Fit to Margins*** icon in the floating tool palette.

*To return the image to its original size after performing any sizing operation, click on the **Original Size** icon in the floating tool palette.*



The Fit button is the quickest way to fit your image to the printable area of the page

But wait... there's more!

There are even other ways to size and position images as they are opened, such as specifying Auto Layout Settings in the Advanced section of the Dashboard, or using ImagePrint Templates. Those advanced topics will be covered later in this manual.

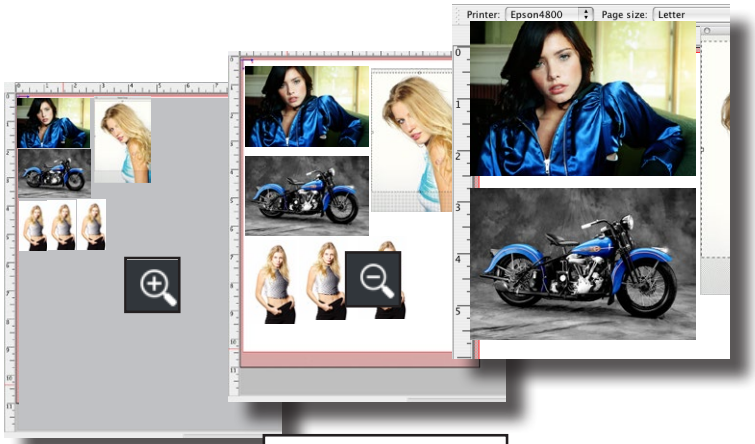
Deleting Images from the Layout area

The Scissors icons in the Tool Palette are used to remove unwanted images from the layout area. If the palette is not visible, choose Tools from the **View** menu at the top of the screen.

The Black scissors deletes the currently selected image.

The Red scissors delete every image on the page

The Tool Palette
(Vertical Orientation)



Zooming In

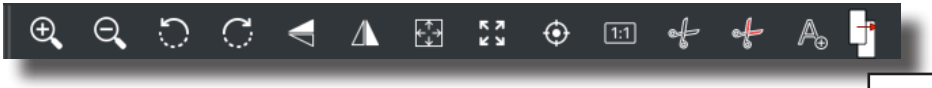
Zooming in/out

Sometimes, you may need to adjust how much of the layout area is visible.

To get a closer look at objects within the layout area, click on the *Zoom In* magnifying glass icon  found on the ImagePrint Tool Palette.

To view a larger portion of the layout, click on the *Zoom Out* magnifying glass icon  .

Other commonly used Layout tools



The Toolbar
(Horizontal Orientation)

Rotating an image

To rotate the selected image in 90 degree increments, click on either the **Rotate CW** or **Rotate CCW** icons in the floating tool palette.

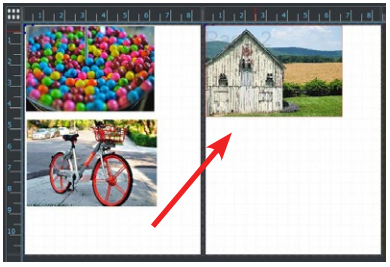
Mirroring (flipping) an image

To mirror the selected image right/left or up/down, click on either the **Flip Horizontally** or **Flip Vertically** icons in the floating tool palette.

Centering an image

To center an image on the page, select the image and click the **Center Image** icon from the floating tool palette.

AutoFlow - Automatically creating new pages

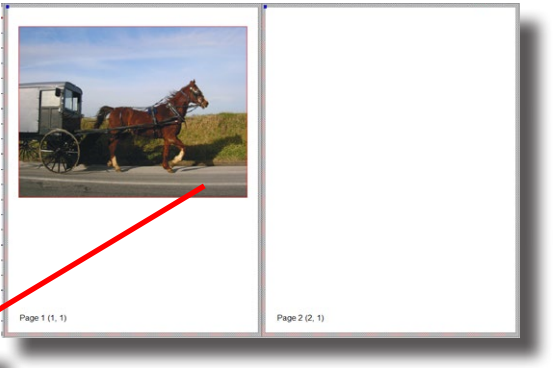


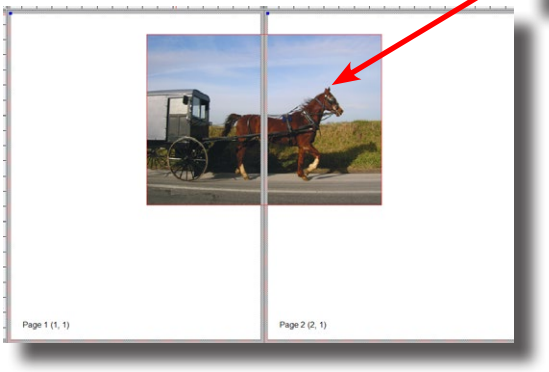
As pages are filled with images, newly opened will “flow” onto other pages. The page with the next highest page number that has room for it will get the image. But, if no more pages exist, by default new ones will be created to accommodate the new images.

You can turn OFF autoflow by selecting the option in the Advanced->Auto Layout Settings section of the Dashboard. With Autoflow off, new images will simply stack on top of other images if there is no room for them on the page.

Splitting images across pages

When you drag an image to the edge of a page's printable area...





...it will automatically *split* onto the next page. Images will also split if you grow them across pages.

You can move either side of the split image, and both sides will move together. You can adjust the split area or remove the split by moving the image within a single page.

Aligning images

ImagePrint has several ways of aligning images:

Align to other images via the alignment tool - This method lets you pick a “target” image, and align other selected images to it.

Align to other images or page elements via smart alignment - When you drag an image, “smart” alignment lines will appear when its center or edges are in line with the edges or center of other images or the edge or center of the page itself.

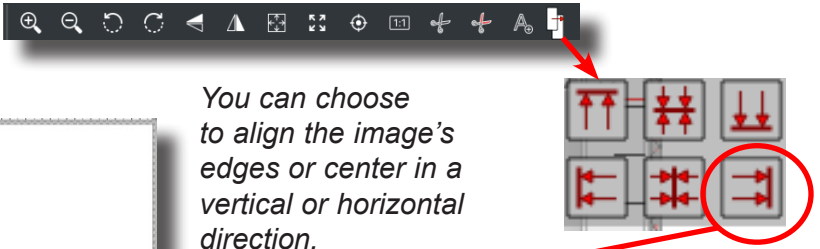
Custom guides - You can drag guidelines from the ruler areas of the page menu to create your own alignment elements.

Align to other images via the alignment tool

To align multiple images to one target image, first, select the desired target by **clicking** it.

Next, hold the **CONTROL** key down on your keyboard and click the images you wish to align to the target image.

Then, choose the alignment option from the Alignment tool in the Tool Palette.



You can choose to align the image’s edges or center in a vertical or horizontal direction.

All the CONTROL-Selected images will align to the target.

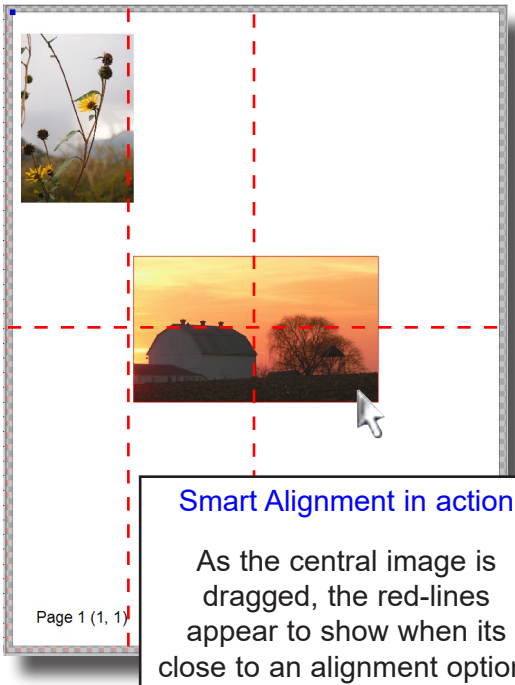
Aligning images (cont.)

Align to other images via Smart Alignment

ImagePrint's **Smart Alignment** guides are a dynamic, quick way to line your images up with other images or to the page edges or center.

When you drag in image on the page, dashed red lines appear when the edges or center of the image lines up with the edges or center of another image on the page or of the page itself.

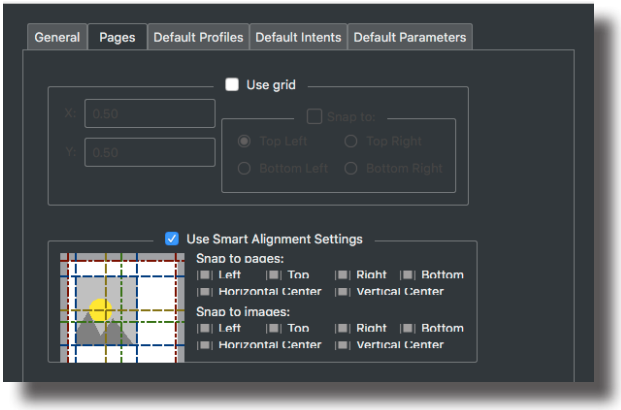
These lines are "snap" lines, meaning if you release the image while its center or edge is close to one of the pop-up alignment lines, the image will snap into alignment.



Smart Alignment in action

As the central image is dragged, the red-lines appear to show when its close to an alignment option.

Currently, the **center** of the image is close to both vertical and center alignment to the page, and its **left edge** close to alignment to the right side of the other image.



You can decide which, if any, elements of the page or other images act as snap lines via the ImagePrint Preferences window (you can get to preferences by choosing it from the View menu in Windows, or the ImagePrint menu on Macs).

Once in the Preferences window, choose Pages, then select the snap options you wish to use. Any unchecked options won't show red-dashed snap lines in the interface.

IMPORTANT: **ImagePrint's Grid overlay, also available in the Pages section of Preferences, can not be used while Smart Alignment tools are active.**

Aligning images (continued)

Align using Custom Guides

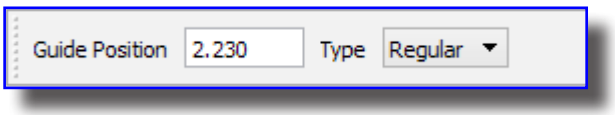
Another alignment tool that ImagePrint offers is draggable guides. These vertical or horizontal lines allow you to create your own snap-to lines anywhere on the page.

To create a vertical guide, click in the ruler to the left of the pages area and drag to the right into the page.

To create a horizontal guide, click in the ruler above the pages area and drag down into the page.

The guide will be created where you release the mouse, and will extend from one end of your layout to the other, spanning multiple pages if applicable.

You can adjust the position of the guide by clicking on it and dragging, or for more precise positioning, by entering the desired value in the Size and Position window (if you don't see the Size and Position window just choose it from the View menu).



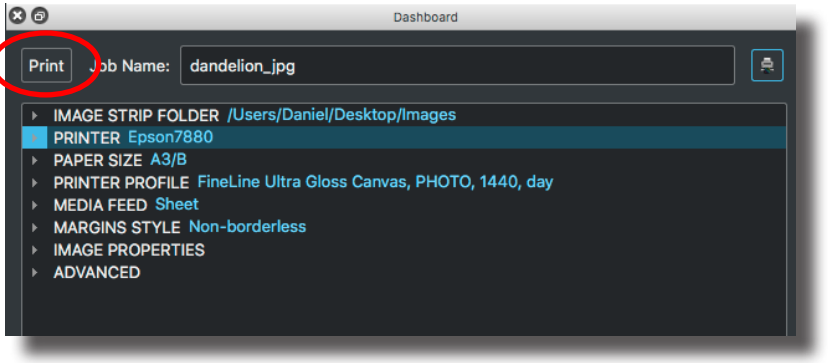
To remove a guide, select it and drag it back into the ruler area.

That's the basics of setting up ImagePrint.

Now it's time to make a print!

The Basics: Printing

Making a print



At the top of the Dashboard, click the **Print** button to send the current layout to the printer. You can also choose Print from ImagePrint's FILE menu.

You'll get a confirmation dialog box allowing you to confirm a few things--like the page size and paper profile. Click OK in that box to send the job to the ImagePrint spooler, **Spoolface**.

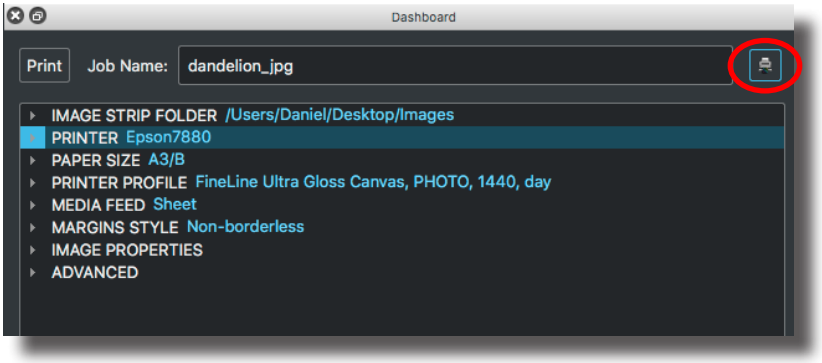
Spoolface monitors the job's progress, report any errors and let you cancel or reprint jobs. To learn how to use Spoolface, please see the next section.

After clicking print, you're free to exit ImagePrint. Printing takes place completely in the background. Or, use the scissors (in the floating toolbar) to delete the current layout and create a new one.

Where did the print go?

When you clicked Print in the Dashboard, the job to be printed was sent to the ImagePrint Spooler for printing. A spooler is a piece of software that manages print jobs. A spooler allows you to create a "stack" of jobs to be printed, one after the other. This list of jobs currently lined up for printing is called a "**queue**" (pronounced "Q"). Spoolers also let you cancel jobs, reprint jobs, and keep track of any errors that may occur during printing.

ImagePrint's Spooler is called **SpoolFace.** You can launch it by choosing the printer icon at the top of the Dashboard (to the right of the Print button and Job Name field) for from the File menu at the top of the ImagePrint main window.



Note: It's not necessary to launch SpoolFace when printing--jobs will print in the background without it running, but many users keep it running so they can keep tabs on their print queue.

SpoolFace is NOT the print driver

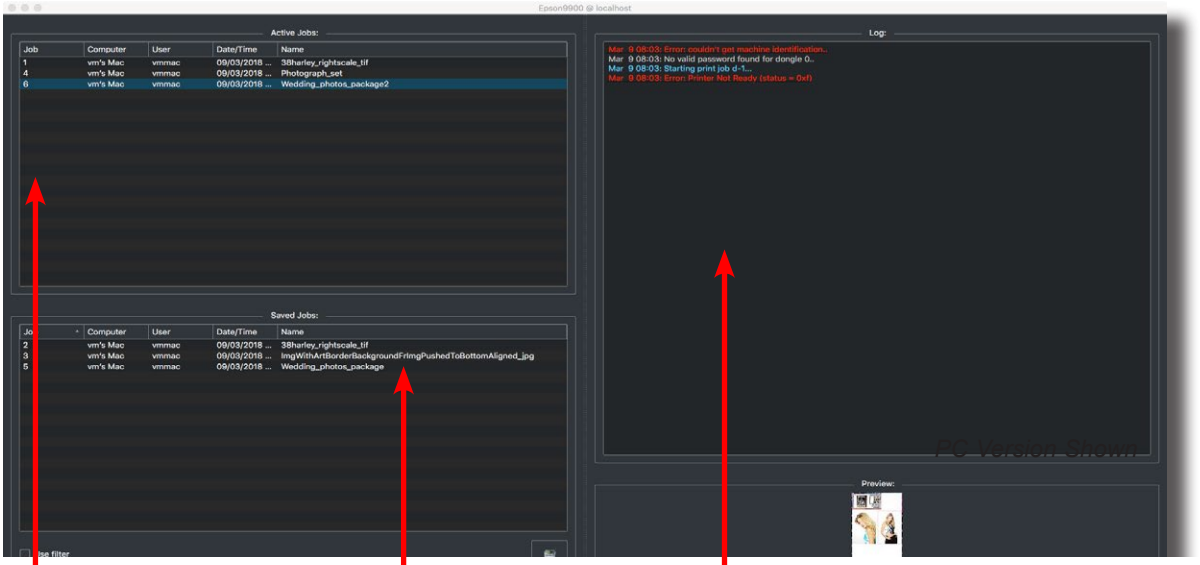
While SpoolFace allows you to monitor, cancel and reprint jobs, remember that with Imageprint R.E.D. your system printer driver (the one installed when your printer) is actually what is communicating with the printer. If a problem occurs usually you can take care of it in Spoolface but you should be familiar with accessing your system printer in case it develops a problem outside of SpoolFace's control

On Macintosh computers system printers are available via the Apple Menu, in System Preferences -> Printers and Scanners.

On Windows, the system printers can be accessed from the Windows Start menu by going to Settings -> Devices and Printers.

The Basics: Spoolface (cont)

SpoolFace has three main windows, plus a menu bar along the top (*On PC's, the menu bar is part of the SpoolFace window, but on Mac's it's up at the top of the screen so don't miss it!*)

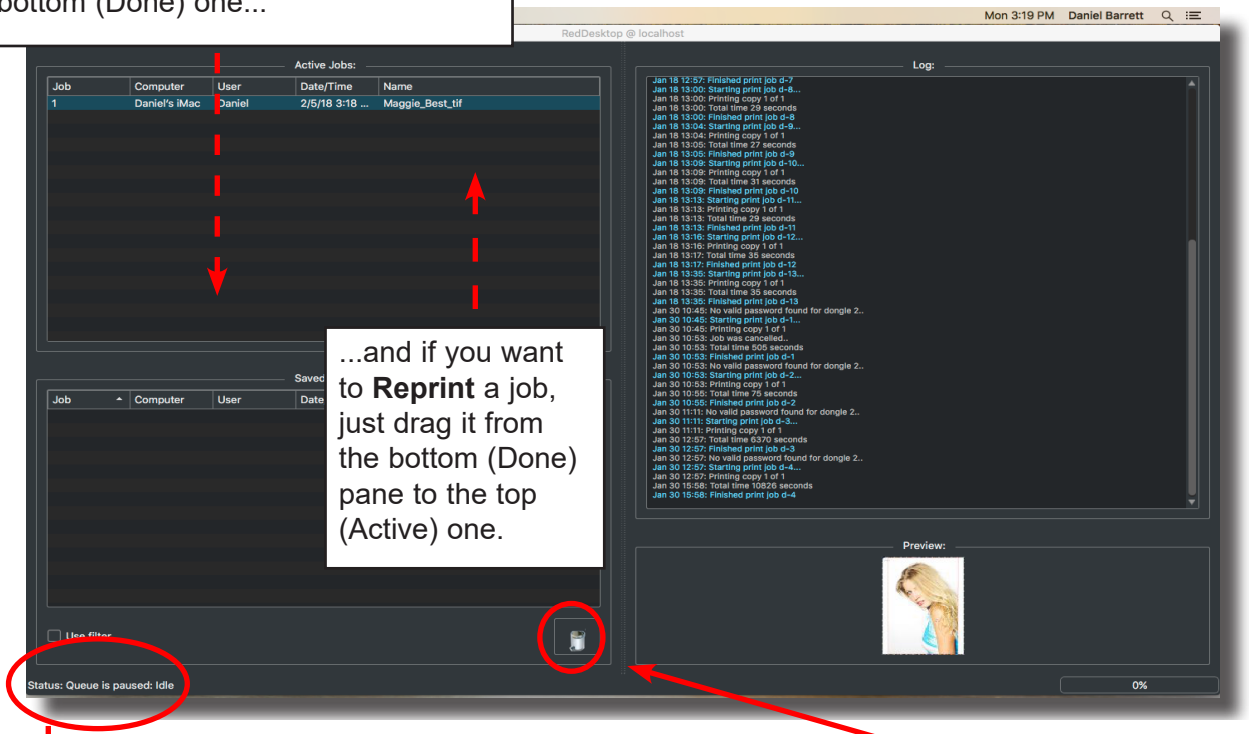


The upper left section of SpoolFace is the Active Queue. This is where jobs will line up to print. The top job is either printing, or the next one in line to print.

As jobs finish printing, they move to the lower left pane. This is the Done Queue.

The large area on the right is the Log Window. A running log of any print jobs you've done appears here. (The log will get truncated automatically, so no need to worry about deleting any data here).

If you want to **Cancel** a job, just drag it from the top (Active) pane to the bottom (Done) one...



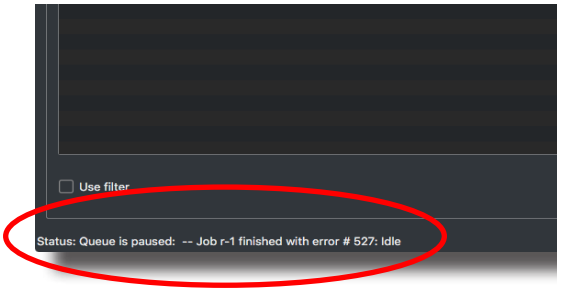
...and if you want to **Reprint** a job, just drag it from the bottom (Done) pane to the top (Active) one.

The bottom left corner of the Spoolface window contains the Status Bar.

This area give you a quick status of the current print job.
It will also tell you if the Queue is currently **Active** or **Paused**.

When you want to completely delete a job from the Done Queue, just drag it to the Recycling bin.

Solving printing problems



If an error occurs when printing (such as an ink cartridge becoming empty, a paper misfeed, or a connection problem) then the Status Bar may display a numeric error. Error numbers can be checked in the Troubleshooting guide--most represent common problems that can be quickly fixed.

If the Status Bar shows the word **Paused**, that means the spooler has stopped sending jobs to the printer. SpoolFace will stay paused until you tell it that the problem has been fixed and its safe to send new jobs.

To start jobs going to the printer again, you'll need to resume the spooler by choosing **QUEUE** from the SpoolFace menu. The **Pause Queue** selection will have a check mark beside it. Choose **Pause Queue** to remove the check mark and resume printing**.**

Be careful! Re-enabling the Queue will cause it to print all the jobs in the Active (top) section of the Spoolface window. Cancel any unwanted jobs that may have accumulated in the active section by highlighting them and dragging them to the bottom (Done) section.

Hint: Spoolface has other functions such as showing job thumbnails and archiving your print jobs. For more detailed information on Spoolface and printing with ImagePrint see the ***SpoolFace*** *chapter of this manual.*

The Basics: What Next?

If you've followed the instructions in this section, you should have a good, basic understanding of the ImagePrint workflow. You should know how to launch ImagePrint, pick a page size, layout images and print them. You should also have a good understanding of the ImagePrint spooler, SpoolFace, and how to control jobs with it.

The rest of this manual is devoted to detailed explanations of the tools and functions you've learned so far, as well as descriptions of features that were not covered in this basic walk-through, features like:

- *Adding frames and backgrounds*
- *The Smart Crop Tool*
- *Boundaries*
- *Adding Text*
- *Gallery wrap*
- *Using Layout Schemes*
- *Sharpening and Wide Gamut Toning*
- *Color management and using Color Profiles*
- *Templates (Optional module for ImagePrint R.E.D. that allows you to design and print customized photo package layouts.)*

You may wish to stop reading for now and begin using ImagePrint, coming back to this manual as a reference when you want to learn about a particular feature or tool. Or, you may wish to skim through the rest of the manual to familiarize yourself with the full range of tools. And remember--ColorByte has numerous videos available online at www.colorbytesoftware.com that guide you through many of the above features.

If you need to know more about a tool touched on in this chapter, use the **Table of Contents** to jump to that section. Remember that clicking any Blue text will jump you to the pertinent section of the manual for that topic.

5

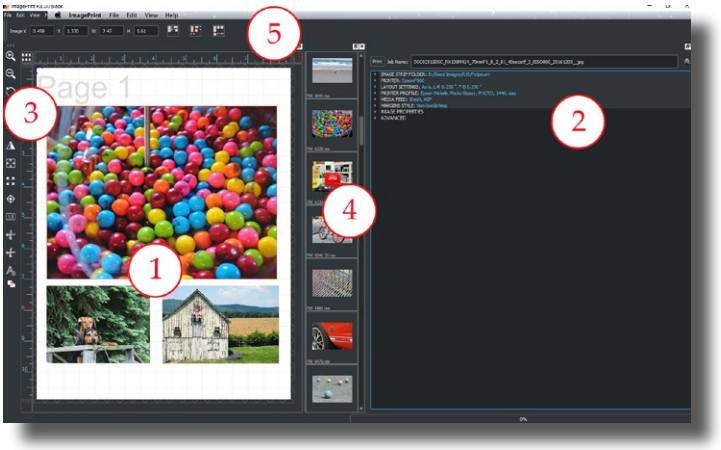
Tools and Features Reference

ImagePrint Tools and Features Reference

This section is a **reference** to most of the menus and interface items within ImagePrint. It is not intended as a tutorial on the use of ImagePrint and does not cover some of the basic features in detail--for that, see the previous chapter, ImagePrint Basics.

You can read through this chapter to get to know the features, or jump to one of the areas below to learn about a specific one. (Some of the information from the previous is reprinted here in the interest of completeness)

Overview: The ImagePrint Interface



1. The Pages Window - This window contains the representations of all the pages within your layout. This is where you will place the images you plan to print.

2. The Dashboard - This window is your "control center" for most ImagePrint functions.

3. The Floating Tool Palette - Icons for commonly used tools, like Zoom or Rotate, can be found in this tool bar.

4. The Image Strip - The Image Strip shows thumbnails of images within a selected folder for easy layout.

5. The Main Menu, **Size and Position Controls and Shuffle Buttons** - Along the top of the ImagePrint window you'll find the File, Edit, View and Help menus that provide access to some ImagePrint functions and advanced tools such as Templates and the Border Browser. Also, by default, the Size and Position Controls palette will appear here for easily sizing images. Plus you'll find the three Shuffle buttons which let you instantly rearrange the placement of the images on the page to conserve paper or make for easier cutting.

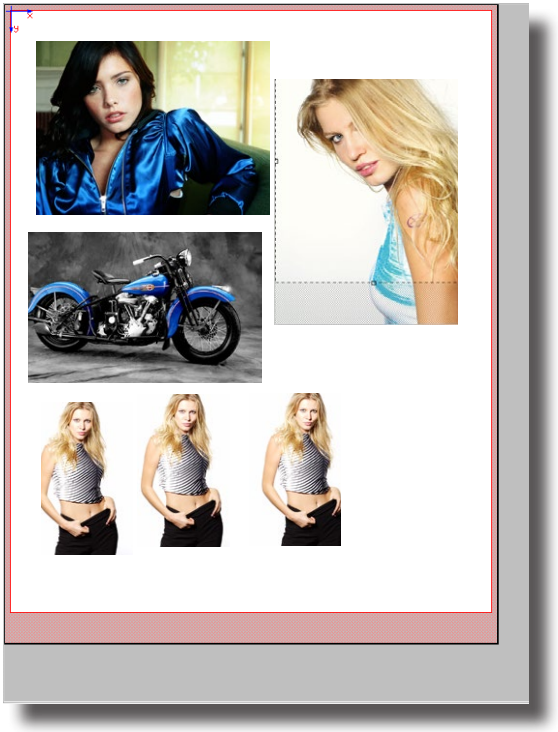
The ImagePrint Main Window (not shown) - This gray, featureless window is the "mothership" containing all the windows you choose to dock. All other Windows and Palettes can be free floating, or docked within the Main Window. This allows you to keep some windows in a standard docked configuration that can be moved together, while others remain stand-alone and undocked.

Note: A context sensitive "mouse menu" containing many of the most frequently used commands, including Shuffle, Rotate, Add Background and Add Text, is also available by right clicking (or control clicking) on images or an empty spot in the layout area for convenience.

Starting ImagePrint

To start ImagePrint, double-click the ImagePrint icon located within the ImagePrint folder in the folder in which ImagePrint was installed.

- *On the PC version, the default location is: c:\program files (x86)\imageprint (A shortcut to Imageprint is also created on your PC's desktop at installation)*
- *On the Mac version, the default location is: /Applications/Imageprint (Drag the ImagePrint icon to your Dock for convenience)*



The Pages Window

The Pages window is the largest window within the interface, and it is where you will create your layouts for printing. It consists of pages--anywhere from one to hundreds-depending on how many you choose to create.

Each individual page represents a physical page (or a defined segment of a roll if using roll paper).

● *The **white** area within the pink boundary is the **printable** area.*

● *The **gray, patterned border** represents the part of the page on which the printer can not print (The **non-printable** area). Any portion of an image on this area of the page will not print.*

● *If your printer is capable of borderless (full-bleed) printing, and you've chosen Borderless mode as the Margins Style, you'll see a **red line** outside of the page area representing the "overprint" area that falls off the paper. By allowing a portion of an image to extend into the area bounded by this line, you might avoid "hairlines" along the edge of the paper due to misaligned paper when attempting to completely fill the page.*

Working with images

File formats

In order to layout and print your images, they must first be opened into the ImagePrint interface. ImagePrint can open **TIFF** files, **JPEG** files, Acrobat **PDF** and Photoshop **PSD** files.

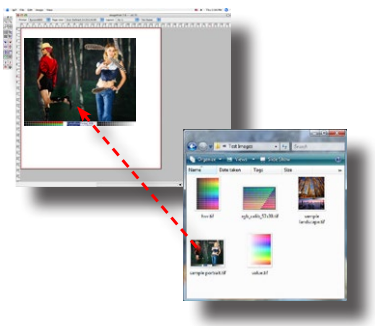
*(Note: PSD, PDF and TIFF files will be opened at their saved size, but **JPEG** files will be sized based on pixel dimensions at an assumed resolution of 300 pixels per inch.)*

While most files of these formats are fine, sometimes **layers** in PSD or TIFF files may cause problems and require flattening of the image. It is also recommended that you avoid most non-alphanumeric characters other than spaces, dashes and underlines. (For example, apostrophes, ampersands, etc. in the name of the file, or in the name of the folder the file is in, can cause a file not to be opened). For best results, make sure files are flattened, uncompressed, and have no additional channels to minimize potential problems.

Opening Images

The ImagePrint Image Strip is the most convenient way to open files. Available from the View menu in the Main menu, it is described in detail in the previous chapter, ImagePrint Basics.

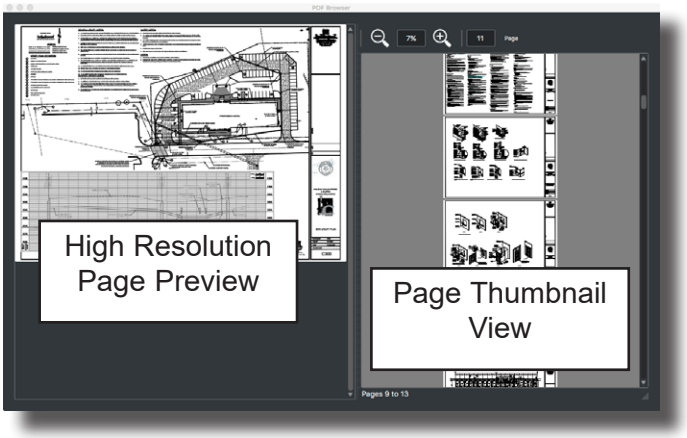
Image files can also be opened via the standard File -> Open method from the ImagePrint Main menu.



You can also drag files from any folder right into the ImagePrint interface. (And, though not officially supported, for most users, dragging from Adobe Bridge works as well!

Hint: *Recently opened images will be listed under the **File** menu for easy opening*

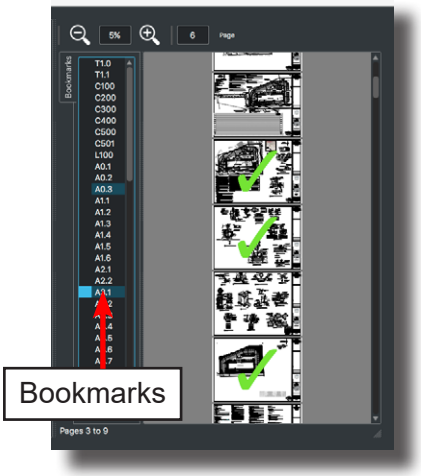
Opening PDF Files - The PDF Browser



When you open a **PDF** file via the Image Strip, File->Open command or by dragging from a folder, the ImagePrint PDF Browser window will appear.

This window allows you to see all of the pages within a PDF file as thumbnails, view individual pages in high resolution, and select any number of pages for opening into ImagePrint.

Using the PDF Browser



Thumbnails of each page in the PDF document are shown in the scrollable area within the Browser. To increase or decrease the thumbnail size, use the magnifying glass icons at the top of the PDF Browser window.

Click on any thumbnail to select it (a check mark will appear on the thumbnail). To select multiple pages, hold the control key (Windows) or the Command key (Mac) while clicking. To select a range of thumbnails, click the first in the range, then click the last in the range while holding the Shift key down.

Double-click or drag any of the select image(s) to open them within the Layout area of Imageprint (New pages will be generated as they are filled).

Drag a page thumbnail into the High Resolution section of the PDF Browser to see a high resolution preview of that page. You can then double-click the high resolution preview to open the page in ImagePrint.

If the PDF file has bookmarks, a bookmark palette will appear between the thumbnail pane and the high resolution pane. Click any bookmark to jump to that page's thumbnail. (You can enlarge or close the bookmark pane by clicking the vertical line along its edge and dragging).

You can also jump to a specific thumbnail by typing its page number in the Page field at the top of the browser and hitting the Return or Enter key.

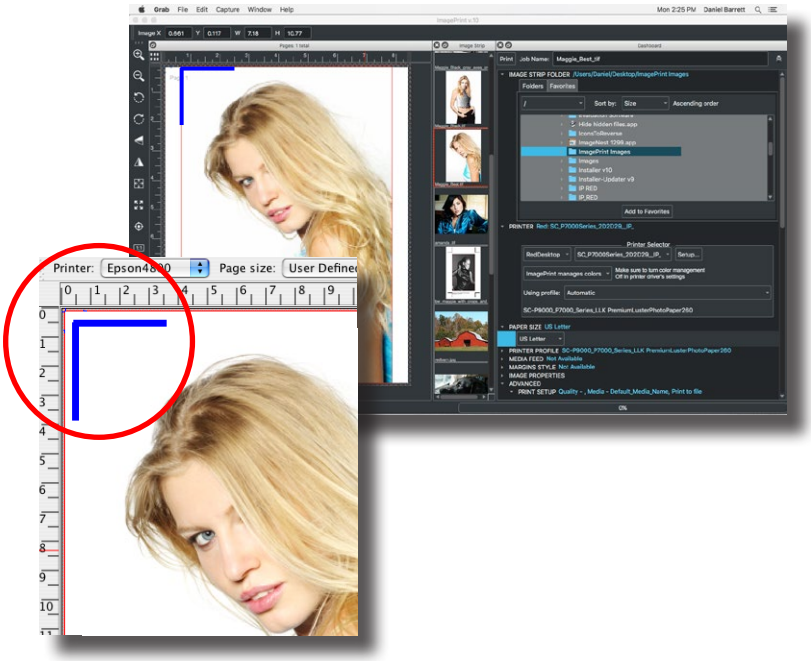
Click the vertical line between any component section of the PDF Browser and drag left or right to resize that component or collapse it entirely.

Close the browser when done opening pages by clicking the X in the upper right of the window (Windows) or the close button in the upper left (Macintosh).

Working with images (cont.)

The Page Origin

The location of the first image on a page is determined by the X/Y page origin. The origin is shown as a blue colored pair of small lines. The upper left corner of the first opened image will align with this marker. You can adjust the origin point by changing it numerically in the Layout Settings section of the Dashboard.



Filling the page

Subsequent images will be added to available clear space within the printable area, going from the highest to lowest, left to right. If Auto Flow is in effect, an image that can't fit on the page will be added to a new page, as shown in the page layout area. If Auto-Flow is not in effect, when an image can't fit on the page, it will be placed at the origin point on top of previous images. (Use the scissors icons to delete unwanted images from the page).

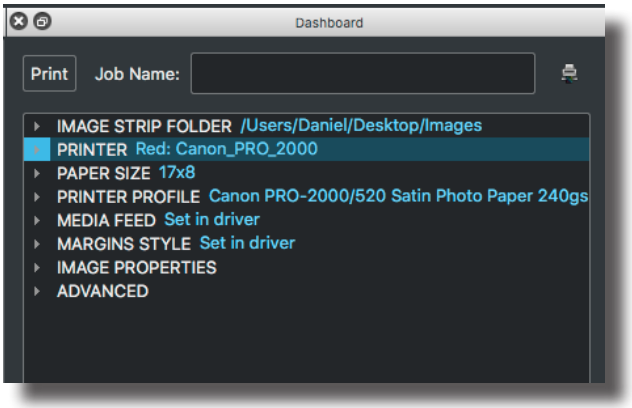
Shuffle

Click any of the three Shuffle buttons to re-arrange the images in the layout to conserve paper and/or make them easier to cut apart. Shuffle is described in detail in previous chapter, ImagePrint Basics.

Image Information

Move your mouse over an image to see its size and location on the page listed in the bottom left corner of the ImagePrint Main window.

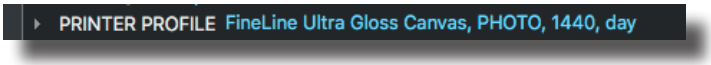
The Dashboard



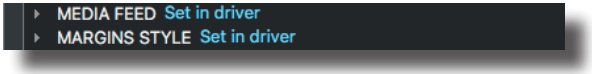
The Dashboard is where you'll find many of the features essential to making a print brought together in one place, organized into an easily accessible and logical menu structure. The menu choices are laid out in a top to bottom format that takes you naturally through all the steps needed to make a print, and the currently selected options are always visible at a glance.

While you can view and set many image and layout related features in the dashboard, with ImagePrint R.E.D. there are some paper and printer related settings that must be set in the system printer driver (the free software driver that comes with each printer).

To access a menu in the Dashboard, click the small triangle item beside its name to expand that section.



The current setting for each Dashboard item is shown in blue to the right of the menu label. This allows you to easily check your settings prior to sending a job to print.

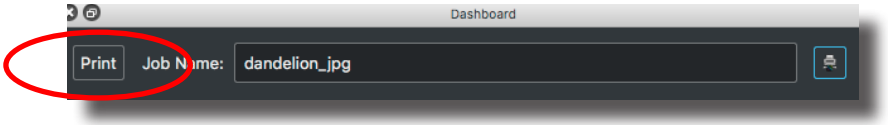


Settings labeled with "Set in driver"--such as Margins Style-- can not be set within ImagePrint but must be set in the system printer driver.

The following few pages will describe the menus available within the Dashboard.

The Dashboard (cont)

The Print Button



The top of the Dashboard is where you'll find the Print button. Click this button to immediately send your job to the ImagePrint spooler, Spoolface, for printing. Printing is described in chapter 8, Printing.

The Job Name Field

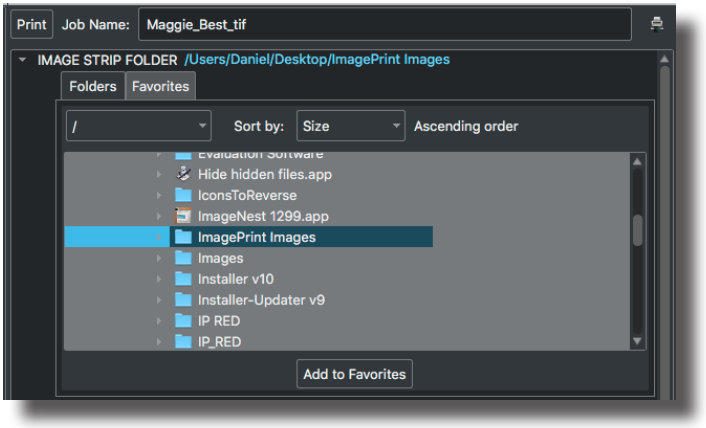
Next to the Print button is the Job Name field. This field contains the name that the layout will be given when it appears in Spoolface. By default, the job name will be the name of the first image added to the layout. Edit the field by clicking and typing a new name.

The Spoolface Button

The small icon beside the Job Name field is the Spoolface launch button. Click this button to launch Spoolface, the ImagePrint spooler. This is where you can view the status of print jobs as well as cancel, delete or reprint them. Spoolface is described in detail in chapter 8, Printing.

The Image Strip Folder Selector

This section of the Dashboard allows you to choose the folder you wish the Image Strip to use. Choose a folder using the displayed folder tree structure to populate the Image Strip with the JPEG, PDF, TIFF or PSD (Photoshop) files within it. The Image Strip is described more fully later in this chapter.



The Dashboard - Printer Section

Printer Selector Section

The Printer Selector section is where you select between your installed ImagePrint R.E.D. and ImagePrint Black drivers (if installed). For ImagePrint R.E.D. it is also where the Color Management mode is selected, as well as the Profile selection mode.

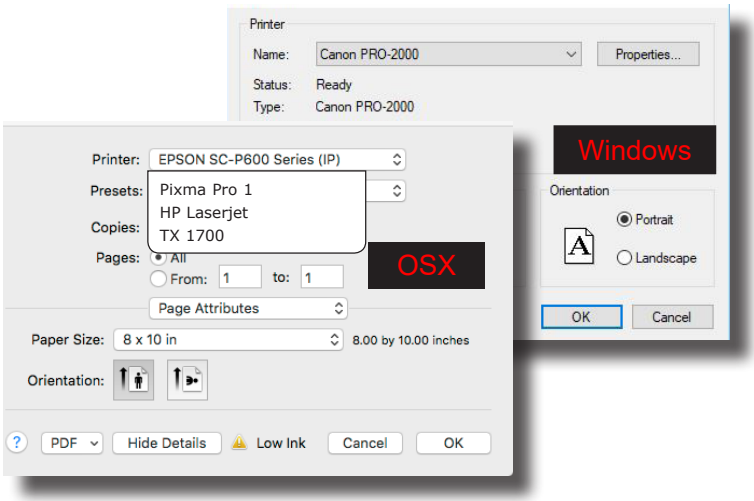
Selecting a system printer driver

When an ImagePrint R.E.D. Large or Desktop driver is selected in the Printer Selector drop-down menu, the menu to the *right* will show the system printer driver it is currently using. If that menu appears empty, it just means you haven't yet selected a printer driver to use.

To select a printer driver--or to configure the one you are currently using--click the Setup... button beside the printer driver menu.

The system printer dialog box will appear, letting you choose from your system printers which one you want to use with ImagePrint R.E.D.

It is extremely important that you choose the right parameters--such as page size and media type--in your system printer driver prior to printing or laying out images in ImagePrint R.E.D.



Setting up your system printer driver for ImagePrint R.E.D. is detailed in **pages 5 through 8** of the previous chapter, **ImagePrint R.E.D. Basics**.

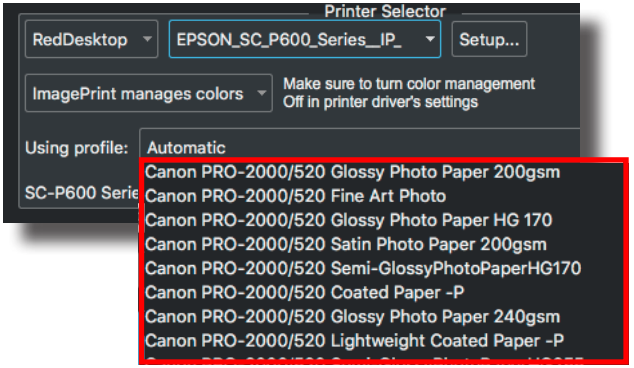
Color Management Mode

Also within the PRINT section of the dashboard are controls for setting the ImagePrint R.E.D. **Color Management Mode** and the **Printer Profile Selection Method**.

The **Color Management Mode** determines if ImagePrint or the system printer driver will handle color management. In most cases it should be set to **ImagePrint Manages Colors**.

The **Profile Selection Mode** determines how the Printer (paper) profile will be selected. Automatic mode is the default and should be used when a paper created by your printer manufacturer is in use. With Automatic, the right profile will be automatically chosen when you pick the Media Type in the system printer driver.

If using a 3rd party paper, instead of Automatic choose the proper paper profile by clicking the drop-down menu and choosing from the list of installed profiles.



Color Management options are described in detail in Chapter 6, Profiles and Color Management.

Paper Size

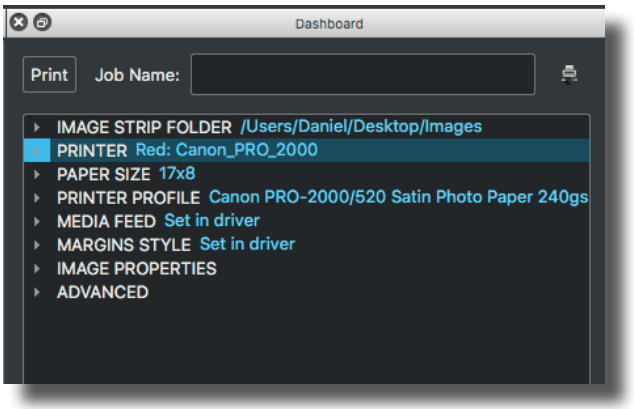
The **Paper Size** field within the ImagePrint R.E.D. Dashboard shows the page size that is currently in effect. Although the page size is shown, this setting is not alterable within the Dashboard. It must be set in the system printer driver.

For information on choosing the page size and other system printer parameters, see the previous chapter: ImagePrint Basics.

ImagePrint R.E.D. Large supports any printer size.

ImagePrint R.E.D. Desktop supports any printer that can print to a paper width of 17-inches or less. Choosing a printer with a larger paper width capacity will cause your prints will be watermarked with the word DEMO.

Printer Profile



The Printer Profile field simply shows the ICC/ICM profile currently in use. This is the profile selected in the Printer section of the Dashboard according to the procedures outlined in the previous pages.

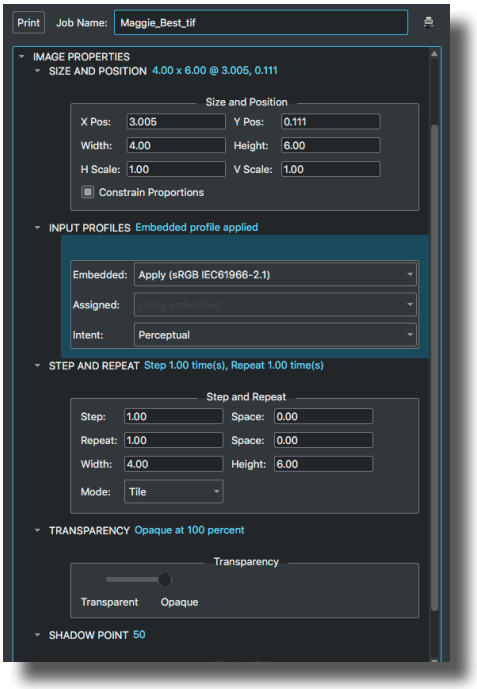
Media Feed

Options that relate to Media Feed--such as choosing Roll vs Sheet paper, roll auto-cut manual vs automatic feed, are set in the system printer driver. Please see the previous chapter, **ImagePrint Basics**, for more information.

Margins Style

Margin settings--such as Borderless (full bleed) --are also set in the system printer driver. Please see the previous chapter, **ImagePrint Basics**, for more information.

Image Properties



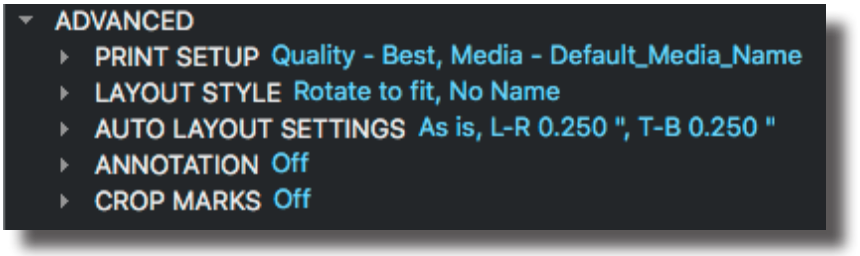
The next section of the ImagePrint Dashboard is the Image Properties section.

Here you will find controls relating to the currently selected image in one convenient place. You can resize and position the image or step/repeat it, apply custom color management settings as well as adjust the transparency and shadow point.

The tools and controls in this section are fully described in Chapter 10 - Image Properties.

The Dashboard - Advanced Settings

ADVANCED DASHBOARD SETTINGS



The Advanced section of the Dashboard contains settings and tools that change infrequently, aren't needed for basic everyday printing or are used for specific workflows such as those requiring crop marks or automatic image sizing. Following are descriptions of the settings found within the Advanced section of the ImagePrint Dashboard.

Print Setup (not used)

Since most print related parameters are set within the system printer driver, the Print Setup section of the dashboard is deprecated with ImagePrint R.E.D. There are no user configurable features within this part of the dashboard.

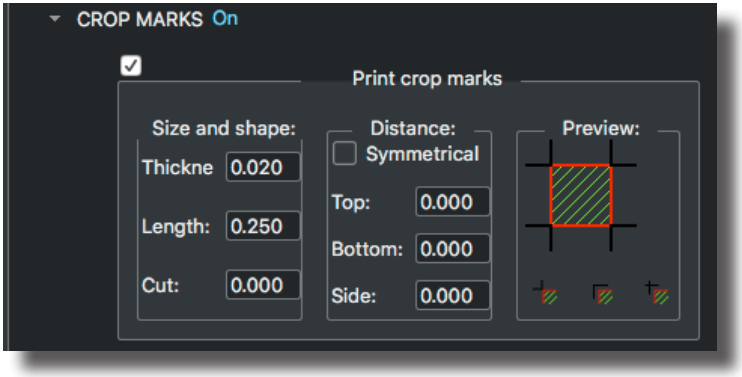
Layout Style *and* Auto Layout Settings

Layout Styles and Auto Layout Settings control the various methods ImagePrint has of automatically sizing and positioning images as they are opened. For detailed information please consult **Chapter 8, Layout Styles and Automatic Layout Settings.**

Crop Marks

The Crop Marks section of the Advanced Dashboard gives access to the Crop Marks controls.

Here, you can specify settings for crop and cut marks which will appear on your prints.



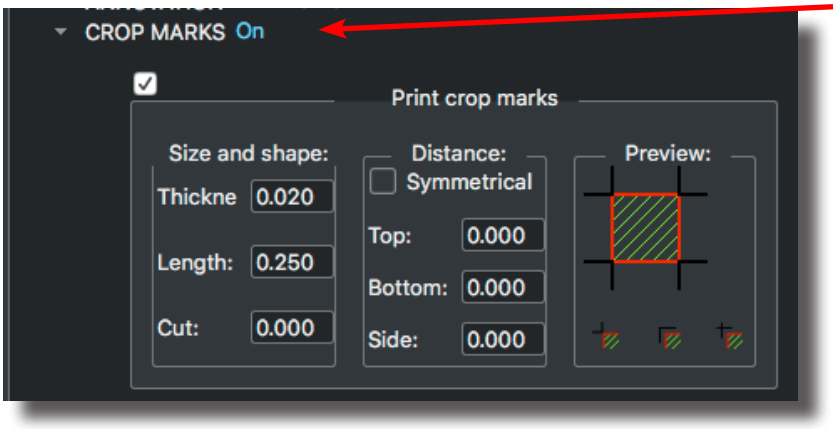
Crop marks will be printed as vertical lines, with Cut marks appearing as horizontal lines at each corner of every image on the page when crop marks is on.

Important note on Crop marks with Templates and Step/Repeated images

Crop Marks will appear at the edges of an entire template or group of step/repeated images **as a whole**--*not* around each individual image.

If you want crop marks to appear for each image in a template you can **ungroup** the template by right (or control) clicking it and choosing "**Ungroup**" in the menu that appears.

For step and repeated images there is no way to have crop marks appear for each image. If you need crop marks for each image, you can copy/paste the image to duplicate it, or open it multiple times, instead.



Print Crop Marks Click this checkbox to turn on Crop/Cut Mark printing.

You can specify crop settings on the left side of the window, or just use the pre-defined styles available on the right. Here's descriptions of the crop mark cuts available in the Crop Marks preferences window:

Thickness Represents the thickness of the crop and cut lines in the specified measurement units.

Length Specifies the length of the crop and cut marks in the specified units.

Cut Designates the distance the two lines will be moved in relation to each other. The vertical crop mark will be moved in a vertical direction, the horizontal cut mark will be moved in a horizontal direction. (Positive values will move the marks inward in relation to the image, negative values will move the marks out from the image).

A 0 value for cut will butt the origin points of the lines.

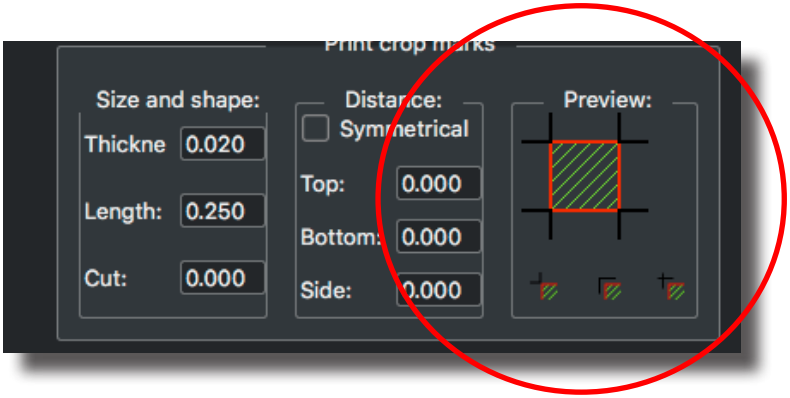
A cut value that is equal to half the Length value will result in a cross shape.

A cut value equal to the Length value will result in the tops of the lines butting (not shown).

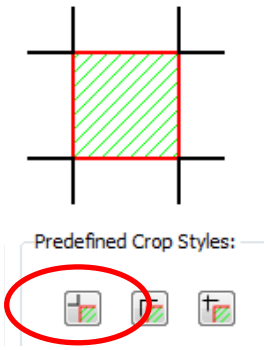
Distance Designates the distance the crop marks will be from the corner of the image. Click the **Symmetrical** button to have the crop marks appear an equal distance from each corner of the image. Without Symmetrical selected, you can specify different values for the top and bottom and left/right distances.

Predefined Crop Styles

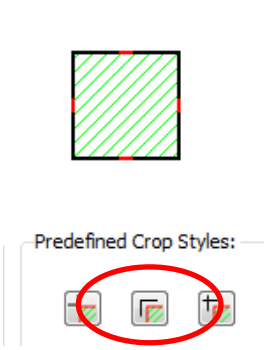
You can now choose between the 3 most common crop mark styles by clicking one of the predefined buttons on the right side of the crop mark window.



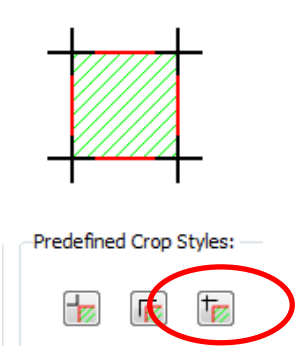
Below are the available predefined crops:



"L" Style



"Inverted L" Style



Cross shaped

Dashboard: Advanced (cont.)

Defining your own crop style

If you need custom crop styles not available in the pre-defined styles, you can make your own using the controls in the crop window. Here's some examples (assuming symmetrical distances):

Distance 0.0
Length .25
Cut 0

Distance 0.0
Length .25
Cut - .1
*Negative cut means lines moved vertically and horizontally **outward** .1. For non-intersecting lines, distance refers to where lines **would** meet*

Distance 0.0
Length .25
Cut .123 (Half the Length)
The lines moved vertically and horizontally inward .123

Distance .3
Length .25
Cut .123
Distance value pushes line intersection away from image.

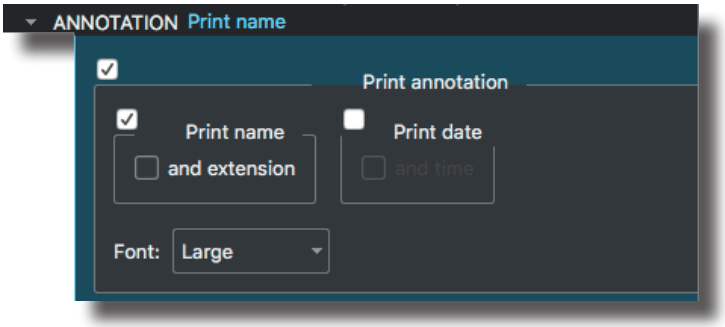
Distance 0.0
Length .25
Cut .25 (Equal to Length)
The lines moved vertically and horizontally inward .25

Distance .3
Length .25
Cut .25

Distance 0.0
Length .25
Cut .3

Note: Since the distance and cut values affect the position of both the Crop and Cut lines equally, some crop types (like a capital T shape) are impossible to achieve.

Annotations (also known as Captions)



The Annotation section of the Advanced Dashboard area provides controls for adding text annotations (captions) to your images. The **filename** (with or without extension), **date** and **time** can be automatically printed beneath each image.

Print Annotation The Print Annotation checkbox turns annotation printing on or off. Select this checkbox to enable the printing of annotations according to the other settings within the Annotation settings area.

You can also toggle annotations via the icon in the Page Control area in the bottom right portion of the ImagePrint Main Window.

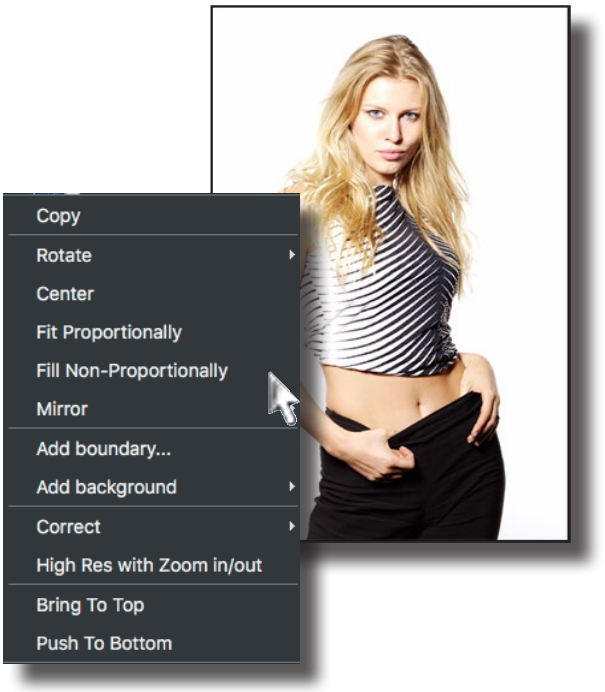
File Name This setting will cause the File Name to be printed below each image when annotations are enabled. If the filenames have 3 letter extensions (for example .tif, .jpg, .pdf), then choosing the "**and Extension**" checkbox will cause it to be included in the annotation, otherwise the extension will be left off.

Date This setting will cause the current date to be part of the annotation. If the "**and Time**" checkbox is selected, the current time will be added as well.

Font Size The Font Size drop down menu allows you to choose the size of the annotation. You can choose between Large, Medium and Small.

Note: Normally, annotations will appear beneath each image on the page. To have annotations appear beneath a group of images, create an Image Boundary around them or place them in a template. For information on using Image Boundaries, see the Boundaries chapter later in this manual.

The Context Sensitive Mouse Menu



Many operations can be performed on an image or the entire layout quickly via the ImagePrint Mouse menu.

Activating the Mouse Menu depends on your Operating System.

- ***Macintosh**: To access the Mouse menu on a Mac if you don't have a right mouse button, hold the **Control Key** down while clicking on the image.*

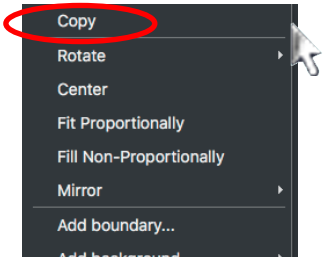
- ***PC**: To access the Mouse menu on a PC, **right-click** the image.*

Note that the contents of the Mouse Menu depends on what you are clicking--

- *Right click an image to show functions that apply to images such as Rotate or Add Background.*
- *Right (Control) - Click on a blank area of the layout window and image specific functions won't be available, but some non-image specific features like Add Text will.*
- *Right-click on a group of images, or a template, and template specific options--like Ungroup, will be shown.*

Below are descriptions of the various Mouse Menu options.

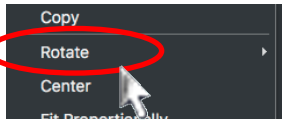
For convenience, most of the tools available in the Mouse Menu can also be found in the Main Menu and/or Tool bar.



Copy/Paste

Copy will copy the clicked on image to the clipboard for later pasting. If you click on an empty area of the layout window instead of an image, and have already copied an image to the clipboard, **Paste** will be available in the Mouse Menu for pasting the previously copied image.

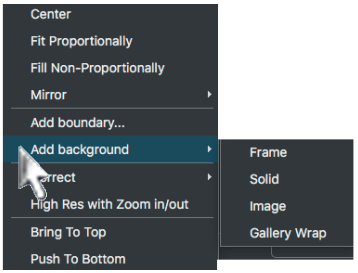
The Mouse Menu (cont)



Rotate

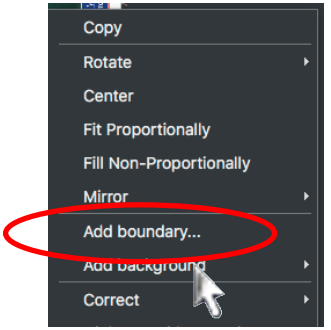
Choosing Rotate will let you choose to rotate the image clockwise, or counterclockwise, 90 degrees.

Add Background to the image

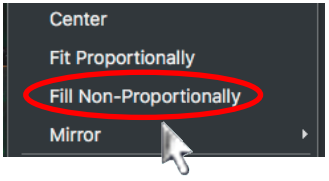


Choose this option to open the Backgrounds and Frames window. This window allows you to apply colored backgrounds, image backgrounds, frames and mattes, and gallery wraps to your image. If you have already applied a background or frame to the image, this menu item will show “Edit Background”. For more information on these functions, see the Backgrounds, Frames and Gallery Wrap chapter later in this manual.

Add Boundary



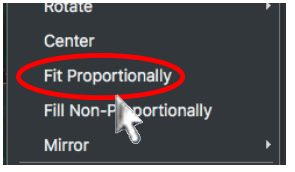
Choosing **Add Boundary** will allow you to create an Image Boundary around an image or group of images. Think of boundaries as sub-pages that can contain images and text. Each of these sub-pages can have its own crop marks and annotations, making for easy generation of album pages or any output that requires multiple items treated as one page. Boundaries are also a convenient way of grouping images for moving them together, and they can even be used as a colored background for a set of images. For more information on this powerful function, see the Boundaries chapter later in this document.



Fill Non-proportionally

The Fill selection will cause the selected image to expand to fill the current page. Note that this option will **not** preserve the aspect ratio of the selected image, and image distortion will usually occur.

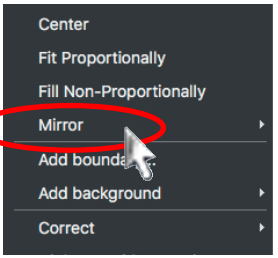
Fit Proportionally



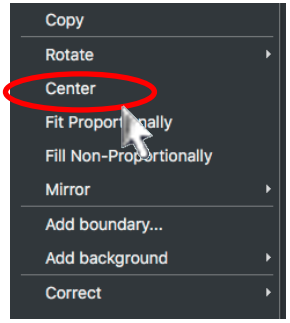
The Fit selection will cause the selected image to expand to fit as large as possible within the current page ***without*** distorting the image. The aspect ratio of the image is preserved as the image is resized.

The Mouse Menu (cont)

Mirror

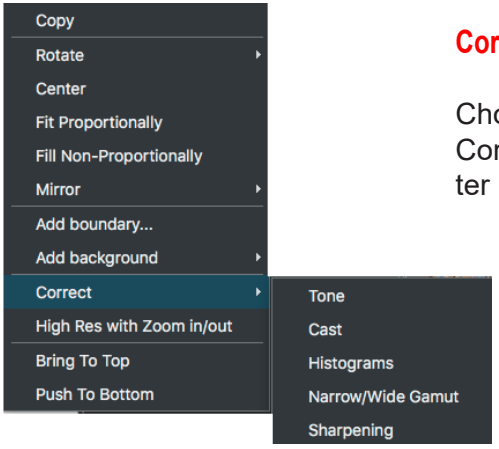


Choosing Mirror will let you flip (mirror) the selected image horizontally or vertically.



Center

This option will center the currently selected image within the printable area of the page.



Correct

Choosing Correct will give access to the various Correction tools ImagePrint offers. Please see the chapter in this manual on **Correction tools**.

Add Text / Edit Text

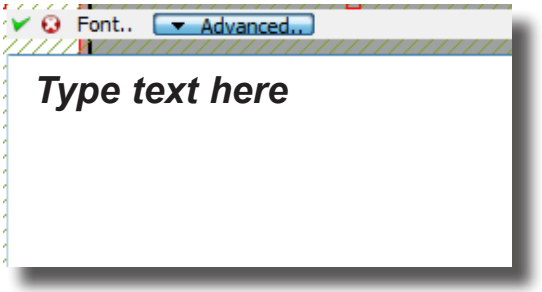
By right clicking (PC) or control-clicking (Mac) anywhere on the layout area and choosing Add Text, you will be presented with the Add Text window. (Once you have Added text, right clicking or Control Clicking the text will give you the option to Edit the text.)

You can also select the  text icon from the **Floating Tool Palette** to change your cursor to a text icon. then click anywhere in the layout area to place text. Click the text icon again to return the cursor to normal.

Once created, text is treated like an image--you can move it around on the page, group it with other images, delete it with the scissors tools. You can also edit the text by right clicking/control clicking it, and choosing Edit Text from the Mouse Menu.

The Add Text Window

With the Add Text window, you can add text using any font available on your system. The font can be colored and styled, and you can even add drop shadows.



Adding the text

Add text by typing it into the text entry section at the top of the Add Text window. You'll see the text added to the layout window at the location you last clicked with your mouse.

Choosing the Font

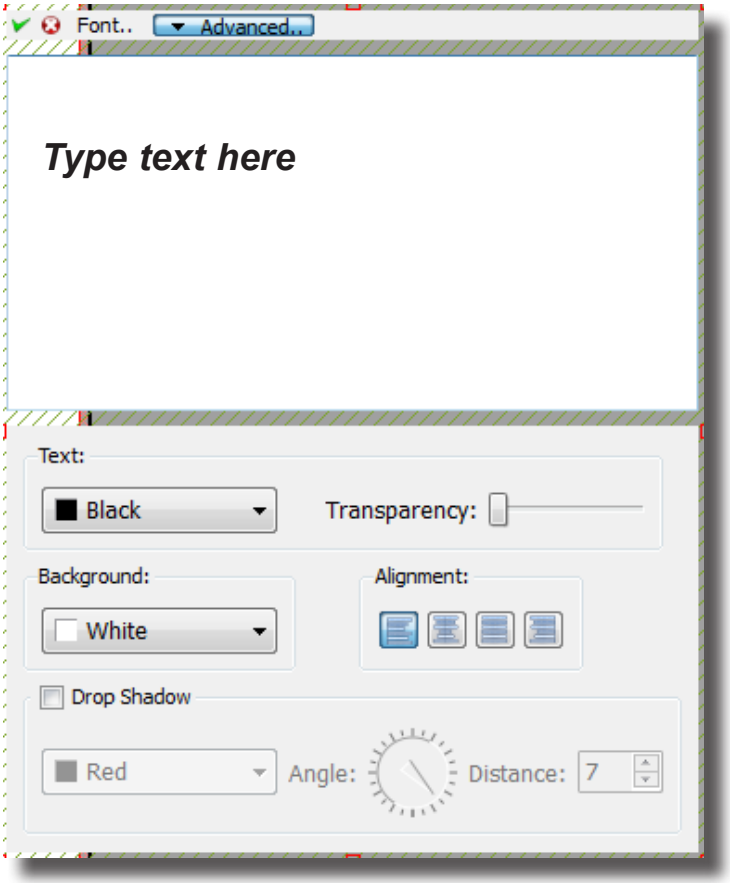
Choose the desired font by clicking **Font...** at the top of the **Add Text** window. The **Select Font** window will appear. There you can choose the font, the style and the size of your text. When you click OK in the Select Font window, you'll see the changes applied to the text within the window as well as the text in the Layout window.

Cross Platform (Mac/Windows) Font issues

If you are printing from a Mac client computer to a Windows host, or from a Windows host to a Mac client, the fonts chosen on the Client computer may not match those printed by the host. To limit font compatibility issues when printing cross platform, use TTF (True Type Fonts) whenever possible.

The Mouse Menu (cont)

Add Text / Edit Text (cont)



Advanced Text Options

Click the **Advanced** button at the top of the Add Text window to access controls for changing the text color, transparency, background color, and alignment. You can also add a drop shadow and specify its color and distance.

Click the color menu in the Text area to access a color chooser for the text.

The Transparency slider allows you to adjust the opacity of the text--move this slider to the right to make objects under the text appear through it.

The Alignment controls allows you to specify how the text should be justified: Left, Center, Both, or Right.

Click the color menu in the Background area to access a color chooser for the text background (the text background is a rectangular area behind the text filled with color). Choose Transparent in this menu if you want no background to appear.

Click the Drop Shadow checkbox to enable a drop shadow on your text. You can pick the color via the color menu below the Drop Shadow checkbox. You can also specify the angle of the drop shadow, and the distance it will appear in that direction from your text.

Hint: Copyright © and other symbols

Some symbols not on the keyboard must be created with a combination of keys. For example, © is Option-G on Mac, and Alt-0169 on Windows. Use system utilities like “Charmap” (Windows) or “Keyboard Viewer” (Macintosh) to locate the key combinations needed.

The Mouse Menu (cont)

Applying your text

Once you are satisfied with the text you have created, click the green check mark in the upper right corner of the Text window to apply the text. To close the Add Text window without making changes, click the X button.

Once the text has been added, it can be repositioned by clicking and dragging, just like any image on the page.

Hint: Cropped final letter

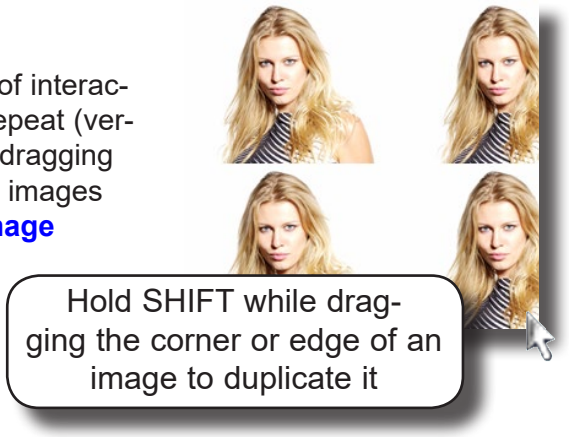
For some decorative fonts, such as cursive script, you may need to add a space to the end of the last letter to ensure that character is not truncated

Editing your text

To edit the contents of the text, or change its size, color or other parameters, right-click or control-click the text, then choose **Edit Text** in the Mouse Menu that appears. The Edit Text window will appear, allowing you to make changes using the same controls you used when adding the text.

Stepping/Repeating an image

ImagePrint offers a unique and powerful method of interactively adjusting the step (horizontal copies) and repeat (vertical copies) on images within your layout by just dragging the image with your mouse. (You can also repeat images by using the Step and Repeat fields located in **Image Properties** in the Dashboard.)



Increase/Decrease the number of images: To change the number of images being stepped and repeated, press and hold the **SHIFT** key on your keyboard, then, with the mouse, click the sides or corner of the image.

- *Drag the cursor horizontally to increase/decrease images in the horizontal direction.*
- *Drag the cursor vertically to increase/decrease images in the vertical direction.*
- *Drag the cursor diagonally to increase/decrease the images in both directions.*

Increase/Decrease the distance between images: To change the distance between the images in a step and repeat pattern, press and hold the **SHIFT** key on your keyboard, then use the mouse to click within the image.

- *Click and drag the side along the Y axis to increase /decrease space horizontally*
- *Click and drag the side along the X axis to increase/decrease space vertically*
- *Click and drag a corner to increase/decrease space in both directions*

Don't forget, you can also step and repeat images numerically for more precise control with the Step and Repeat fields. See Chapter 10, Image Properties, for details.

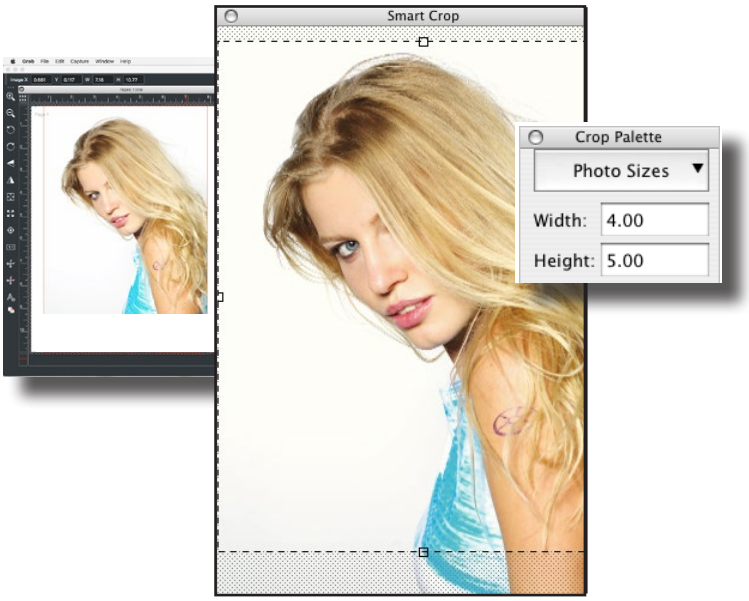
Cropping images with Smart Crop

ImagePrint's Smart Crop feature allows much more precise cropping of images than in previous versions.

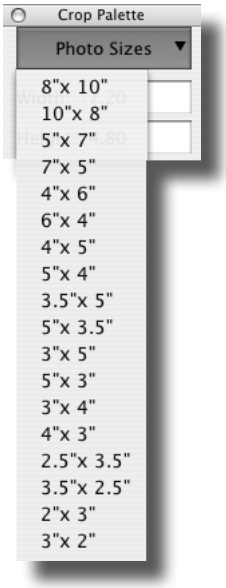
To activate Smart Crop, double-click an image that you have added to the ImagePrint layout.

A separate window will appear, containing a preview of the image. It is within this window that you will adjust the crop--any changes made here will immediately be reflected in the image within the layout window.

The Crop Palette will also appear beside the Crop window. This palette will let you choose from preset crop sizes, or create your own.



Mac Version Shown



Cropping with preset sizes

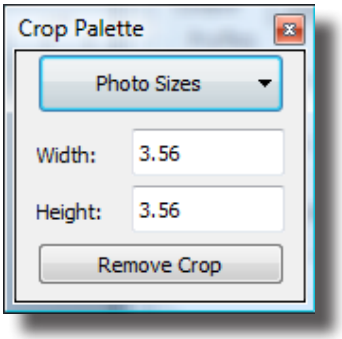
The easiest way to crop an image is to choose a preset photo size.

Click the Photo Sizes menu within the Crop Palette to choose from a list of common photo sizes.

Pick a photo size to immediately have the selection marquee within the crop menu change to the new dimensions. The image in the layout area will also change to the exact size specified.

Working with Images - Advanced (cont)

Cropping images with Smart Crop (cont.)



Cropping with custom sizes

You can also type in custom Width and Height values for the crop in the Crop Palette. Hit the return key after typing in each value to see your image immediately cropped to your new size. To remove the crop settings and return the image to it's uncropped state, click Remove Crop.

Changing the crop aspect ratio

To change the shape of a crop, type the desired values in the width height field.

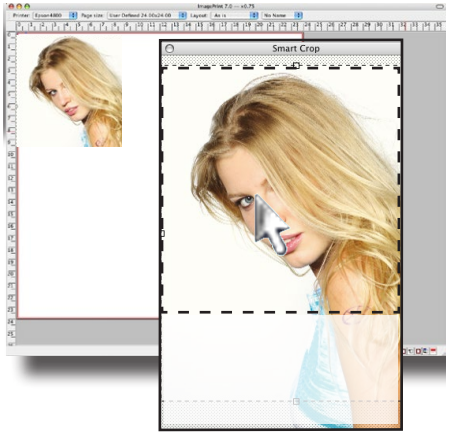
Resize or move the crop by clicking and dragging

You can also click and drag control points of the crop marquee to change the crop size interactively. Control points are the small circles on the corners or mid-line points of the dashed line marquee.

Drag a control point to adjust the crop while maintaining the image's aspect ratio as shown in the width/height fields.

By shrinking the cropped area, you effectively are zooming in on your image.

Moving the Crop Location



You can adjust the crop location by clicking in the middle of the Smart Crop window and dragging the cropped area.

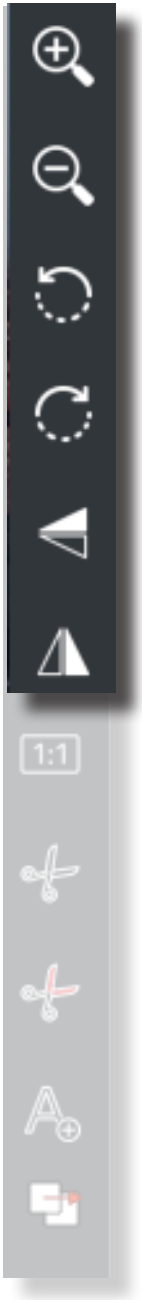
Finishing up

When done cropping the image, close the Crop Palette by clicking the X in the upper corner. (Images that have been cropped will show a small cropping tool icon in their upper right corner).

To adjust an already cropped image, just double-click it again to re-access the Crop Palette.

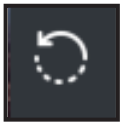
The Tool Palette

The ImagePrint **Floating Tool Palette** is a vertical or horizontal, dockable bar of buttons that gives easy access to many of the more frequently used commands within the software. Following are descriptions of each of the tools available within the ImagePrint Tool Bar:

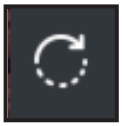


Zoom In Click the Zoom In icon to zoom in on the layout area.

Zoom Out Click the Zoom In icon to zoom out, expanding your current view of the layout area.



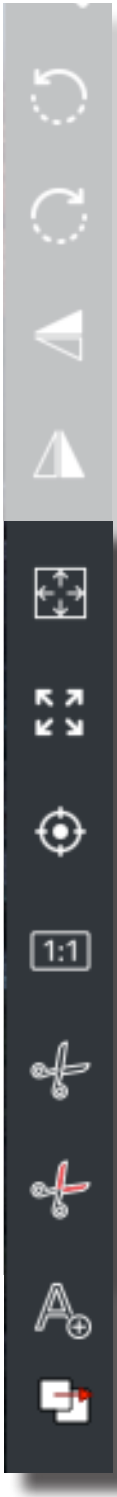
Rotate CCW This button will cause the currently selected image to rotate ninety-degrees counter-clockwise. You can also rotate the image by right-clicking it and choosing **CCW** from the pop-up menu that appears.

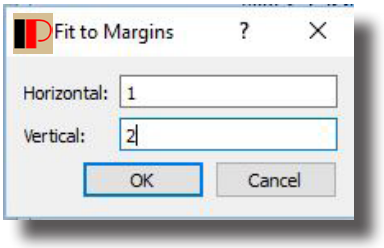


Rotate CCW This button will cause the currently selected image to rotate ninety-degrees counter-clockwise. You can also rotate the image by right-clicking it and choosing **CCW** from the pop-up menu that appears.

Mirror Vertically This button will cause the currently selected image to be mirrored vertically across the horizontal axis.

Mirror Horizontally This button will cause the currently selected image to be mirrored horizontally across the vertical axis.

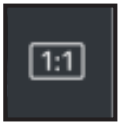




Fit to Margins The Fit to Margins button is a brand new method of sizing images according to the *desired page margins* in the final print. Click this button, and a pop-up window will appear that allows you to specify the horizontal and vertical margins you want to have. Click OK, and ImagePrint does the rest--sizing (and cropping if necessary) the image to perfectly fit the page without distortion while maintaining the specified margins.

Fit to Page (Also available from Mouse Menu) The Fit Image button will cause the selected image to expand to fit as large as possible within the current page without distorting the image. The aspect ratio of the image is preserved as the image is resized.

Center Image Clicking the Center button will center the currently selected image within the page.



Original Size Clicking the Original size button will return the currently selected image to its original size, discarding any resizing operations previously performed.

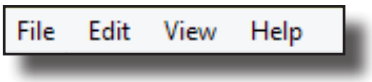
Delete Selected Image The Delete Selected Image button will remove the currently selected image from the ImagePrint layout.

Delete All Images on All Pages The Delete All Images on All Pages button will delete every image on every page in your layout.

Text Click this icon, then click anywhere in the layout area, to add decorative text (See Adding Text in the Mouse Menu section earlier in this chapter)

Alignment This special button lets you align any number of images to one “master” image. More information on how to use this tool is in the previous chapter, ImagePrint Basics.

The Main Menu



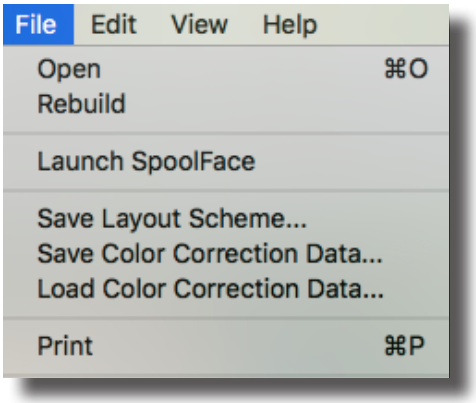
The ImagePrint Main Menu offers access to most features of the program.

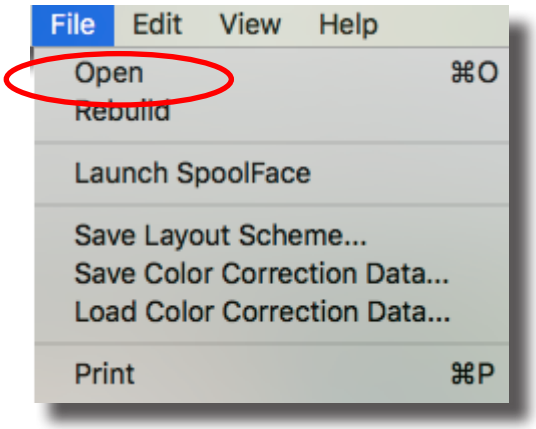
The following pages will step through the available within the ImagePrint Main Menu.

The File Menu

The File Drop-Down Menu contains the commands necessary to open image files, send your layout to print , and to quit the current session of ImagePrint. The four most recently opened images will also be listed under this menu for convenience.

Following is a description of each command found in the File drop-down menu.

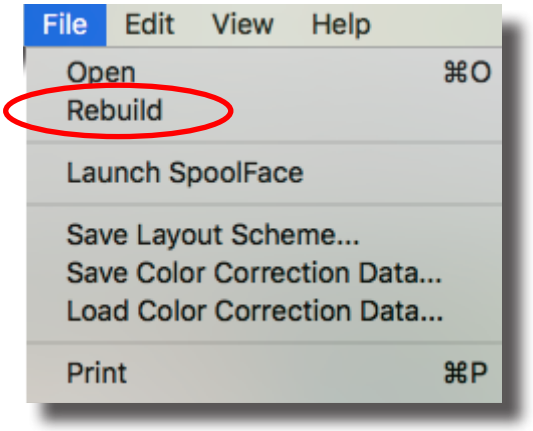




Open

The **Open** command allows you to open TIFF, PDF, JPEG and PhotoShop PSD files. Clicking on the Open Button brings up the standard file selection dialog, from which your files can be chosen.

Remember, you can also open images by dragging them directly into the layout window, or by using the **Image Strip**.



Rebuild

The **Rebuild** command allows you to rebuild a previous layout from the ImagePrint Spooler.

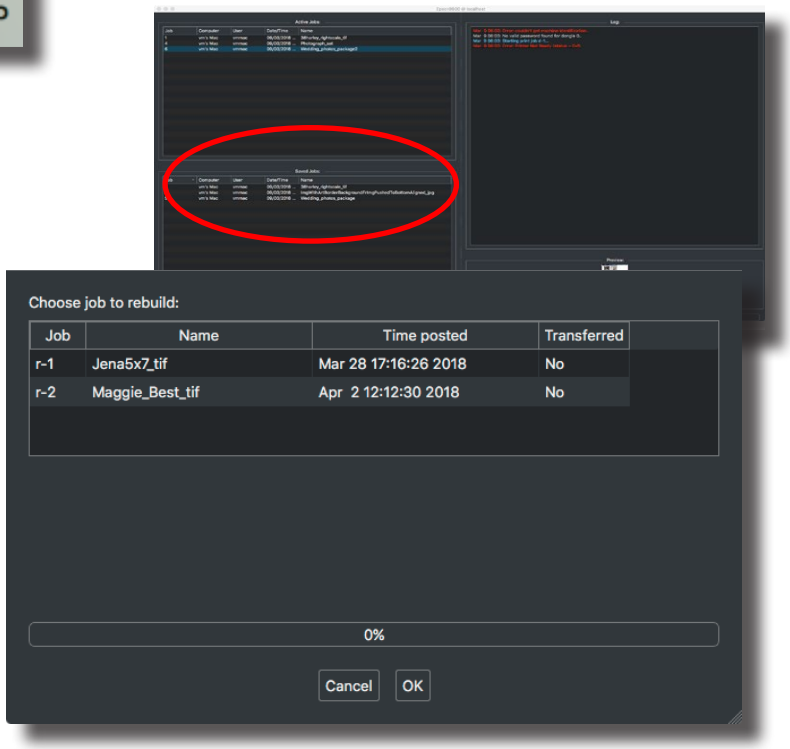
Choosing Rebuild will cause the Rebuild Window to appear.

Rebuilding Jobs

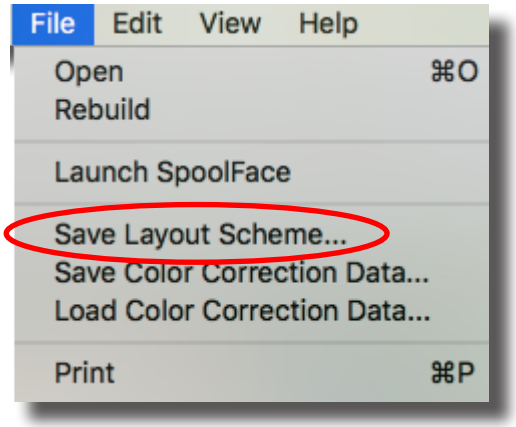
The Rebuild window shows all the jobs on right side of the SpoolFace window for your chosen printer.

Highlight any job by clicking on it, and the layout that job contained will be “rebuilt” into the ImagePrint layout window. Each image in the original job will be opened, with all its sizing, color management and other settings intact.

Note that rebuild a layout can take a significant amount of time, depending on how many images were in the layout and their size.



Important: All files that were in the layout being rebuilt MUST be in the same location on your computer that they were in when the layout was originally made, or they will not appear in the rebuilt layout!

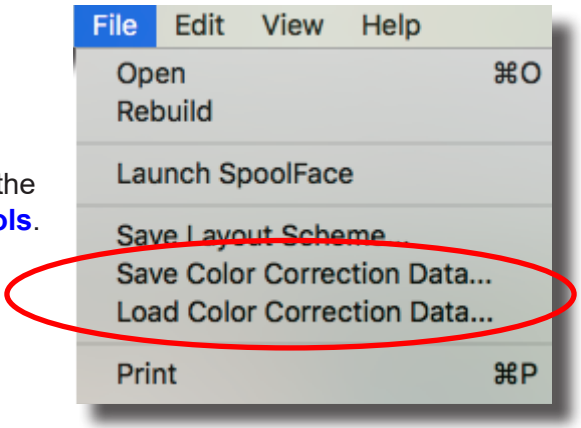


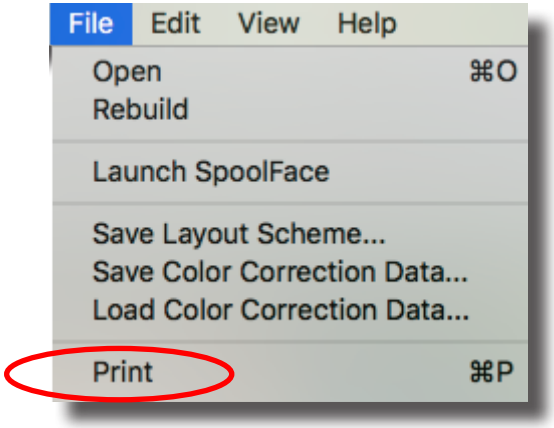
Save Layout Scheme

This menu item will cause the Layout Scheme Save Dialog window to appear, for saving Layout Schemes created in the Automatic Layout Settings section of the Dashboard->Advanced. For more on using and saving Layout Schemes, see chapter 8 of this manual.

Save / Load Correction Data

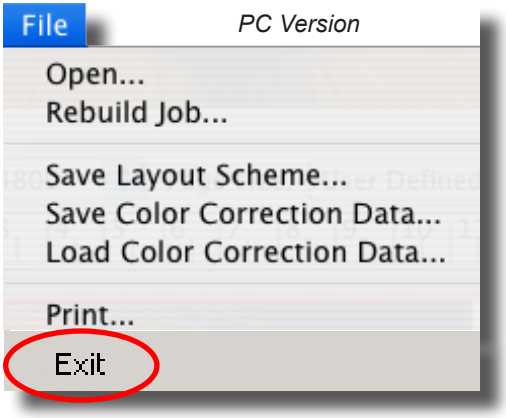
The Save and Load Correction Data selections allow you to both save and recall settings from the Correction Tools. For information on using the Correction tools, see chapter 9, **Correction Tools**.





Print

The Print command is used to the send the current layout to the ImagePrint Spooler for printing via your System Driver.



PC Version

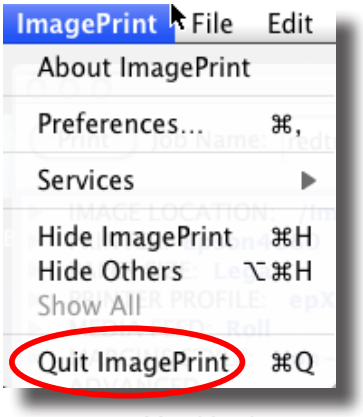
Exit

***Windows** version only*

The **Exit** command will exit the ImagePrint application on the Windows version.

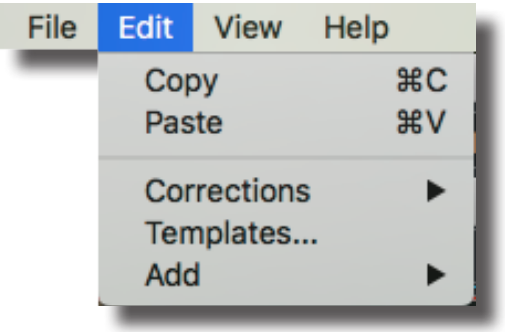
Quit *Mac version only*

In keeping with the standard **Macintosh** Interface Guidelines, the Mac version uses a **Quit** command, located under the **ImagePrint** menu.



Mac Version

The Edit Menu



The Edit Drop-Down Menu gives access to the Copy/Paste commands, as well as the Combined Corrections controls, Template creation controls and the Background, Frame and Gallery Wrap controls. Note that many of the commands available in this menu are also available in the context sensitive Mouse Menu, accessible by right- or control- clicking within the layout area or image.

Copy / Paste

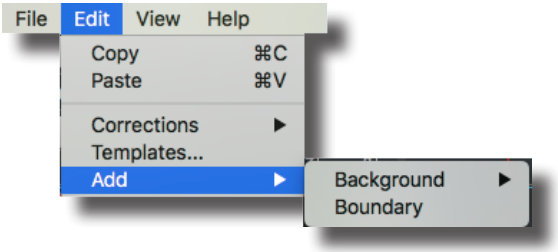
These standard commands allow you to copy the currently selected image to computer memory and then Paste the image onto a page. Copying and Pasting images is the quickest way to create stand-alone duplicates of an image.

Corrections

Choosing Corrections will give access to the various Correction tools ImagePrint R.E.D. offers. Please see the chapter in this manual on **Correction Tools**.

Templates

This command will cause the Templates design window to appear. Using the tools within this window will allow you to create templates (or packages) for your images. For more information on creating and using templates, please see chapter 11, **Templates**. (This feature may not be available with ImagePrint R.E.D. or it might require additional purchase as an add-on. Please contact ColorByte for more information).



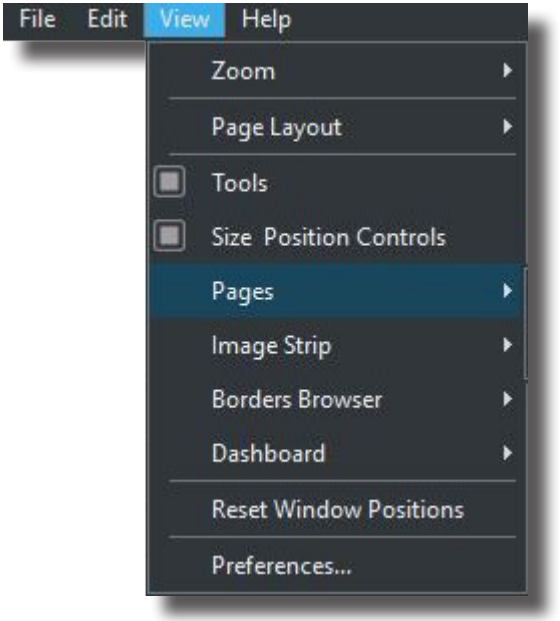
Add Background and Boundary

The Add menu entry has two options:

Add Background, which gives access to the Background, Frame, Image and Gallery Wrap commands which allow you to put decorative borders and mattes around your images, or extend them with a gallery wrap for frameless mounting. If you have already applied a background or frame to the image, this menu item will show "Edit Background". For more information on these functions, see the Backgrounds, Frames and Gallery Wrap chapter later in this manual.

Add Boundary, which gives access to the power Add Boundary command. Boundaries can be used to designate separate sections of the page--think of boundaries as sub-pages that can contain images and text. Each of these sub-pages can have its own crop marks and annotations, making for easy generation of album pages or any output that requires multiple items treated as one page. Boundaries are also a convenient way of grouping images for moving them together, and they can even be used as a colored background for a set of images. For more information on this powerful function, see the **Boundaries** chapter later in this document.

The Main Menu (cont.)



The View Menu

The View Drop-Down Menu allows you to switch between normal page layout and spreads, and to determine which windows are visible within the interface, and if they are dockable. You can also reset the window positions from the View menu, and, on Windows computers, this is where the Preferences window is accessed (On Macs, Preferences is found under the ImagePrint menu.)

Zoom

The **Zoom** selection allows you to choose to zoom in, or out, of the layout area just as if you selected the magnifying glass icons from the tool palette.

Page Layout

Choosing **Page Layout** will let you switch between the default page layout mode, and spread mode (also known as Book Mode). More information on Page Layout Modes can be found in Page Layout: Spreads in the ImagePrint Basics Chapter of the Manual.

Tools, Size Position Controls, Pages, Image Strip, Borders Browser, Dashboard

Each of these windows can be displayed or hidden by choosing the appropriate option here.

You can also choose to make any of the listed windows *dockable* (meaning they will snap into the Main ImagePrint window when dragged near one of its internal edges.

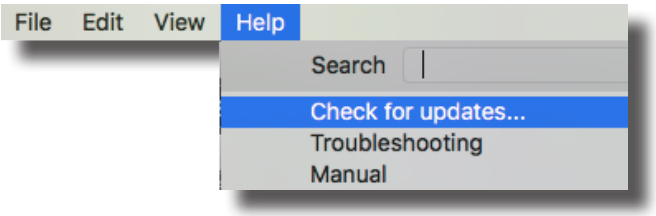
Reset Window Positions

This useful command will reset all windows to their original, default positions. Tools, Size Position Controls, Pages, the Image Strip and the Dashboard will all dock into the main window.

Preferences

The Preferences option appears in different locations within the ImagePrint Menu structure for Macintosh and Windows users. The View menu is the location on the Windows version, while on the Macintosh version Preferences appears in the **ImagePrint** menu.

The Preferences Window has controls for various options including default Profiles and Snap-to alignment settings. For more on Preferences, see chapter 7: ***Preferences.***



The Help Menu

The last menu to mention in the ImagePrint Main Menu is the Help menu.

Check for updates...

Choosing this option will cause ImagePrint to check online to see if new updates to the software are available. If a new release is found, choose "**Download and Run Installer**" in the Checking for Updates window to download the new version and have it automatically installed. After the update downloads, ImagePrint will quit, then the update will automatically install (you may be asked for your computer password as part of the process).

The process will take a few minutes to complete, but afterwards you'll be running the very latest revision of ImagePrint.

> Tip: Sometimes updating the software--even if you're already on the current version--can be a quick fix for common problems, especially those that arise from an operating system update.

Troubleshooting

The comprehensive Troubleshooting guide can be accessed from the Help menu as well--most common problems can be solved by consulting this guide.

Manual

Here you'll get access to the ImagePrint Users Manual you are reading now.

6

Profiles and Color Management

Profiles and Color Management

ImagePrint R.E.D. is a **Color Managed** application. This means that it utilizes ICC (or ICM) color profiles throughout its workflow. These profiles are used to characterize the color space of the images being printed, the monitor displaying those images, and the output device printing them.

This section gives detailed descriptions on ImagePrint R.E.D.'s use of profiles as well as delving into the topic of Color Management itself. Although choosing the correct settings is usually a simple process becoming familiar with these concepts and procedures is the best way to avoid unexpected color problems.

The first part of this chapter, Choosing Profiles, jumps right to the specifics of specifying the Color Management settings within ImagePrint R.E.D.. If you just want to choose the right profile for your printer and images, this first section is all you'll need to read.

The rest of this chapter is devoted to explaining other Color Management related concepts such as Rendering Intents, soft proofing and printing without color management to create your own profiles.

Choosing Profiles and Color Management Settings

Acquiring Printer (paper) profiles

Printer profiles characterize the paper you print on, the inks you print with, and the printer itself.

Since ImagePrint R.E.D. uses the system printer driver (the software provided by your printer manufacturer), any ICC paper profile made for your printer driver can be used by ImagePrint R.E.D.

OEM Profiles

When the system printer driver is installed, paper profiles for the printer maker's papers (sometimes called OEM profiles) are installed as part of the process meaning you will have access to most of their profiles immediately.

3rd Party Profiles

Profiles for 3rd party paper makers must be acquired from the paper maker. Typically these profiles can be downloaded from an online profile repository but contact your paper manufacturer for specific information on acquiring the right profiles to work with your printer model.

Once acquired, the 3rd party paper profile must be installed in your computer operating system for ImagePrint R.E.D. and other applications to use them.

For Windows computers to install an ICC paper profile, just right click the profile and choose "Install". It will be copied to the proper color profile on your system.

For Macintosh computers, the easiest way to copy the profile is the following procedure:

- Hold down your OPTION key while clicking on the GO menu at the top of the Finder screen.
- In the list of folders, click LIBRARY
- That will open your user's Library folder.
- In the window that appears, double-click Colorsync, then double-click Profiles.
- Drag your ICC profiles into the folder to install them.

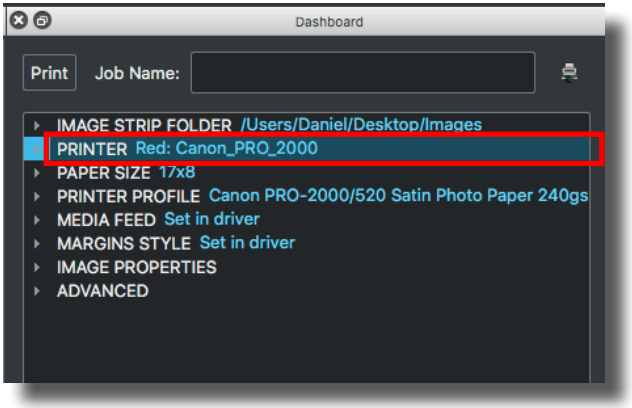
Choosing Profiles and Color Management Settings (cont.)

Choosing the Color Management Mode

Once you've acquired the printer profiles for your papers, you'll need to tell ImagePrint R.E.D. how to use them.

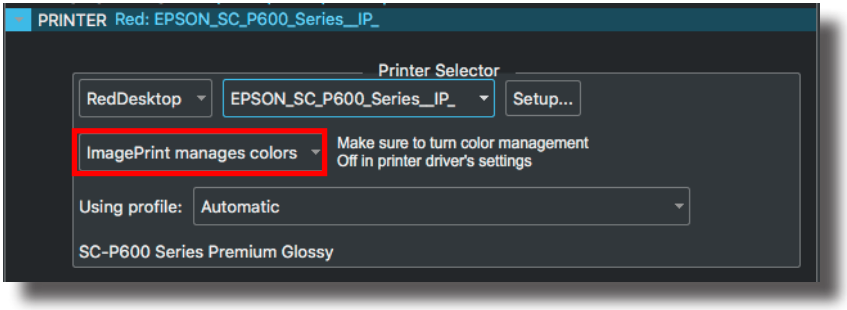
ImagePrint R.E.D.'s Color Management mode and profile selection settings are found in the ImagePrint Dashboard within the Printer Selection area.

Expand the Printer Selection area by clicking the arrow icon to its left.



Color Management Mode

Within the PRINT section of the dashboard are controls for setting the ImagePrint R.E.D. Color Management Mode. Two modes are available:



- **ImagePrint manages colors** - With ImagePrint R.E.D. managing colors, ImagePrint will handle the conversion from your image colorspace to the printer color space of the printer profile. This is the default mode and should only be changed when printing black & white images using a grayscale only mode within your system printer driver such as the Epson Advanced Black & White or Canon's Black and White printing selection.

- **Printer manages colors** - Selecting this mode causes the system printer driver to handle color management instead of ImagePrint R.E.D. This method takes the image profile to paper profile conversion out of ImagePrint R.E.D.'s control and should only be used if using one of the special black & white modes supported by your system driver.

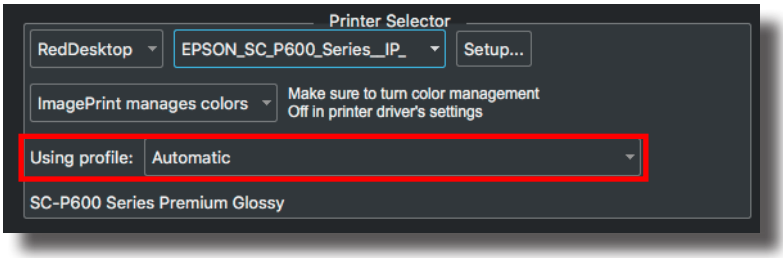
Choosing Profiles and Color Management Settings (cont.)

The Profile Selection Method

Just below the Color Management Mode menu is the **Profile Selection** menu. This menu allows you to determine which profile will be used. There are three methods: Automatic, Manual and No Color Management.

Automatic Profile Selection

Automatic profile selection is the default. Use this selection method if you are using a paper made by your printer manufacturer (such as Canon or Epson).

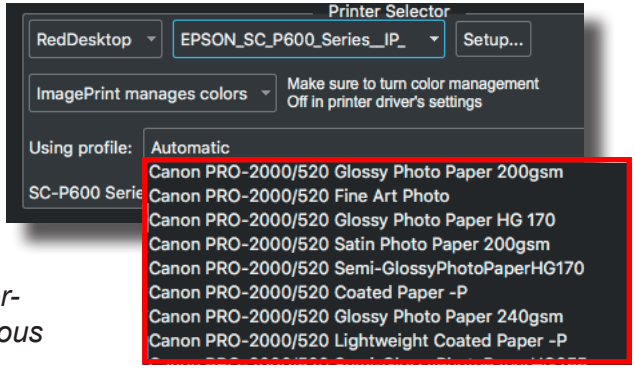


Choosing the proper **Media Type** in the system printer driver will cause the correct ICC profile to be chosen for the paper automatically.

For information on setting the Media Type, as well as other paper options in your system printer driver, please see **pages 5 through 8** of the earlier chapter, **ImagePrint R.E.D. Basics**.

Manual Profile Selection

If you are using a 3rd party paper (one NOT made by your printer manufacturer) you'll need to choose the proper profile for your paper. This profile will need to have been acquired from your paper maker and installed on your system according to the normal methods. *For more information on installing paper profiles see the previous section in this chapter*.



The Profile Selection menu provides a list of all the printer profiles installed on your system. Just click the menu to see it.

No Color Management

The final profile selection method is one that does not use a paper profile at all: *No Color Management*. Only select this method if you are printing a color calibration target that requires no color management. Printing with no color management is described in detail later in this chapter.

A word about Media Types

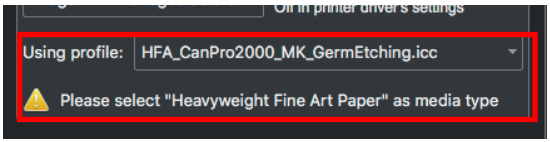
Remember: In addition to selecting the correct printer profile for your media, you'll also need to select the proper **Media Type** for it in the system printer driver. Media Types tell the printer how to set its paper feed controls and inking limits for different types of media. Each media type is based on a paper made by the printer manufacturer.

You can set the Media Type before, or after, selecting the profile. Detailed information on selecting the Media Type in the system printer driver is described in the earlier chapter, **ImagePrint Basics.**

Which Media Type to use?

For OEM papers (those made by your printer manufacturer, like Epson or Canon) you'll usually pick the Media Type that corresponds to the name of the paper.

For 3rd party papers, you should pick the one recommend by your printer manufacturer.



To help in knowing which one to choose, ImagePrint R.E.D. will display the recommended Media Type right below the profile selection for many popular 3rd party papers. However, we aren't able to do that for all papers and printers.

If a recommendation is not available for your media, check with your paper manufacturer for the right one to use.

Specifying the Source (Image) Profile

Source profiles define the range and quantity of colors available within an image.

Unlike the Printer profile, source profile settings seldom need to be changed. This is because most users use ***embedded (sometimes called "tagged")*** profiles in their images--embedding your source profile in your image ensures software programs know, right from the start, the correct source profile for your image. Most software programs allow embedding the profile within their Save File dialog.

ImagePrint will automatically apply the embedded profile if found in an image. *For most workflows, that means nothing else needs to be done--if you know that all of your images have embedded profiles (most do) you can move on to the next section--you are done selecting profiles!*

For images that *don't* have embedded profiles, ImagePrint will use the default source profiles specified in its **Preferences** window.

For RGB images, the default is Adobe 1998.
For single-channel grayscale images, the default is Gray Gamma 2.2.
For CMYK images, the default is US Web Coated Swop.

These are the most commonly used color spaces for those types of images. Only if your images don't have embedded profiles *and* aren't using one of the above defaults will you need to change the ImagePrint defaults to match your workflow. You can also change the profile settings on a per image basis via the Dashboard's **Image Properties** section described in chapter 10, Image Properties.

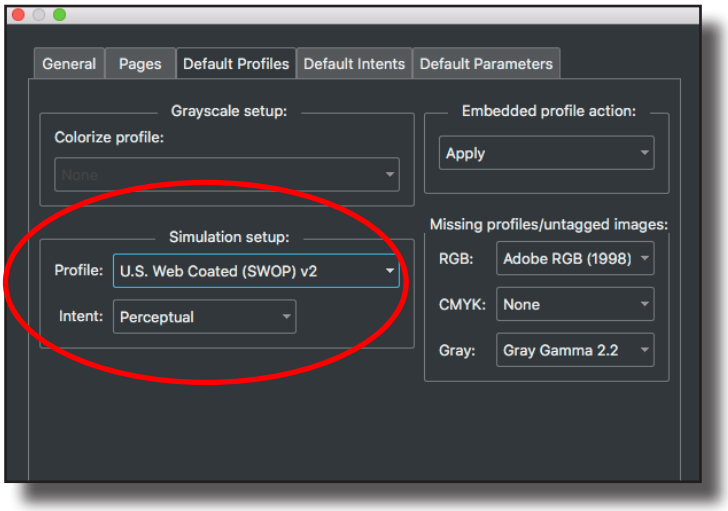
To change the default profiles ImagePrint uses, choose **Preferences** (via the View Menu on Windows or the ImagePrint menu if on Mac) then click **Default Profiles** and change the defaults accordingly for each color space within the Missing Profiles/Untagged Images area.

Although seldom needed, you can also change ImagePrint's default method for handling Embedded profiles. Setting the **Embedded Profile Action** to **Prompt** instead of **Apply** will cause it ask before applying the detected embedded profile. Setting it to **Ignore** will cause any embedded profiles to be ignored (which will cause the default settings (if any) within the Missing Profile/Untagged Image section to be used. You can also change the Embedded Profile Action on a per image basis via the Dashboard's **Image Properties** section described in chapter 10, Image Properties.

Simulation Setup (Press Match)

What is it?

Simulation profiles are used to cause the output of your printer to match **another** output device. You might use this feature if you want to see how a set of images would look when printed on a Web Offset Press before actually sending them off to the press.



Most users should leave the Simulation Setup profile at None.

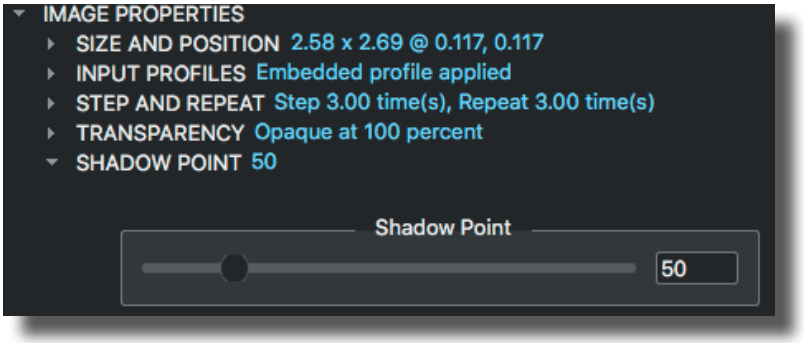
You can select the Simulation Setup Profile (also known as a Proofer or Press Match Profile) within the ImagePrint Preferences window (Preferences is found under the View menu on Windows and the ImagePrint menu on Macs)

In the Preferences window, click the Default Profiles tab and select a *printer simulation* profile in the Profile field of the Simulation setup section. Never pick the same printer profile you are using for your inkjet printer!

REMEMBER: The Simulation Setup feature is used to cause your printer to match another printer or press--in other words, it will cause your printer to act as a proofer to the other printing system. You will need to have a profile created for the output source you are attempting to match. The desired rendering intent for the conversion to the Press Match profile can also be set in this area. The intent is only used if a Press Match profile is selected--otherwise the intent is ignored regardless of its setting.

The Shadow Point Compensation Slider

What is it?



The Shadow Point Compensation slider allows you to adjust the **black point** of the source profiles. With this control, you can adjust the richness of the blacks in your RGB images and control how much detail appears in the shadows. The default value is 50. Lower values will result in more dark shadow areas, but at a possible loss of tonal separation and shadow detail. Higher values reduce the density of the shadow areas.

Very Important Note

The effect of the Shadow Point Compensation Slider is often much stronger if the Rendering Intent used for the image is Relative Colorimetric rather than Perceptual.

To adjust the Shadow Point slider, open an image in ImagePrint and choose **IMAGE PROPERTIES** from the ImagePrint Dashboard, then expand the SHADOW POINT section. Adjust the slider to alter the selected image's shadow point--remember, higher values will expand (lighten) the shadow, lower values darken it--*and the effect will be much stronger if RELATIVE COLORIMETRIC is the selected Rendering Intent for the image type (RGB, Grayscale or CMYK) currently selected.* As you change the slider, the current shadow point value will be shown in the field to its right.

Rendering Intents and their usage in ImagePrint are described in the following pages.

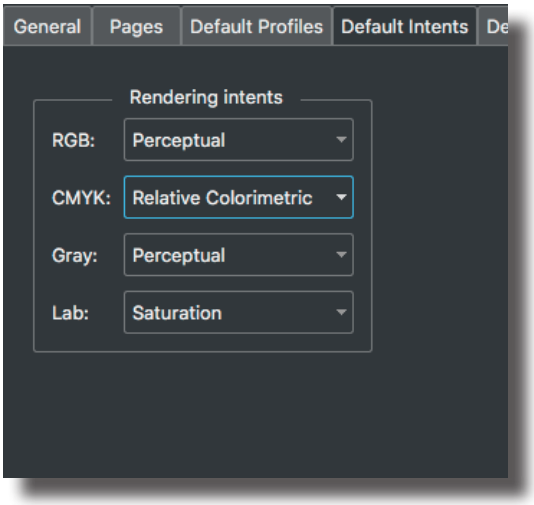
Rendering Intents

ImagePrint allows you to specify the rendering intent for each of the four supported color spaces (RGB, Grayscale, CMYK and LAB) as both a default setting and on a per image basis.

Specifying the DEFAULT Rendering Intents

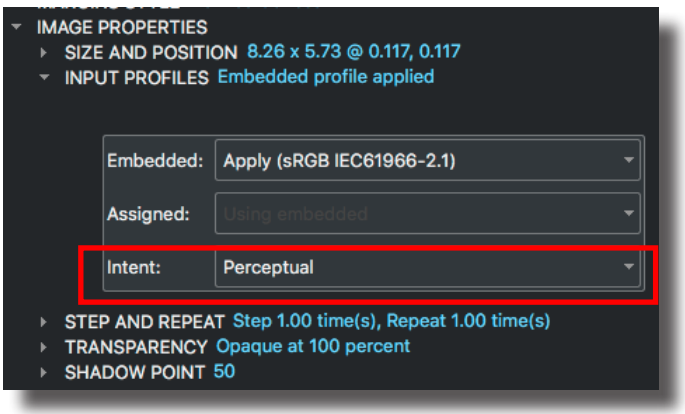
Open the ImagePrint **Preferences** window (Preferences is found under the View menu for Windows systems and under the ImagePrint menu for Macs), then choose **Default Rendering Intents** along the top.

The rendering intents listed here will be used for images of the specified colorspace. Set them to the intent you use most commonly for each type of image.



Specifying the Rendering Intents on a Per Image Basis

If you want to change the rendering intent used by a particular image without changing your default setting, use the **Image Properties** section of the Dashboard.



Not sure which Rendering Intent to use? ...or what one is?

Rendering intents are **methods** used by the color management to handle out of gamut colors and other issues that crop up when converting from the source space to the printer space. For photographic images, **Perceptual** or **Relative Colorimetric** will give best results. Read on for a little more information on just what rendering intents are and how they can affect your output.

About rendering intents

What are they?

It's an inescapable fact that when an image is printed, any color within it that can't be reproduced on the printer/paper must be changed to one that can actually print. You can do this yourself--using soft proofing tools like those found in Photoshop--or allow it to take place automatically.

But... if allowing the change to happen automatically, how should those changes from one color to another be made? Should the closest printable *hue* be used when an exact match to an image's color isn't available on the printer? Or should the hue stay the same but the *saturation* be adjusted to get to a printable color? And what about the other colors in the image--the one's the printer *can* print? Should they be left alone? Or should they change along with the non-printable one's to keep a consistent look to the image as a whole?

Such questions are where Rendering Intents come in. Think of them as strategies used to compensate for the differences in color gamuts and white points of different output devices when converting from one to the other.

The ICC profile specification allows for four standard intents--they are created when the printer profile is created and are embedded within it. ImagePrint allows you to pick which rendering intent to use based on the color type of the image--so you can have different rendering intents for RGB, CMYK, Grayscale and LAB images.

The following is a general guide as to the effect of the different rendering intents and when they might be best used. Although four are available, in practice, for Photographic printing only two--Perceptual and Relative Colorimetric--are typically used.

Perceptual

Along with Relative Colorimetric the most often used for Fine Art and Photography

Used often for continuous tone images such as those from scans, digital cameras or bitmapped (non-vector) computer images.

Perceptual rendering compresses the gamut of the source color space into the printer space. Think of wrapping your arms around the entire source space and squeezing it until it fits the smaller printer space. The *relationship* between the colors is maintained in this intent, but everything--even the colors the printer *can* print--get changed (usually just a little bit though). Photographic images with lots of out-of-printer-gamut colors often yield best results with this setting, although if it's vital in-gamut colors print **exactly** as they appear the image Relative Colorimetric may be a better fit.

Color Management - Rendering Intents (continued)

Relative Colorimetric

Along with Perceptual, this is the intent most often for Fine Art and Photography. Use this option is you plan to use the ImagePrint Shadow Compensation slider to expand or compress shadow detail.

With Relative Colorimetric, out-of-print-gamut colors are clipped to the nearest reproducible hue. Instead of squeezing all of the image's colors to fit the printer's gamut (like Perceptual Rendering does), with Relative Colorimetric only the out of gamut colors are altered. This means that all the colors that the printer *can* print won't be changed at all-but those it *can't* print will be "clipped" into the closest printable color. If you have a lot of out-of-print-gamut colors this can make the image lose detail or appear flat in places as some color separation can be lost. Therefore, this intent is often a good choice for images that don't have many important out-of-printer-gamut colors or when it's critical that in-gamut colors are reproduced exactly.

Absolute Colorimetric

Only recommended for PRESS applications---not for printing photography or fine art
Absolute Colorimetric is most often used for simulating (proofing) another printer while reproducing its paper color.

This rendering intent reproduces in-gamut colors *exactly*, and clips out-of-gamut colors to the nearest reproducible hue--just like Relative Colorimetric. The difference is that this rendering intent uses the paper color (as recorded in the printer/paper profile) as its white instead of treating white as "no ink". Everywhere there is white in your image will be output with the paper tint. This makes this the best rendering intent to use when simulating another printer and paper (proofing) but not so much for general printing.

Saturation

Not recommended for any color critical work. Used most often for bright, non-color critical graphics such as those in business charts.

Saturation rendering is most concerned with maintaining saturation of colors. Colors are mapped with an emphasis on their saturation rather than hue or lightness. Primary colors of the source color space are mapped to the saturated primary colors in the target space. The end result is images which maintain their overall vivid nature without necessarily producing a precise reproduction of the originals hues. Bright business graphics and signs often work best with Saturation style rendering.

Turning Off ImagePrint's Color Management

Now that we've described ImagePrint's Color Management, there's one last thing to cover: How to turn it off.

There are times when you may not wish to use ICC/ICM color profiles. The most frequent case is when outputting a target for the generation of custom profiles for your printer.

Turning off color management in ImagePrint R.E.D. is done by first setting the Color Management Mode to No Color Management within the Printer Section of the Dashboard. That will ensure that the data sent to the printer driver is not color managed.

It is also important that Color Management is not enabled within the System Printer Driver.

► On Macintosh computers, this is automatically done for you, so no further steps are needed to turn off Color Management.

► On Windows computers, ImagePrint R.E.D. can not automatically disable the System Printer Driver's color management so you should confirm that it is not enabled. (Accessing and configuring the system printer driver is described in chapter 4 of this manual.)

The exact procedure for doing this varies from driver to driver, but typically the driver must either be 1.) Set to an **ICM** mode within the driver's **color settings** area, or 2.) Set to disable color management explicitly in its color settings area (if your driver has such an option.)

Either option will work to disable color management in the system printer driver.

The good news is that in normal printing from ImagePrint R.E.D. the driver has already been set to a non-color managing ICM mode (such as HOST ICM) if you followed the setup instructions in Chapter 4 of this manual for setting up the system printer driver.

This means that in most cases you will not need to make any change at all within the system printer driver to turn off color management, though you should double-check it. Only in cases where the driver is not already on an ICM mode will a change to the Windows system printer driver be necessary to disable its color management.

Softproofing

A major goal of most workflows is to have what comes out of the printer match what you see on the screen. Using the computer monitor to simulate the printed output is called *softproofing*, and can be one of the most challenging tasks in color management.

Note: More information on soft proofing and proper color management can be found in the ImagePrint Troubleshooting guide within the Profiles and Color Management section

Softproofing in ImagePrint

ImagePrint *always* shows a softproofed display by passing the displayed image through the chosen printer profile. This means that if you have picked the proper printer profile for the paper you are using the image on the screen should accurately reflect the print--as long as:

1. *Your monitor is properly calibrated for print conditions including brightness*

   Calibration software typically calibrates the monitor to achieve optimal *viewing* brightness--not to match the relatively darker look of a physical print which has no pure whites or blacks. Therefore--even if the colors look correct-- it is often necessary to use the monitor's controls to darken the display to achieve a match in the *tonality* of your prints, or create a monitor calibration for a lower luminance than the default setting of your profiling software.

2. *Your printer is functioning properly*

   Always do a nozzle check on the printer at the first sign of trouble to ensure that there are no clogs--a single slightly clogged nozzle can have dramatic effect on color cast.

3. *Your color management workflow is correct*

   - *Make sure you know the proper source space (i.e., SRGB or Adobe 1998) of your images at every step in your workflow--improperly "dumping" an image from one space to another without proper conversion is a major source of color issues.*
   - *Familiarize yourself with the ImagePrint color management settings by reading through this chapter. If you have color problems, check out the entries in the* **Profiles and Color Management** *section of the ImagePrint Troubleshooting guide.*

     Some common causes of color issues within ImagePrint are:

     - *Choosing the wrong Paper/Printer profile for the media being used.*
     - *Selecting a Simulation profile in Preferences when you are not trying to match another printer.*
     - *Printing images that don't contain embedded profiles while not having the correct default profiles set for non-color managed images.*

Softproofing (continued)

Soft Proofing with color profiles in Photoshop

Since by far most color correction work is done via Adobe Photoshop, achieving a workable match between Photoshop's display and the printer's output is often critical, especially for matte papers which can have dramatically smaller gamuts and max densities than glossy media.

By default, Photoshop does nothing to adjust its display to reflect what the printed results will be. Thus the image on screen will appear the same no matter if you plan to print it on high gloss film, canvas, or rag paper. Because different papers can have vastly different color reproduction capabilities, it is therefore critical that you see the image as it will be printed so you're not "flying blind" when making adjustments.

To alter its display to reflect the intended printing conditions, Photoshop has a feature called **Proof Setup**. With Proof Setup, you can choose a printer profile for Photoshop to use when displaying images, there by allowing you to make adjustments in an informed environment.

The Printer profile you are using can be selected for soft proofing within Photoshop by choosing **View->Proof Setup** from the Photoshop main menu. When the Proof Setup window appears, click the CUSTOM button and choose the printer profile from the list of profiles that appears. Once it is chosen, you'll see Photoshop's display change to reflect the output the profile will produce.

There are other options within the Proof Setup window that may or may not have an effect on matching your output (such as simulate paper color). The best way to determine which features to turn on is to print a sample image from ImagePrint, then compare it to the screen display of Photoshop with Proof Setup in effect. Try the different options in the Proof Setup window and use the ones that cause the display to most closely match the print. For more information on the Photoshop Proof Setup feature, consult your Photoshop documentation.

Color Management Concepts - Types of Profiles

Simply speaking, color management boils down to how colors are converted from one color space to another. Since most image *creation* methods (such as cameras) can produce a wider range of colors (referred to as their *color space*) than most *output* methods (such as printers) can utilize, some mechanism needs to exist to convert the colors from one device's space to the other while preserving the appearance of the image as closely as possible. Using ICC (also called ICM) profiles to accomplish this is the heart of color management.

Note: **ICC** (International Color Consortium) and **ICM** (Image Color Management) profiles share common formats and are essentially the same. ICM profiles are typically generated on Windows computers, while ICC profiles usually come from Macintosh computers. ImagePrint handles both formats identically, and with no change of filename required.

In a color managed workflow, each image and each device outputting that image has associated profiles that describe how many and what colors can exist for it.

In a printing workflow, there are typically 3 of these profile types that come into play: *Monitor Profiles, Source Profiles, and Printer Profiles*

Monitor Profiles

While it's not necessary to have a calibrated monitor to print with ImagePrint, if you edit your images on screen a properly calibrated monitor is vital in order to ensure that what you see on the screen accurately reflects what's in your images.

When you calibrate your monitor, a Monitor Profile is created by your profiling software and is typically installed into your operating system as part of the process. Like most programs, ImagePrint uses this monitor profile automatically so there is no need to specify it within the software.

Remember--the monitor profile does not actually *change* the output to your printer or modify the colors within your image. Instead, it simply provides information about your particular monitor's display so your operating system and programs like Photoshop and ImagePrint know how to properly show colors on it.

Of course, if you adjust your images using the on screen preview as a guide, a faulty monitor calibration can cause you to make incorrect edits which certainly will reveal themselves in the print.

Source Profiles

Source profiles characterize the color space of **images**. (Photoshop calls these image color spaces *working spaces*). These profiles define the full range of colors that can be represented within the digital picture. Though it might seem that a bigger space is always better (more colors!), that's not necessarily true--while a color space that is too small may limit the available colors you have in the image, a color space that is too broad might lead you to create images with colors that are not reproducible on your output device or monitor (which can lead to unwelcome surprises at print time).

Since no color space is a perfect match to all potential output methods, picking the right color space depends on your intended workflow. Bigger spaces like Pro Photo RGB will force you to be more vigilant (by using Photoshop's soft proof and gamut warning tools) to ensure that colors are converted correctly to the printer's more limited range of colors. Smaller gamuts like SRGB reduce the likelihood of "surprises" at print time since the printer can often handle all the colors in that space (depending on the paper used) but there's a risk of limiting the *potential* range of colors you *could* be printing. Adobe 1998 is often the best balance between what your printer can print, your monitor can display and your camera can shoot.

Huge color spaces: There are some 16 bit source spaces (like Pro Photo RGB) that are *much* bigger than the color space of the printer and monitor. These huge spaces require care when editing and are generally best for archiving copies of your work and purposes other than printing. Converting a "print" copy of the image to a smaller space (like SRGB or Adobe 1998) will help prevent big color shifts at print time. If you *do* plan to print images that are in a very large color space, using Photoshop's Proof Setup feature and gamut checker is always a good idea to ensure that the colors in the image are within the gamut of the printer/paper. Manually bringing colors into the printer/paper gamut before printing eliminates surprises that can come about if you just let the conversion to the smaller space happen automatically.

Maintaining consistency: Most images use well known color spaces such as Adobe 1998, SRGB, or ColorMatch RGB, and its beyond the scope of this guide to list the pros and cons of each. But, whatever the color space you use, one of the most critical aspects of proper color management is consistency--if an image is in one color space (such as SRGB) it is important that throughout your workflow the color space is either maintained or is ***properly*** converted to another one. (Photoshop can do profile to profile conversions via its Image -> Mode menu). Because it is not apparent just by looking what color space an image was created in, *embedding* the source profile within the image is the best way to ensure that, throughout your workflow, the correct color space is used.

Embedded Profiles: When a color managed application like Image Print or Photoshop opens an image, it needs to know its color space in order to properly map the colors. To make this easier, many applications and devices allow you to “embed” the profile within the image. Embedding the profile can take the guesswork out of color management--with the profile embedded, applications know what the correct color space is automatically at the time of opening it. If the profile is *not* embedded, it is critical that you specify the correct profile--otherwise, the colors will be mapped into an incorrect gamut for the actual color data. In Photoshop, the Save dialog contains a checkbox to specify that the profile be embedded in the image.

Using a Monitor profile as a source profile: Converting your images into the color space of your monitor may seem like a good idea--after all, that will ensure that the image contains only colors that are displayable on your screen. However, locking your image into the color space of your particular monitor is almost always a bad idea. Your monitor space only applies to your display at a particular point in time--it would not match the display of others who may need to work with your image, or even other systems that you may have. Also, the monitor profile is rebuilt each time you recalibrate--you may quickly end up with a library of images all with different source spaces which can be a consistency nightmare. And besides, locking your image into the particular strengths and weaknesses of one monitor may unnecessarily limit the gamut of your images. Instead you should use one of the standardized spaces (Adobe 1998, Colormatch RGB and SRGB are examples of industry standard color spaces) to ensure a consistent workflow.

Know the color space of your untagged images!

By default, when an image *without* an embedded profile is opened for the first time in Photoshop, you will be prompted to choose how to handle color managing the image. (Since Photoshop can’t detect an embedded profile it needs to be told what to use).

If you tell Photoshop to “Use the current working space profile” you are telling it to assume the default working space currently chosen in the Photoshop Color Settings window is the space the image was created in. If this happens to be different than the image’s true color space, the image will be incorrectly color managed and will likely not print correctly. Check your camera settings, scanner software, or the person supplying your images to ensure you are using the correct source space for these “un-colormanaged” images.

Color Management - Types of Profiles (cont.)

Output (PRINTER) Profiles

The final profile type are Output profiles. These profiles characterize the color space of output devices. In the case of profiles for printers, remember that *all* aspects of the output are taken into account when a calibration print is made--the paper, the inks, the print quality settings, and *the software used to drive the printer* make a difference in what colors can be produced. ***Therefore a profile made for one printer driver or RIP would not be correct for another driver since each software driver prints differently--don't use ImagePrint profiles with the manufacturer's printer driver (or vice-a-versa) or bad color will result.***

The media and ink you are using can have dramatic effects on the range of colors reproducible by the printer. Matte papers tend to have significantly less overall gamut then photo/glossy papers, and pigment inks tend to have less gamut than dye inks (although pigment inks have much better resistance to fading over time).

Important: Each time you change the paper you are using in your printer, you will need to choose a profile made for that paper to compensate for its unique printing characteristics. Choosing profiles was covered earlier in this chapter.

Printer Profile Creation Printer profiles are created by printing a color chart containing hundreds or thousands of color swatches. This chart is then read by a colorimeter or spectrophotometer to build a "thumbprint" of all the colors the printer is capable of producing on that paper and how it prints them.

In the past, different printers of the same model would often not match "out of the box" when printing on the same media. To bring them together, it was often necessary to profile each printer individually, or create linearization tables to force each printer to behave in a standard way. Today's professional inkjet printers maintain excellent consistency from device to device so it is usually no longer necessary to create custom profiles for individual printers to compensate for device differences.

Never try to use a profile made for one printer driver with another. Printer profiles are specific to the software printer driver they were made for.

Color Management Concepts - Bringing it all together

We've now covered the most basic components of a color managed workflow. A proper monitor profile to correctly view your images, a proper source profile embedded in the image, and a proper output profile for reproducing the image within the color capabilities of the printer for a given paper.

In a standard color managed workflow (using embedded profiles within your images):

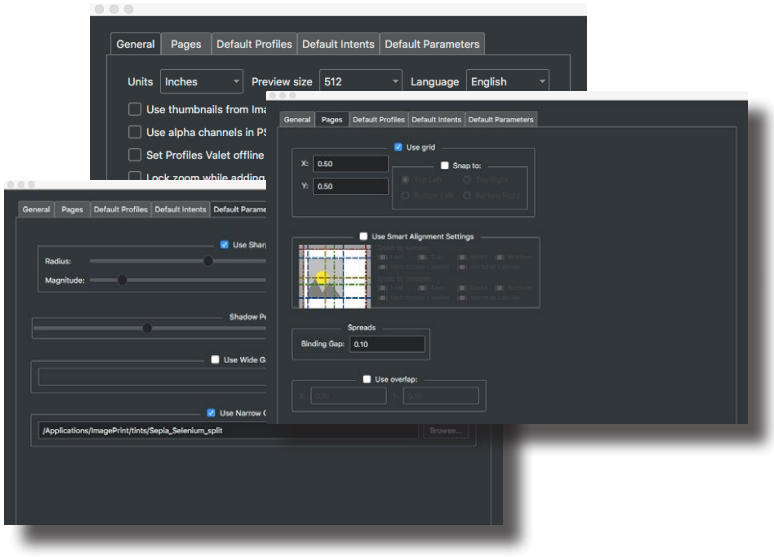
- *When an image is opened in ImagePrint, the software checks to see if the image has an embedded Source Profile--if it does, then it will use that profile to determine the proper color values within the image. If if doesn't, it will assume the default profile (as set in Preferences) is the correct profile and use it.*
- *Next, the currently selected Printer Profile and ImagePrint uses its internal color management engine to convert from the source color space to the printer color space.*
- *The results of that conversion are then passed through the current Monitor Profile to produce an accurate representation on screen of how the image will look when printed.*
- *When you click print, the results of the source space to printer space conversion are sent to the printer via ImagePrint's printer driver.*

There's a lot more to color management, but understanding the above profile types and general concepts is vital to taking hold of your color managed workflow. The next portions of this chapter describe other color management topics, such as softproofing and rendering intents and how they are used by ImagePrint.

7

Preferences

Preferences



ImagePrint's **Preferences** window allows you to specify parameters for many of the software's global features. The Preferences window contains Grid settings, Smart Alignment guide settings,default color profile and rendering intent settings and default parameters for certain functions such as Sharpening and the Shadow Point control as well as General settings that affect the ImagePrint interface including default display resolution.

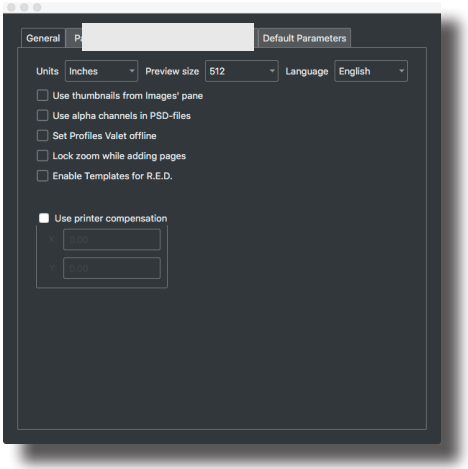
The Preferences window can be accessed via the View menu on the **Windows** version of ImagePrint, and via the ImagePrint menu on the **Macintosh**.

The remainder of this chapter will describe in detail each of the available settings accessible from the Preferences window.

Preferences

The Preferences window can be accessed via the View menu on the Windows version of ImagePrint, and via the ImagePrint menu on the Macintosh.

General



The General Preferences contains miscellaneous settings that affect the operation of the software.

Units

The Units drop down menu allows you to choose which measurement units are used throughout the interface. You can choose between Centimeters and Inches.

Preview Size

This menu allows you to adjust the resolution with which ImagePrint will display images. Lower values may speed up opening images but will cause them to be rendered in less detail. This value has no effect on the printed output--just the display. You'll need to reopen any images already in the layout window after changing this setting in order to see the results of the new resolution.

Language

Choose the language ImagePrint's menus and tools should be presented in.

Use thumbnails from Images Pane

The ImagePrint Image Strip creates small thumbnail images when building its display. These can be used to add images much more quickly to the layout area. Choosing "Use File Browser Thumbnails" will cause ImagePrint to use these low res thumbnails, causing images to be placed more quickly but with a lower quality, pixelated appearance. The printed output will *not* be affected by this setting.

Use alpha-channel in PSD files

Some Photoshop files (PSD) contain ***alpha*** channels. Normally, an image file includes a channel for each primary color used (for instance, an RGB file will have a channel for Red, Green and Blue.) Certain effects, however, (such as masking and transparency) may cause additional channels to be used in an image which can confuse software expecting each channel to represent a color. ***To check your image, you can choose Windows -> Channels in Photoshop.***

Global Printer Compensation

These two fields allow you to specify a horizontal (X) and vertical (Y) distance to shift each layout as it is printed. Positive X values will shift images to the right (relative to the screen display) while negative values will shift to the left. For the Y field, positive values will shift down (relative to the screen display) and negative values will shift up. Unlike the X/Y origin point setting (in the Layout Controls window), this shift will NOT be visible on screen and is not reflected in any on screen measurements. The shift will only occur at print time.

The Global Printer Compensation is used to compensate for printer feed or alignment problems. For example, if you find that on borderless printing you are getting a “hairline” visible on the edge of the page, putting in small negative value here can shift your entire layout over to compensate, allowing you to essentially ‘calibrate’ your printer’s page feed characteristics so you can be sure the coordinates you see on screen will translate properly to the printed page.

Set Profile Valet Offline (ImagePrint Black only)

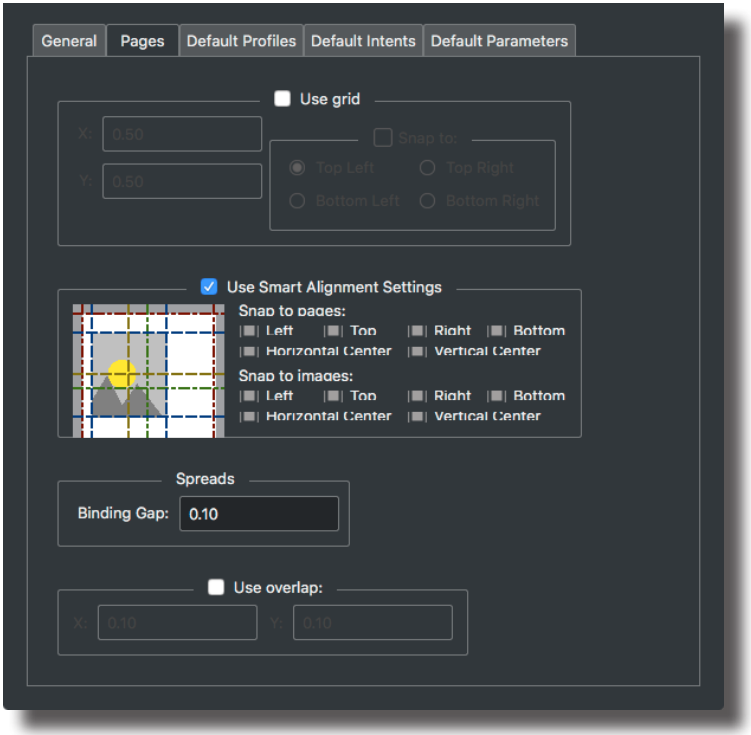
The Profile Valet checks for new profiles each time you launch ImagePrint Black. If you don’t have an internet connection for your ImagePrint computer or don’t want the valet to access it you can set this option. Remember--with this option in effect, the Profile Valet will not keep the available profile list up to date and will not automatically download profiles.

Preferences - Pages

The Pages Tab of the ImagePrint Preferences window is where you can specify the settings for both the **Grid Settings** and the **Smart Alignment** snap guides.

Note that only one of these layout methods can be active at a time.

The **Binding Spread** (the margin between two facing pages when Spreads is the chosen layout mode) is also located in the Pages section.



Smart Alignment Settings

Important: Smart Alignment settings can not be used when ImagePrint's Grid Overlay is active. Toggling the "Use Smart Alignment Settings" checkbox will automatically turn off the Grid.

ImagePrint's Smart Alignment feature will cause vertical and horizontal "snap to" lines to appear as image's are dragged across various alignment points on your layout--such as the center or edges of the page, or the edge or center point of other images. This can aid tremendously in arranging your images in relation to one another or the page.

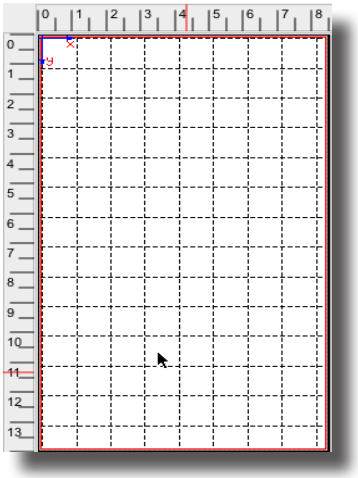
For detailed information on Smart Alignment guides, please see chapter 4, ImagePrint Basics. That chapter also describes Spread mode and the Binding Gap.

Grid Settings

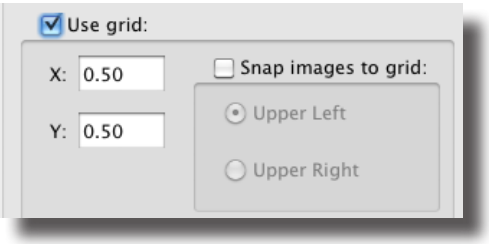
Important: Grid settings can not be used when ImagePrint's Smart Alignment tools are active. Toggling the "Use Grid" checkbox will automatically turn off Smart Alignment features.

The Grid Settings section of the Preferences->Page window allow you to display and modify a placement grid within the image layout area. Image's can be "snapped" to grid intersections, allowing you to easily drag and drop images into aligned positions.

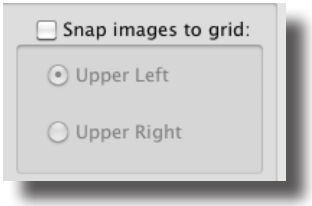
Use Grid This check box toggles the display of the grid.



Grid X/Y Spacing
The Grid Spacing fields allow you to specify the amount of spacing between the lines of the layout grid. The X field will control the amount of spacing along the horizontal axis, the Y field controls the spacing along the vertical axis. After typing in new numbers, click the Apply button (or hit the return key) to have them take effect in the currently displayed grid.



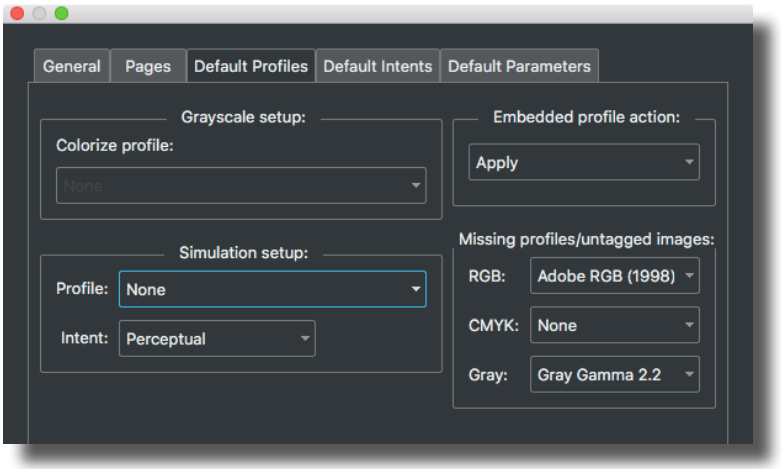
Snap images to Grid When Snap to Grid is toggled On via the Snap to Grid icon in the Floating Tool Palette, the Upper Left or Upper Right corner of the image will automatically jump to the grid intersection you specify in the Snap To section (see below) as you drag it.



Upper Left / Upper Right Use these buttons to select which corner of the image will snap to the grid. Choosing **Upper Left** will cause the upper left corner of images to "jump" to the closest upper left intersection of grid lines as you move them, while **Upper Right** will cause the upper right corner of the image to jump to the intersection.

Default Profiles

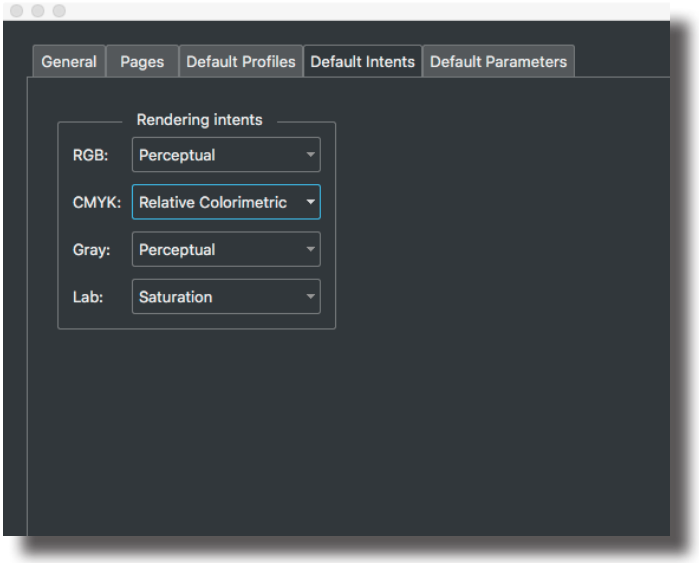
The Default Profiles section of the ImagePrint Preferences window contains advanced and default Color Management features. Note that these are Default settings--newly opened images will use these settings, but they can be overridden via the Input Profiles controls of the Image Properties section of the Dashboard.



The settings available in this part of the Preferences window are described in **Chapter 6, Color Management**.

Default Intents

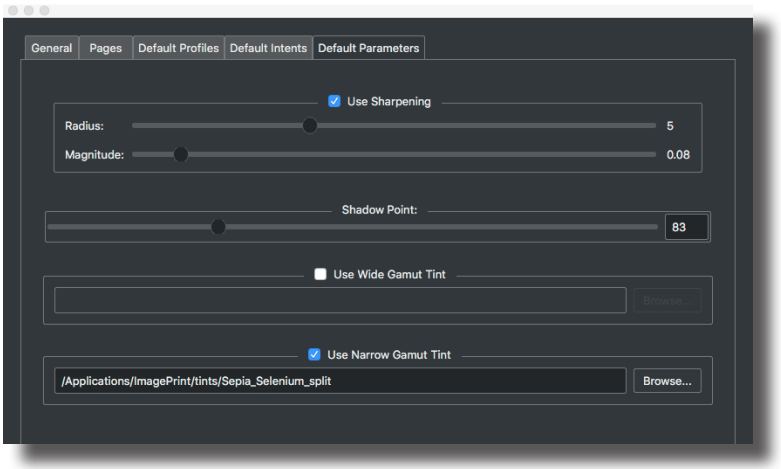
The Default Intents section of the ImagePrint Preferences window contains the default rendering intents to be used for images of each color type (RGB, CMYK, GRAYSCALE and LAB). The default intent can be overridden via the Input Profiles controls of the Image Properties section of the Dashboard.



The settings available in this part of the Preferences window are described in **Chapter 6, Color Management**.

Default Parameters

The Default Parameters section of the ImagePrint Preferences window allows you to set default settings for several ImagePrint tools. When ImagePrint is launched, the values you select in this window will be applied to each image you open automatically.



Use Sharpening

The Sharpening feature is described in chapter 9, Correction Tools Specify the Radius and Magnitude sharpening values you wish to apply to each image upon opening.

Use Shadow Point

The Shadow Point slider is described in chapter 6, Color Management. Normally the Shadow Point slider defaults to 50, but here you can specify a different value to apply to your images when they are opened.

Use Wide Gamut Tint

The Wide Gamut Tint tool is described in chapter 9, Correction Tools. This area of the Default Parameters window lets you choose from your saved Wide Gamut Tint settings files. Once chosen, the Wide Gamut settings will be applied to all color images that you open.

Use Narrow Gamut Tint (ImagePrint Black Only)

The Narrow (black & white) Gamut Tint tool is described in chapter 9, Correction Tools. This area of the Default Parameters window lets you choose from your saved Narrow Gamut Tint settings files. Once chosen, the Narrow Gamut settings will be applied to all grayscale images opened. *ImagePrint BLACK only, not available for ImagePrint R.E.D.*

8

Layout Settings

Layout Settings

Normally, when you open an image into the ImagePrint layout area, it comes in at its saved width and height, and is positioned as far up and to the left on the page that it can fit. You can, however, define rules that cause images to be automatically sized and positioned as they are opened. These rules are defined in the Layout Settings area of the Dashboard. You can then save these settings to create custom layout "schemes" that can be used to automate different workflows.

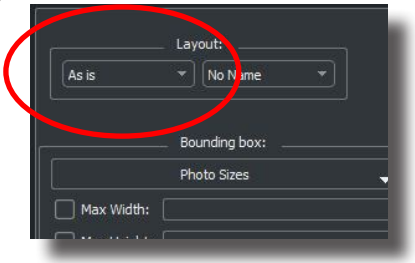
To access ImagePrint's Layout Settings, click the triangle icon beside the word Layout in the ImagePrint Dashboard.

Layout Styles and Layout Schemes

At the top of the Layout Section are two drop-down menus. The **Layout Style** menu and the **Saved Layout Scheme** menu.

Layout Styles

The first step in defining Automatic Layout parameters is choosing the Layout Style you want to use. Layout styles define the general rules of how images will be sized and oriented when brought into ImagePrint. For instance, you may want images to always be opened in their original orientation. Or, you may want images to rotate if that lets them fill the page or your custom size parameters more efficiently. You may also want images to fill preset ImagePrint **Templates** to create Photo Packages.



There are five available layout styles:

As is

Images will be placed in their original orientation. If a custom width or height is in effect, the image will be cropped to fit but will **not** rotate to "best fit" the custom size.

Rotate to Fit

Images will rotate to best fit on the page or within any specified width/height settings as specified in the Layout Controls area or via a selected Layout Scheme. If a custom width or height is in effect, the image will be cropped to fit. **For most users, this should be the default setting.**

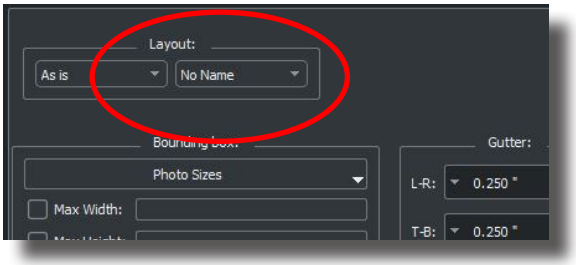
Fit to Size

Images will scale to fit the current width/height settings specified in the Layout Controls area (below)--no automatic cropping will occur, but images will be centered within the width/height bounding box. This mode is good for Index Sheets as images will be spaced uniformly on the page.

Template and Linked Template

The last two Layout styles are special modes for use with ImagePrint **Templates**. When one of the Template based modes is selected as your Layout Style, newly opened images will be added to the currently selected template (As shown to the right of the Layout Style menu in Saved Layout Scheme menu.) Templates won't be covered much in this chapter, but for information on creating and using templates, see chapter 11, Templates

The Layout Scheme Menu



To the right of the Layout Styles menu is the Layout Scheme menu. Here you can pick from any saved Layout Schemes you have created. By default, you'll see "no name" in this menu, meaning you currently don't have a saved Layout Scheme selected. (Don't worry, you don't need to use a saved Layout Scheme in order to take advantage of layout settings--it's just a convenient way to save your layout parameters in order to reuse them later.

More information on saving Layout Schemes will be covered later in this chapter.

Hint: Layout Styles are best understood by seeing them in action. Check out the Layout Types tutorial from the ColorByte web site's tutorial page.

Layout Controls

Below the Layout Style and Layout Schemes menus you'll find the various Layout Controls for customizing how images will be sized, cropped and positioned on the page.

Photo Sizes / Max Width and Height

When images are opened into ImagePrint they can be automatically sized to fit within a custom width/height bounding box that you specify. You can do this through pre-set Photo Sizes, or by manually entering a Maximum Width and/or Height.

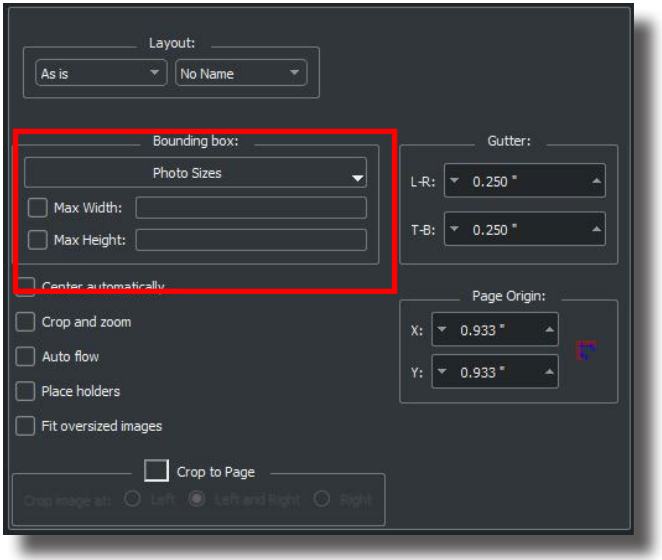


Photo Sizes

The drop down menu at the top of the Layout Settings window allows you to choose from preset sizes for your images. Most common sizes can be found in this list. Choose a size to have all newly opened images sized to the selected dimensions.

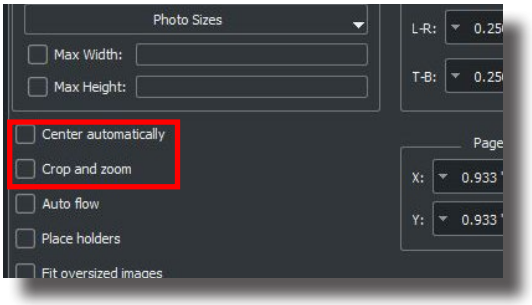
Max Width / Max Height

You can also specify your own custom width and height by typing in the values within the Max Width/Max Height fields. The checkboxes next to each field may need to be clicked to activate the field for modifying.

Any newly opened images will be constrained to the width/height values. If **Crop and Zoom** (below) is enabled the image will be cropped to best fit the dimensions. If **Crop and Zoom** is NOT enabled, the image will be "best fit" within the specified dimensions while maintaining its original aspect ratio.

Note that you can specify one dimension while leaving the other empty. This is useful for specifying one dimension but not the other. For example, typing 6 inches in the Width field, but leaving the Height field empty will cause all images to open at 6 inches wide, with the height varying according to the aspect ratio of the original image.

Center Automatically



Clicking the Center Automatically checkbox specifies that each image will be centered on the page as it is opened. Only use this option if planning only one image per page as it does ***not*** apply centering to multiple images on a page. With Auto-flow on, this option allows you to quickly create single-image, multi-page layouts.

Crop and Zoom

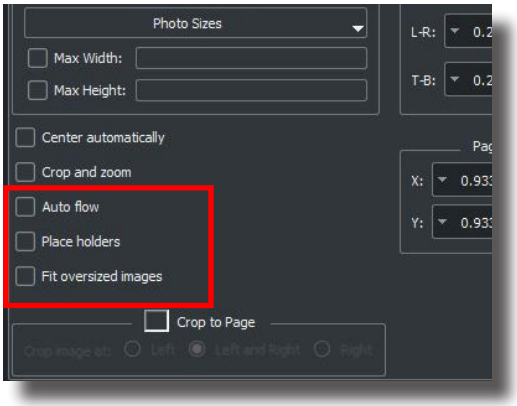
This option cause newly added images to grow (or shrink) to fit the specified width and height values, with an automatic crop applied to make them fit perfectly.

Understanding Crop and Zoom If the aspect ratio of the image is not the same as the specified Width / Height dimensions, an automatic crop of the non-fitting dimension will occur (you can always adjust this auto-crop by double-clicking the image and using the Smart Crop feature). Without Crop and Zoom in effect, the image will be sized to fit within the width and height specifications, but will be smaller in one dimension if the aspect ratio does not match.

An example: The Width and Height values are 4 by 5 (represented by the red rectangle, below). A 2 by 3 image is added to the layout. Since the 2x3 is not the same aspect ratio as 4x5, the image will not perfectly fit the specified dimensions.

With crop and zoom on, the image is grown to completely fill the 4x5 size, with the excess in one dimension being trimmed. Without crop and zoom, the image will be sized to fit within the 4x5 boundaries with no cropping (and therefore not a perfect fit--one dimension will be smaller.

Auto Flow



Auto Flow determines what happens when a page is filled. ImagePrint will either lay new images on top of old ones, or automatically generate a new page and place newly added images there. Auto Flow can be a powerful way of generating multiple pages full of images.

Auto-Flow On Indicates that Auto-Flow is in effect. If an image can't fit on the current page, a new page will be generated for it.

Auto-Flow Off Indicates that Auto-Flow is not in effect. If an image can't fit on the current page, it will be stacked on top of other images on the current page.

Place Holders

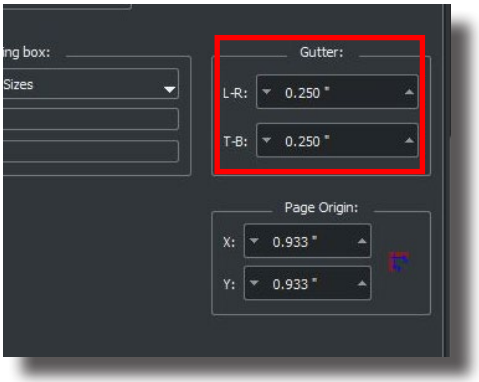
The Placer Holders option will cause rectangular placeholders to appear in the layout area, representing where images will be placed based on the current settings within the Layout Settings window. These rectangles are for display purposes only in order to help you see the effects of your layout settings. They will not be printed.

Note that Place Holders are only available when Crop & Zoom is in effect as that setting ensures images will be cropped to perfectly fill your specified width/height values -- without Crop & Zoom, images of different aspect ratios will be "best fit" within the bounding box which makes predicting Place Holder sizes and positions impossible.

Fit oversized images

With Fit oversized images enabled, images that are too big for the printable area of the current page (or a subset of the page as defined by the page origin point) will be **automatically scaled** to "best fit" within that area while maintaining the image's original aspect ratio and ***without*** **cropping**. If there are already images on the current page, a new page will be generated for the image.

Gutter



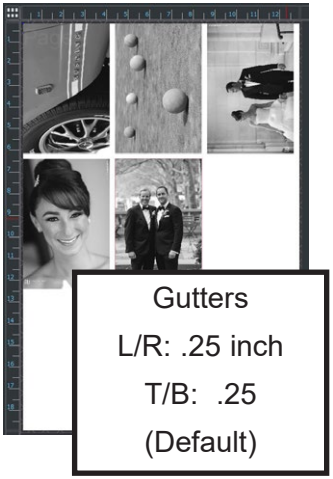
The Gutter Layout Settings control how far apart images should be spaced as they are automatically added to the Layout area.

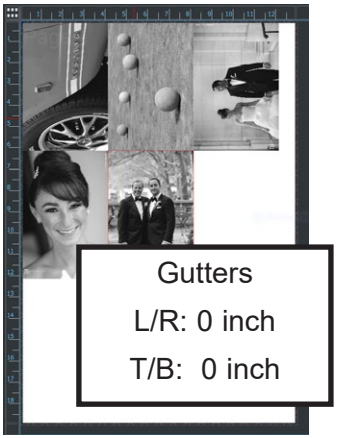
L-R: Enter a “Left to right” gutter to specify the amount of horizontal space between your images.

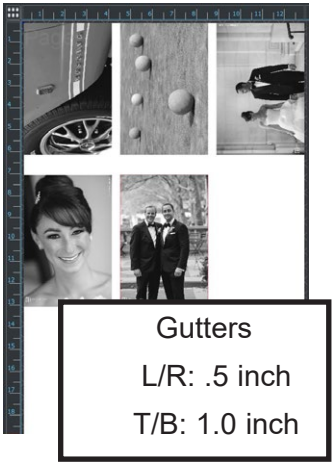
T-B: The “Top to Bottom” field designates the vertical spacing between images.

Values can be typed in, or adjusted with the “spinner” controls to the right of each field.

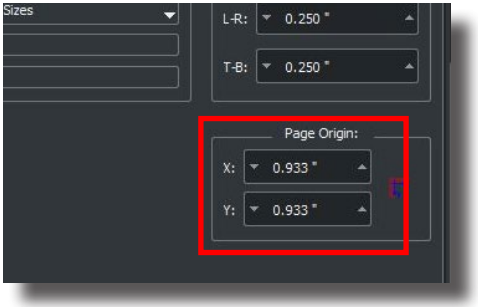
Remember: Gutters have no effect on how far images will be placed from the edge of the paper. Just how far apart they will be placed from one another.



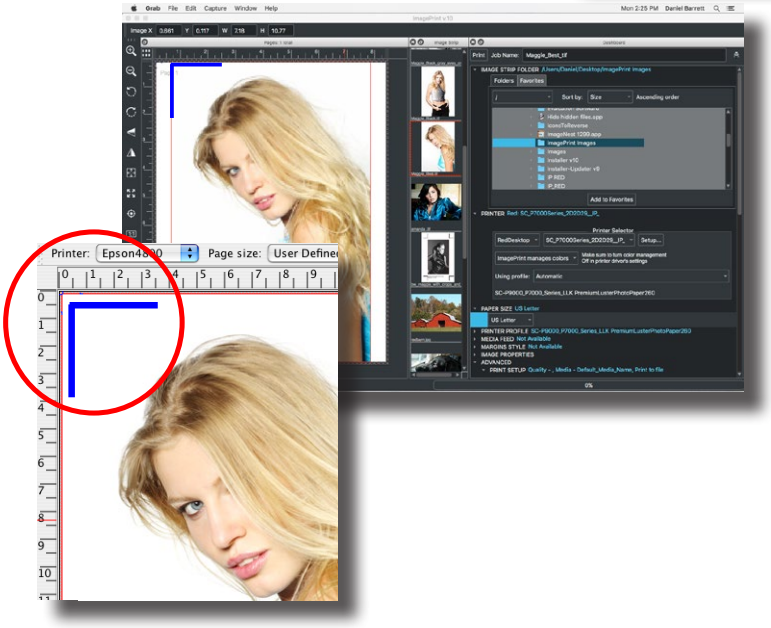




Page origin



The Page Origin allows you to specify where the images begin on the layout area. By placing a value in the X and Y fields, you can offset your images to the right and down on the page, effectively adding margin area to your print.



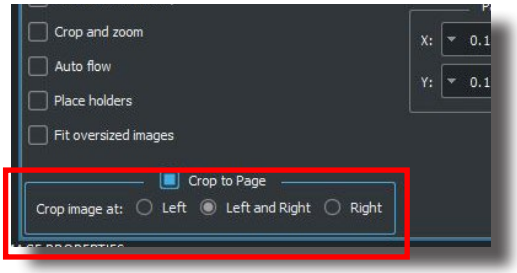
Understanding Page Origin

The origin point values are **relative** to the edge of the physical paper itself--not just the printable area.

So, a 0,0 value means the upper left corner of the first image will fall flush with the edge of the paper. If not printing full bleed (borderless), this means that some of the image will fall off the printable area and not print in this case. Which typically is not desirable.

This is why the default origin point may *not* show 0,0. Instead, the default values will correspond to the non-printable margins in effect. The exception is when printing in borderless mode. Since you can print to the edge of the paper when printing borderlessly, the default values for the origin point will be 0,0 in that mode meaning the images will start at the physical edge.

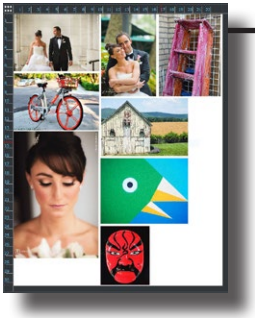
Crop to page



The Crop to page layout feature will cause any image that's too big to fit within the printable area of the current page (or a subset of the page as defined by the page origin point) to be **automatically cropped** so that it completely fits ***without*** **scaling the image**. You can choose to crop only the **left** or **right** sides of the image, or equally crop both sides. This setting can be useful for some workflows--such as printing oversized blueprints--where it's important that image is not cropped or resized at all while retaining as much of the image on the page as possible.

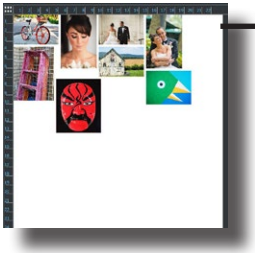
Layout Setting Examples

Here's some examples of various layout settings and how they will effect image placement.



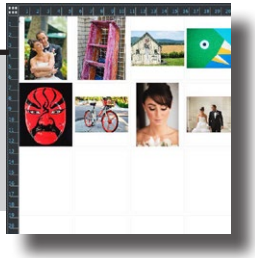
No layout settings in effect. Images open "as is" at their saved size, nesting on the page starting as far up and to the left as they will fit and placed at a default of .25 inches apart from one another.

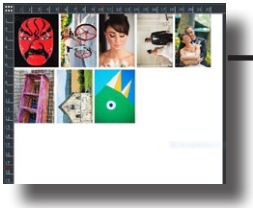
Layout Style "As Is", max width 5-inches and max height 6-inches. Crop & Zoom enabled. Images are cropped to entirely fill the 5x6 bounding box.



Layout Style "As Is", 5x6 max width/height, with Crop & Zoom NOT enabled. Images are **scaled** (not cropped) to fit within the 5x6 boundary meaning some images of differing aspect ratios may have smaller widths or heights than others.

Layout Style "Fit to Size" with a max. width of 5-inches and height of 6-inches. Images are scaled to fit without rotating within the 5x6 boundary and centered without cropping.





Layout Style "Rotate to Fit". 5-inch max width, 6-inch max height. Images are **rotated** if necessary to best fit the 5x6 (portrait shaped) boundary without cropping.

Saving your layout parameters with Layout Schemes

Saving and reusing your automatic layout settings

All the settings in the Layout Settings window can be saved and reused. That makes it easy to create a list of Layout Schemes to be used for different output needs. For example, you may want to create a scheme called “My proofsheet” that scales all your images to fit within a 2x2 inch area, spaced 1 inch apart. Another scheme called “My Portraits” could be created for sizing all your images to fill an 8x10 size, centered on the page.

Saving a Layout Scheme

To save the current Layout Settings, choose “Save Layout Scheme” from the ImagePrint **File menu**. In the standard File Save dialog box that appears, give your new Layout Scheme a descriptive name and click OK. Layout Schemes will be saved to the Layout folder within your ImagePrint folder.

Choosing a Layout Scheme

To choose a Layout scheme, first make sure the layout type chosen in the **Layout Style menu** of the **Dashboard** is set to As is, Rotate to Fit, or Fit to Size *(Do not choose Template--in that mode only saved **Templates,** not layout schemes, will appear in the Schemes menu.*)

Layout Schemes will be listed in the **Layout Scheme menu** to the right of the Layout Styles menu in the Dashboard. Choosing “No Name” will cause no layout scheme to be in effect.

Choosing a layout scheme will cause the values saved with that scheme to appear in the Auto Layout Settings section of the Dashboard and those settings will be used for any new images you open until you pick another scheme.

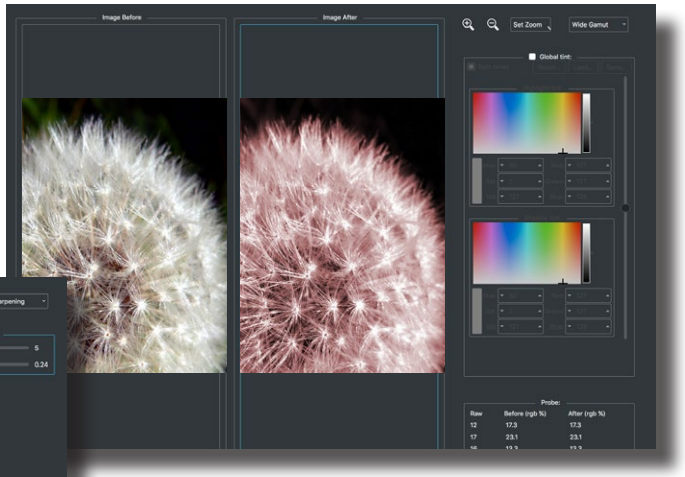
Note: The current Layout Style (As is, Rotate to Fit, or Fit to Size) is included in the Layout Scheme. The Layout Style that was saved with the selected Layout Scheme will be loaded when that scheme is selected.

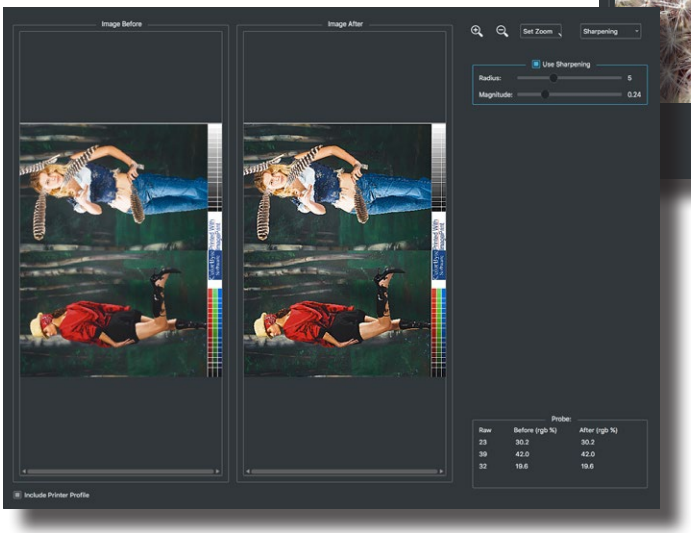
9

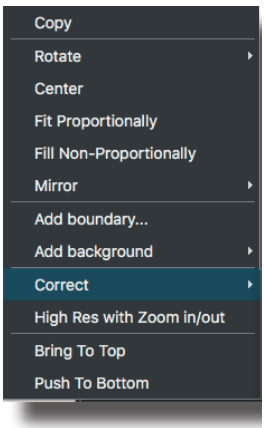
Correction Tools

Correction Tools

ImagePrint R.E.D.'s Correction tools consist of 16-bit true output sharpening and Wide Gamut toning controls.



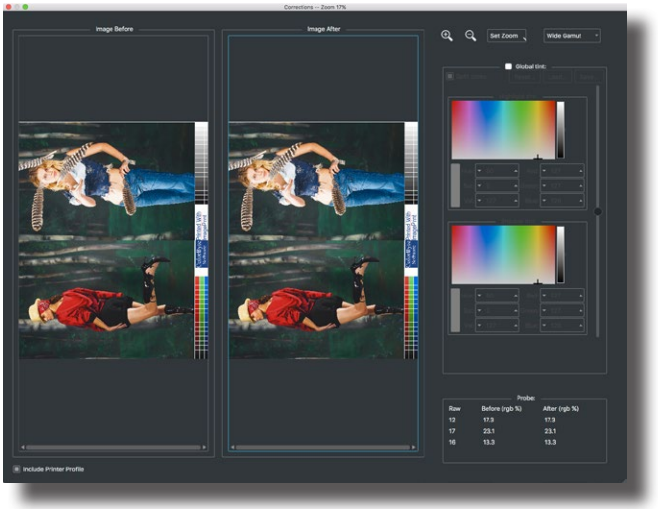




To Access the Correction controls, choose it from the Edit drop-down menu within ImagePrint's Main menu, or right click (or Control-Click) an image within ImagePrint's layout area and choose Correction via the menu that appears.

Combined Corrections Tools and Features

ImagePrint's Combined Corrections window brings together several new tools and features common to all the correction modes. Before we cover the details of using each correction tool, let's go over the common features within the Combined Correction window that all of them will use.



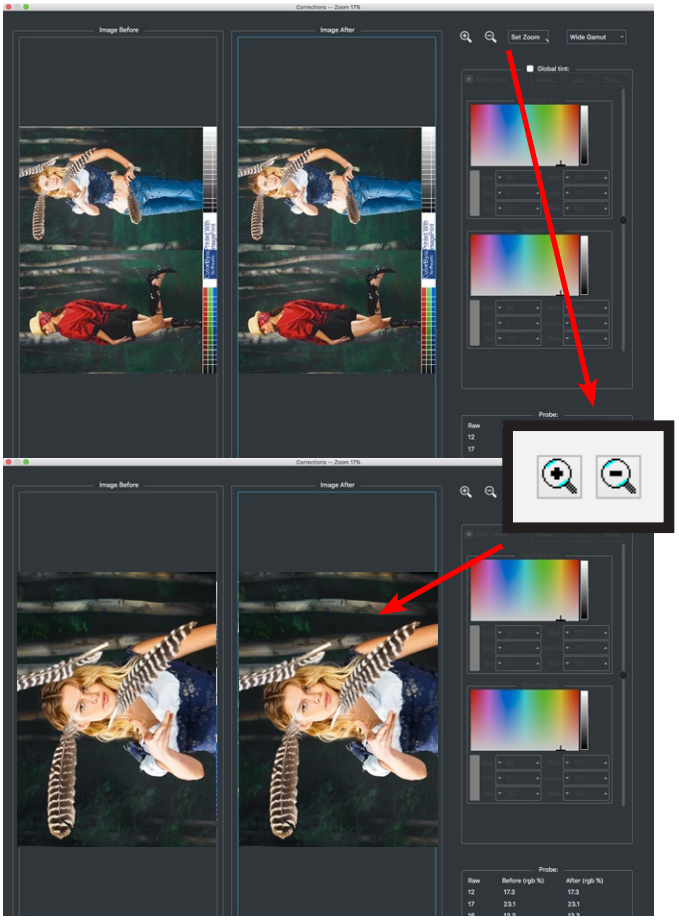
Before and After views

Each correction window provides a **before and after** side-by-side view of the image you are correcting. The left display is the **before** representation. This section shows the image before any corrections you make via the Correction tools are applied. But that's not all--it can also show the image before the Paper Profile is applied as well!

By default, the *before* view will show the image as it will appear when printed. This is a "soft proof" view, and historically has been ImagePrint's normal viewing mode. It shows the image after it has been processed through the currently chosen ICC/ICM Paper profile. Typically, this means the image may appear less vibrant and dense as the paper and ink will invariably reduce both color range and density to some degree or another. Note that this effect is typically much more evident when printing to a Matte Paper. Photo/Glossy papers often show very little reduction in color and contrast--in fact, it can be hard to see a difference with and without the profile applied. But Matte papers, with their reduced range and density, will often look significantly lighter and more washed out compared to the original or a photo paper print.

By un-clicking the "**Include Paper Profile**" checkbox below the before section, you can toggle the view to show the image *without* the paper profile applied. This is a handy way of seeing your image in its original state, and gives you a chance to attempt to correct or at least reduce any loss of color or density that the paper and inks cause.

Again--with a photo paper profile in place, you may not see much difference with this control, but a matte paper profile will often show a significant change when the paper profile is applied, which is expected. (As nice as many art and watercolor papers may be when it comes to texture and overall look, its a sad fact of printing that the blacks and color vibrancy will not to the level of most photo papers when viewed side by side.)



Positioning and Zooming

Another feature common to all the Correction tools is the ability to zoom in or out of the previewed image and move the image within the preview pane.

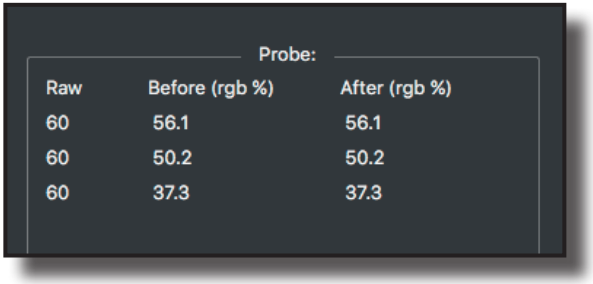
When you move your cursor within either the before or after view, the cursor will change to a hand icon, and allow you to move the image within the preview area. Note that regardless of which side you make adjustments to, both before and after views will move together.

You can zoom in or out of the image as well.

Just choose the Zoom In or Zoom Out magnifying glass in the upper right of the Combined Corrections window. Note again, both the before, and after, previews will zoom together.

Probe

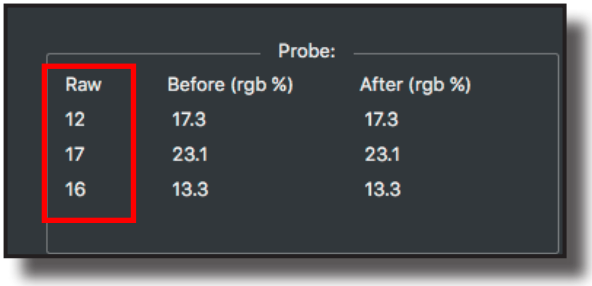
The bottom right side of the Correction window contains the Probe Area. The Probe gives you valuable information about the color values of a selected area of the image.

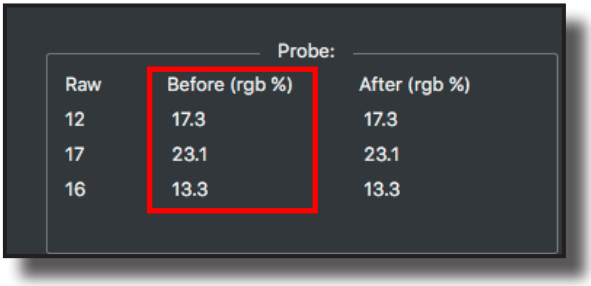


There are three columns in the probe area. Choosing the Eye Dropper tool, and clicking in either the before or after image will cause those values to show the color values for:

1. **Raw - Before the Paper Profile and Correction**

This shows the values, in appropriate absolute pixel values (0 - 255) for image's color space (RGB, CMYK or Grayscale) of the clicked on area before the paper profile is applied and before any corrections are applied--in other words, the original values in the image as it was saved.



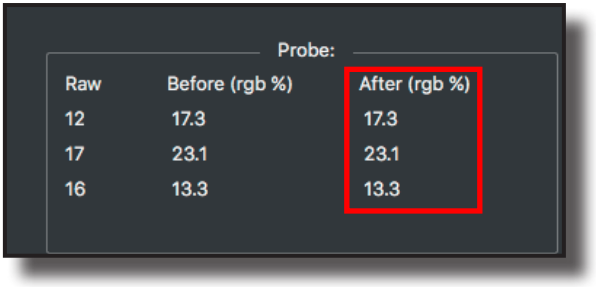


2. **Before - Profile applied but no correction**

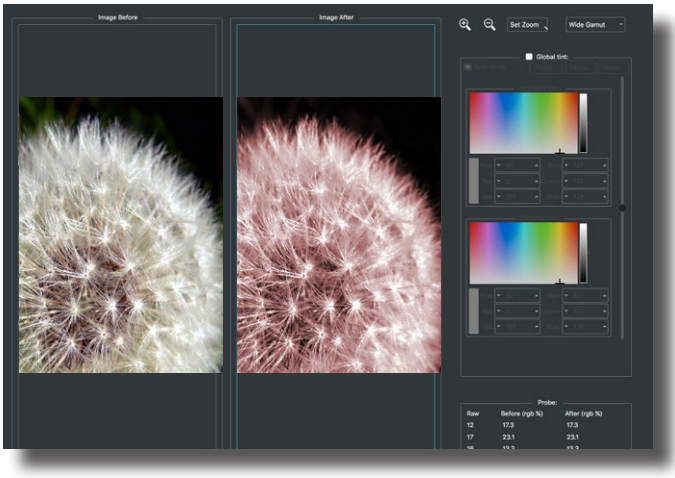
This column shows the pixel values for the same clicked on area AFTER the paper profile is applied but before Corrections.

3. **After - Profile and corrections applied**

The final column in the Probe section shows the percent values of the selected area both after the paper profile has been applied, and after any corrections you have made with the Correction controls.



Using Wide Gamut (color) toning



In the ImagePrint **Dashboard**, expand the Profile section and either using the Profile Valet or the "Choose by Profile" method, pick a color profile for the paper you plan to use. For information on selecting profiles, see chapter 6 of this manual: **Color Management.**

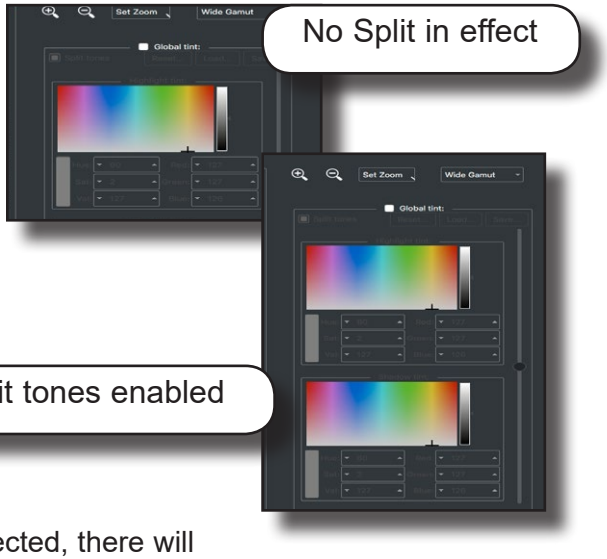
When a Color Printer profile is in place **Wide Gamut** will be available as an option under the menu at the top of the Combined Corrections window. Choose it to access the Wide Gamut Toning controls.

To enable Wide Gamut toning, click the **Global tint** checkbox. You can then choose whether to split the tone (toning highlight and shadow areas differently) or tone all the tonal areas equally.

Quick Grayscale Conversion

Need a quick way to convert your color image to grayscale before printing without having to save a separate copy?

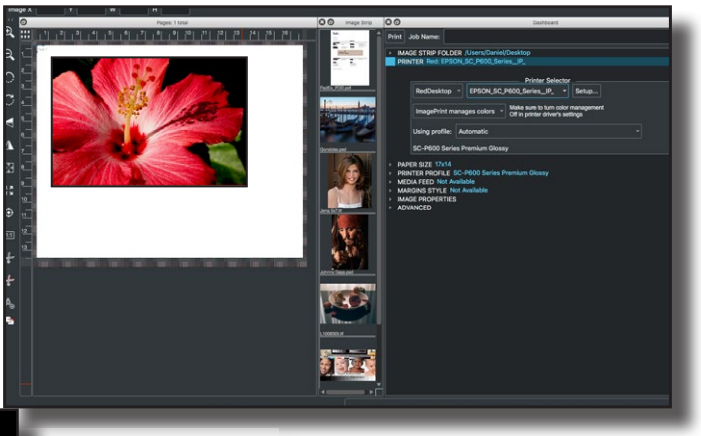
Just enable the Wide Gamut controls and leave them at their default setting (with the color control at the bottom of the color palette). Any color in your image will be rendered as tones of gray.



Splitting the Tone

You can tone the entire image as a whole, or "split tone" the image and assign a different tone to two distinct tonal areas of the image (highlight and shadow). To enable Split toning, click the **Split tones** checkbox. With the Split Tones checkbox selected, there will be two colored "Tint Picker" areas available. Without Split Tones in effect, only one Tint Picker will be shown.

Applying a tone

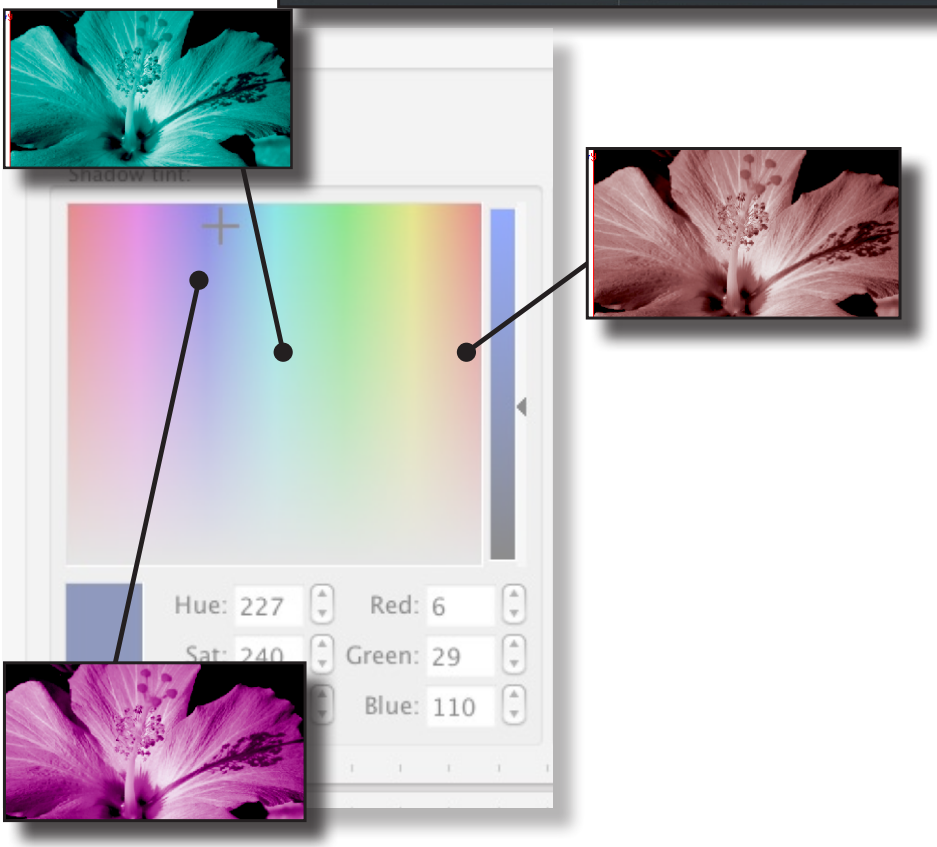


To tone the selected image simply click a color within the colored Tint Picker area. The image will immediately show the new tone.

If Split Tones are in effect, clicking within the Left tint picker will affect the highlight areas of the image. The Right tint picker will affect the Shadows.

The fields below the tint picker show the current values of the selected color. You can also manually enter the H,S,V (hue, saturation, value) or Red, Green, Blue values in those fields to select a tone.

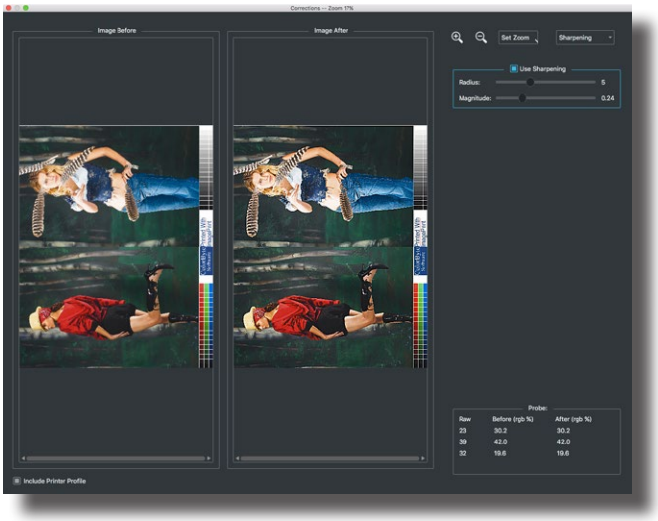
The density slider along the left of the tint picker(s) lets you pick a more or less saturated color.



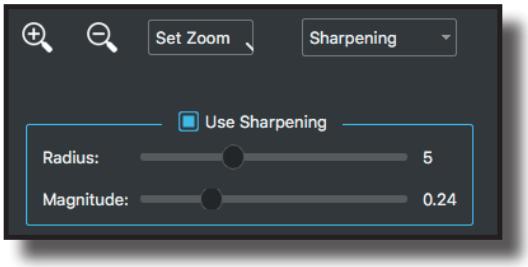
Determining the Split

If Split Tones is in effect, the slider along the side of the Wide Gamut Tone controls allows you to specify where along the image's tonal gradation the split between highlight and shadow should be considered to occur. Using this slider, you can fine tune where the toning for each Tint Picker occurs.

Sharpening



ImagePrint's 16-bit output sharpening allows you to compensate for print processing and viewing conditions that affect the perceived detail of your prints. Resizing of the image on the page, the paper you print on, and the anticipated viewing distance are examples of factors that might cause the need for sharpening beyond that which is done as part of your normal workflow.



To enable output sharpening, click the Apply Sharpening checkbox. Then, use the slider controls to adjust both the Magnitude and Radius while observing your changes in the right pane of the correction window.

Radius

The Radius slider determines the width of the contrast applied to "edges" in the image (areas of sharp transition from one hue or tone to another)

The radius setting has less of an apparent effect than Magnitude (below). Generally, the more fine detail in an image, the smaller the radius should be to avoid "haloing". For most images, a setting of 3 to 5 works best.

Magnitude

The Magnitude slider controls the degree of contrast that is applied to the edge areas.

With too high of a magnitude setting you may see harsh, blown-out edges or artifacts appear in your image. For most output it isn't recommended to go above about .5, but make sure to zoom in to various parts of your image within the correction window to determine what works best.

Setting a default Sharpening

To set a default sharpening value to be applied to all images as they are opened, access the **ImagePrint Preferences** window and enable Default Sharpening in the Default Parameters section.

10

Image Properties

Image Properties

For settings that apply to individual images, the **Image Properties** window is used.

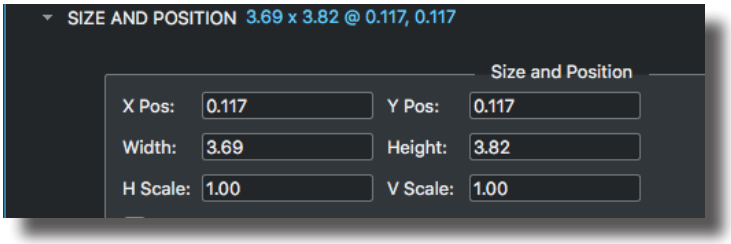
Currently, Scale and Position controls, Input (source) Profiles settings, Step and Repeat,Transparency and Shadow Point settings are found here.

Image Properties is available in the ImagePrint Dashboard. If the **Dashboard** is not visible, choose it from the View menu.

Important: Image Properties settings apply to the currently selected image. If no image is selected, the controls will not be functional.

Size and Position Settings

ImagePrint provides scaling and positioning of your images via clicking and dragging with your mouse, or, for more precise scaling, via the **Position**, **Scale** and **Width/Height** fields in Image Properties.



All measurements are in the Units currently in effect in the **General Section** of the **Preferences** window.

Below are descriptions of the available options. Make sure to hit the Return key after entering new values (not TAB) to ensure they are accepted.

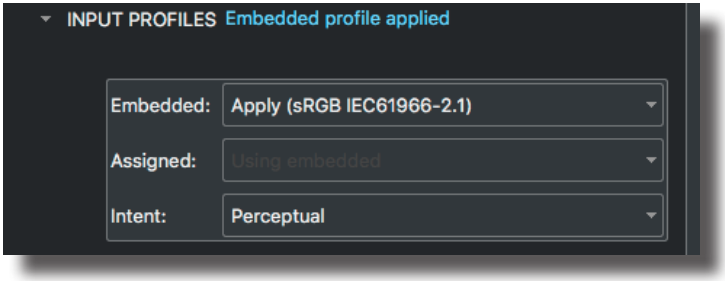
X POS / Y POS These fields show the X and Y coordinates of the upper-left hand corner of your image. Type in a new number to have your image shift to the specified position.

Width / Height The Width and Height fields show the current size of the image. Typing in new values and hitting the Enter key will cause the image to immediately grow or shrink along the specified X or Y axis.

H Scale/V Scale The H Scale and V Scale fields are used to specify a scaling percentage for the current image in the horizontal (H) and vertical (V) directions. If Constrain Proportions is checked (see below) typing a number in one field will cause the same number to appear in the other.

Constrain Proportions Selecting the Constrain Proportions checkbox will force the aspect ratio of the current image to remain constant (non-distorted) as you change the scale preferences.

Input Profiles

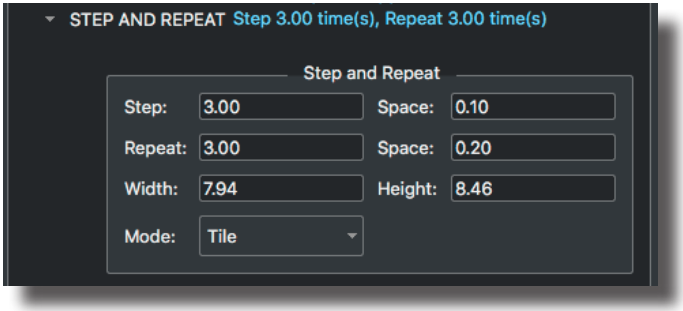


The Input Profiles area of the Image Properties section allows you to specify image specific color management settings for the selected image. These settings will override the default color management settings set in the Preferences window.

The use of these controls are Color Management functions described in **Chapter 6** of this manual.

Step and Repeat

The Step and Repeat window allows you to specify step (horizontal) and repeat (vertical) preferences for the currently selected image. *(Remember, images can also be stepped and repeated with the mouse via clicking and dragging with the shift-key depressed.)*



Access the Step and Repeat window by choosing **Image Properties** from the ImagePrint Dashboard.

The following controls describe the Step and Repeat settings fields. Make sure to hit the Return key after entering new values (not TAB) to ensure they are accepted.

Note: When you step and repeat an image, the entire collection of repeated images becomes one region, and all controls used affect the region as a whole. For example, if you used the Scale controls to affect the magnification, the entire region is magnified, not just the initial image. Also, crop marks will appear on the corners of the entire group, not individual images.

Step The Step field displays the number of times the image is repeated along the X axis (horizontal) of the Layout Area.

Space This field, to the right of the Step field, shows the horizontal distance between stepped images. A value of zero will cause the images to have no horizontal offset.

Repeat The Repeat field displays the number of times the image is repeated along the Y axis (vertical) of the Layout Area.

Space This field, to the right of the Repeat field, shows the vertical distance between repeated images. A value of zero will cause the images to have no vertical offset.

Settings - Step and Repeat (continued)

Tile, Half-drop and Slide

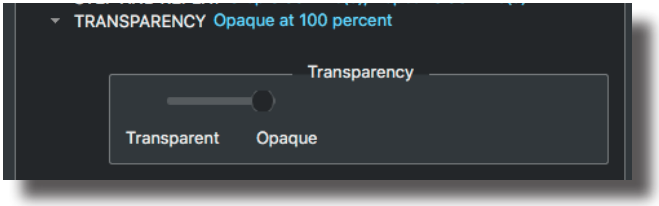
The three Mode Functions allow you to change the way in which the images are shifted as they are duplicated via Step and Repeat.

Tile - This mode will cause the images to be stepped along the horizontal axis and repeated along the vertical axis with no shifting.

Half Drop - This mode will cause images to be shifted vertically one half of their height when being stepped

Slide - This mode will cause images to be shifted horizontally one half of their width when being repeated

Transparency



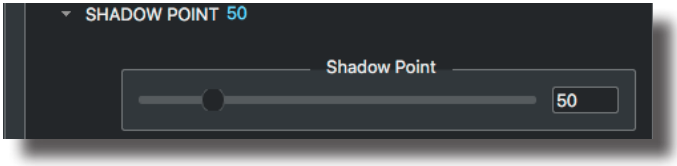
The Transparency section of the Image Properties window allows you to set the transparency of an image.

Access the Transparency window by choosing **Image Properties** from the Dashboard.

By default, images are fully opaque, meaning they have no transparency. Slide the Transparency slider to the left to increase transparency, allowing elements beneath the selected image to become visible.

To put images above/below each other, right- or control- click the image and choose **Bring to Top** or **Push to Bottom**.

Shadow Point



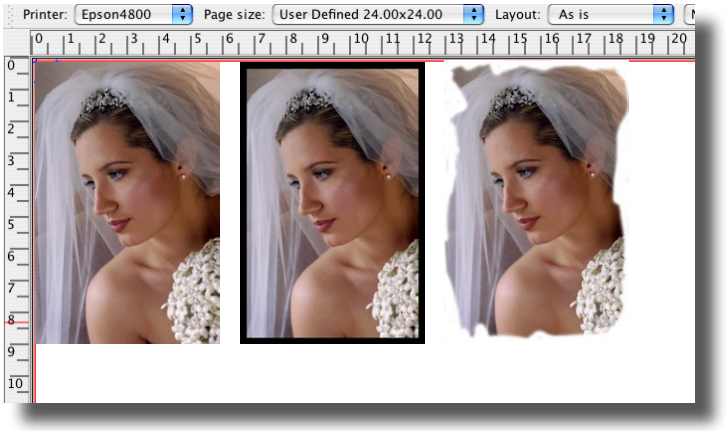
The Shadow Point Slider control within the Image Properties section of the dashboard gives access to a slider which lets you adjust the Shadow Point setting for the currently selected image.

The Shadow Point is a Color Management function described in **Chapter 6** of this manual.

11

Borders

What are Borders?

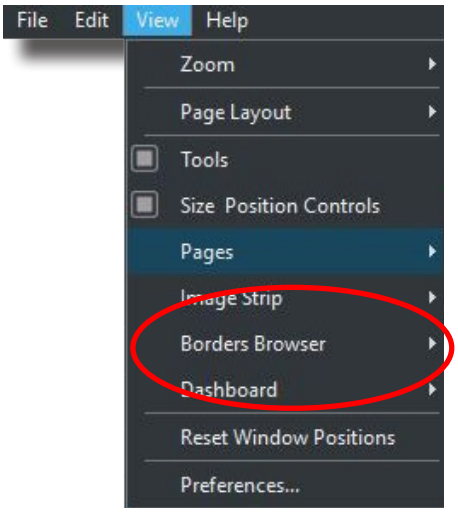


With ImagePrint's Borders feature, you can add any type of border to your images.

Any Photoshop format (psd) file with a transparency layer can be used as a border—simply place the border image in the Borders folder to install it. On Macs, the Borders folder is found within the ImagePrint folder in your Applications folder. On Windows, it's in the ImagePrint Data folder -- you can get there by choosing "ImagePrint Data folder" from the ColorByte Software group in your Windows Start menu.

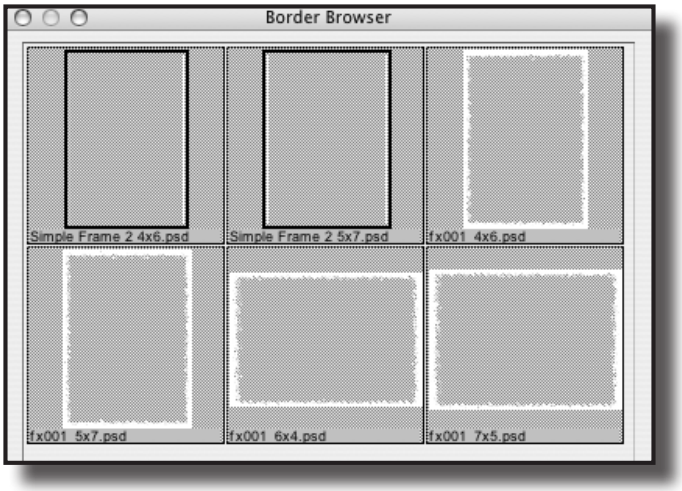
You can create your own borders, or purchase them. Its easy to find vendors who specialize in borders such as artistic edges, greeting cards and sports cards. As long as the border is a flattened Photoshop file with a transparency layer, it can be used.

Borders are chosen via the Border Browser.



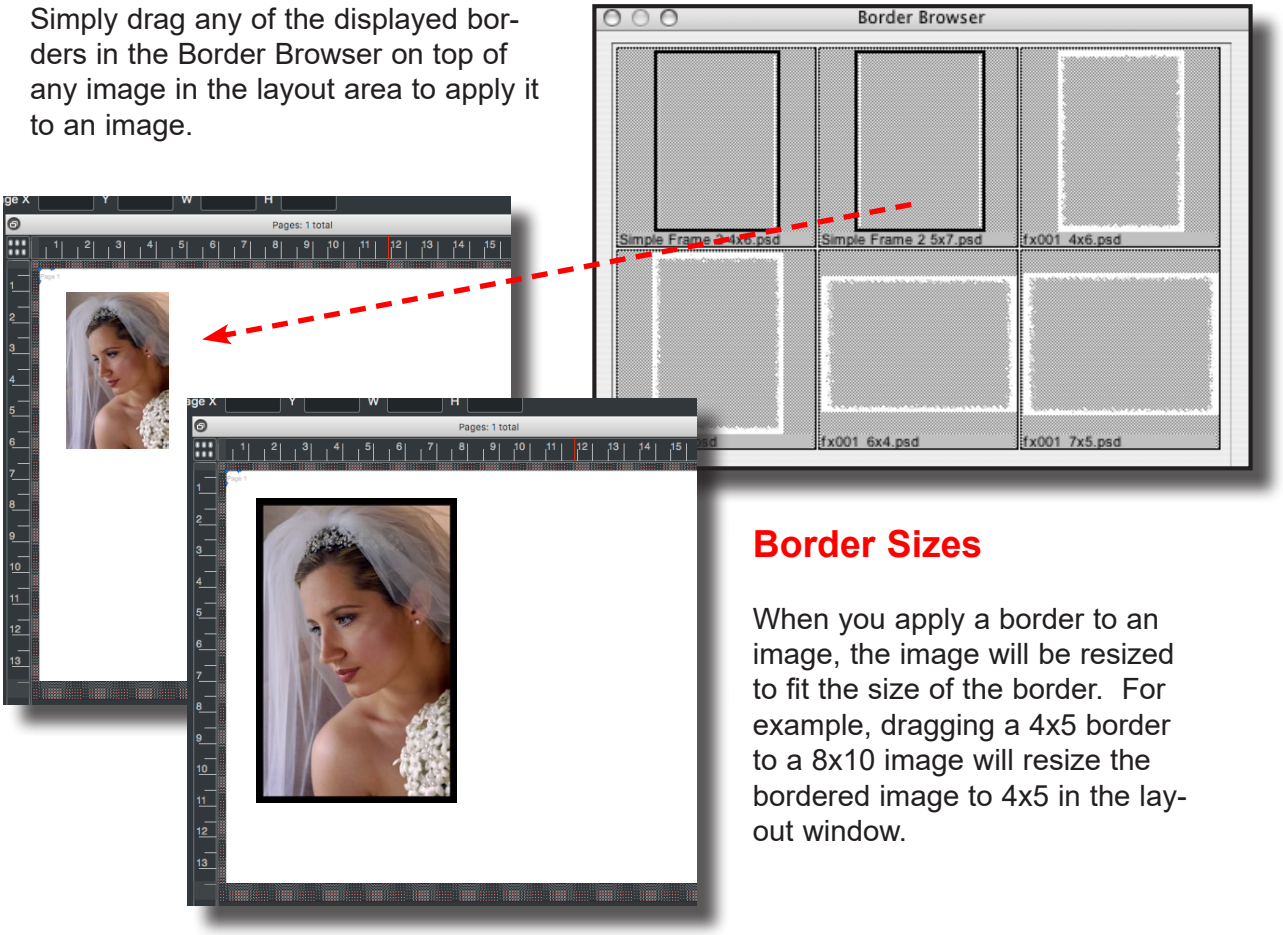
The Border Browser

Choose Border Browser from the **View** menu to launch the ImagePrint Border Browser.



Applying Borders

Simply drag any of the displayed borders in the Border Browser on top of any image in the layout area to apply it to an image.



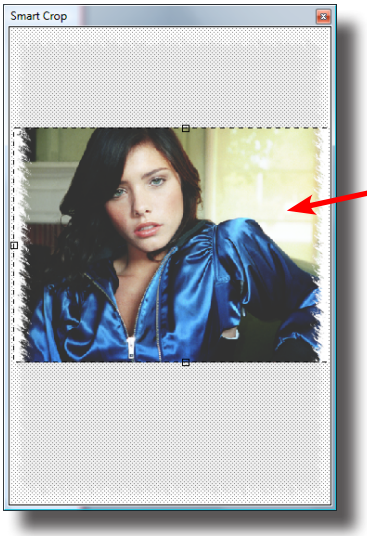
Border Sizes

When you apply a border to an image, the image will be resized to fit the size of the border. For example, dragging a 4x5 border to a 8x10 image will resize the bordered image to 4x5 in the layout window.

Once a border is applied to an image, you can alter the size of the bordered image via the Scale settings, or dragging its edge, just like any other image. (Using the side of the border, not the image, is necessary to prevent distortion of the border when applied to an image with a different aspect ratio than the border's.)

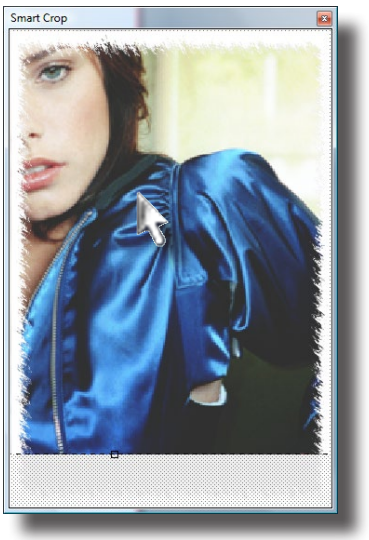
Cropping and Zooming borders

ImagePrint's **Smart Crop** feature will let you zoom and crop the image for a best fit. The normal Smart Crop tools apply, with the addition of a Zoom mode that lets you grow or shrink the image into the border.



As always, double-click the image to activate Smart Crop. The Smart Crop window will appear.

Drag the image in the Smart Crop window to adjust its position.

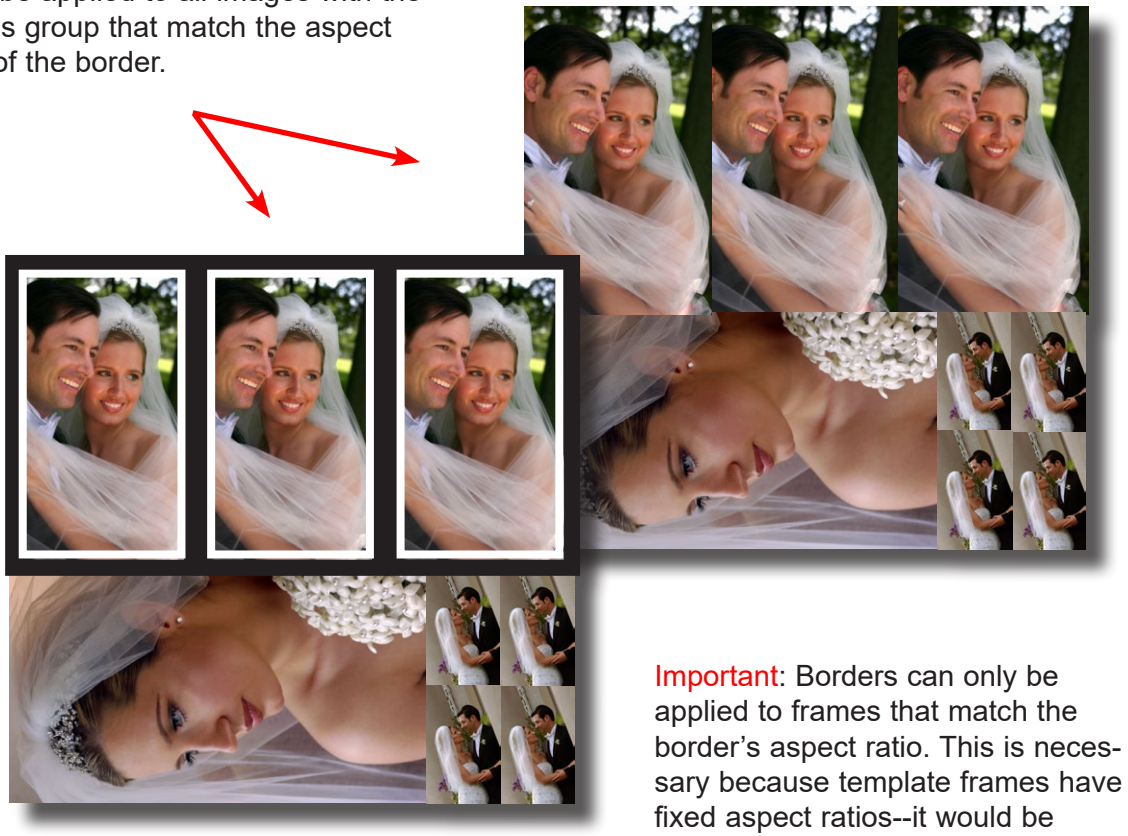


To grow the image within the border, hold the COMMAND key (Macintosh) or the CONTROL Key (PC) down while dragging it.

By moving and zooming the image within the border, it's easy to perfectly size and position the image.

Borders and Templates

When you drag a border to a template, it will be applied to all images with the frames group that match the aspect ratio of the border.



Important: Borders can only be applied to frames that match the border's aspect ratio. This is necessary because template frames have fixed aspect ratios--it would be impossible to force a border into a different aspect ratio without distorting it.

12

Templates

What are Templates?

Templates is an optional add-on with ImagePrint R.E.D.

Please contact ColorByte if you wish to purchase the Templates feature.

ImagePrint's templates are packages of images, sized and arranged according to your specifications. Using Templates, you can create professional packages that mix wallet sized images, 4x5s, 8x10s, or any custom size you specify.

When an image is assigned to a template, it is automatically sized to fit each frame within, and rotated to best fit each frame's aspect ratio. You can create templates that fill the page, or print multiple templates on one page.

Images within templates can be easily cropped, and borders can be applied via the Border Browser.

► Linked Templates:

Linked Templates are groups of standard ImagePrint templates that can be added to your pages at once, allowing you to mix and match your templates into packages to be printed across one or more pages.

For instance, you might have a template composed of a single 8x10, another template composed of 20 wallet-sized images, and another with only 4x5s. With **Linked Templates**, you can create a template group called "8x10 and wallets" that includes both the 8x10 and wallet templates, and another called "8x10, wallets and 4x5s" that contain all three. Based on customer orders, choose the linked template and drop images on it to fill all the templates within the group for easy mixed package creation.

Hint: Templates may be one of those features that is easiest to understand when seen in action. You may therefore want to view the online training movie that demonstrates Templates in use before reading through this chapter.

ImagePrint training movies are available on the ImagePrint web site:
www.colorbytesoftware.com.

Templates (Cont.)

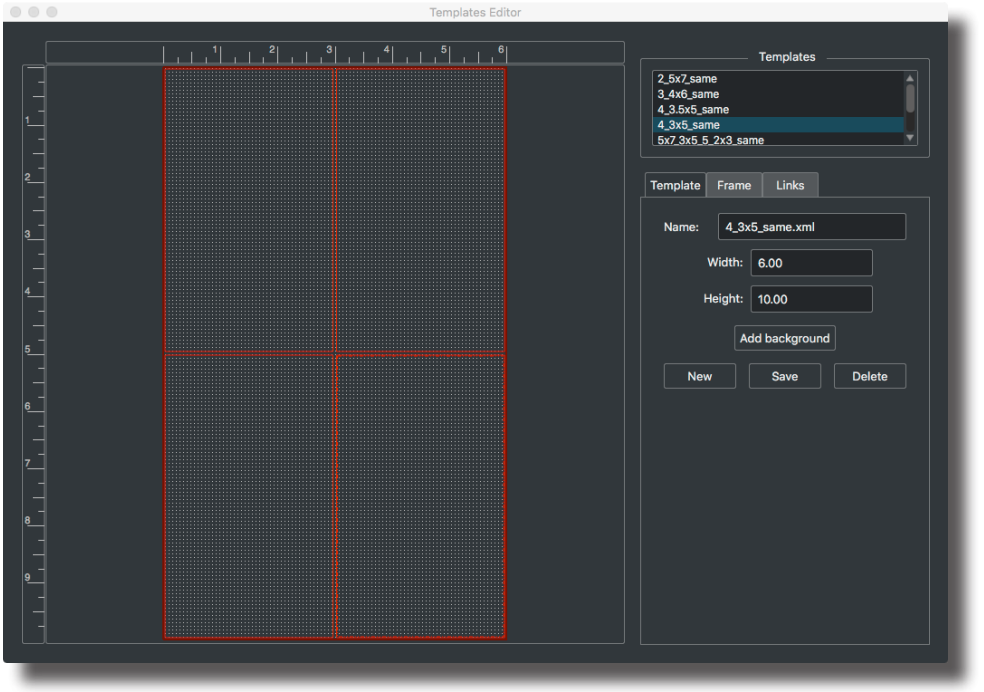
Templates are created with the controls in the Template Editor window and then applied to images by choosing Templates from the Layout Styles menu, and picking the template you want to use.

We'll start by describing the controls available in the Template Editor window for viewing, creating and editing templates. Then we'll describe choosing the active template, and applying your images to it.

To access the Template Control window, choose **Edit** from the ImagePrint main menu, then choose Templates...

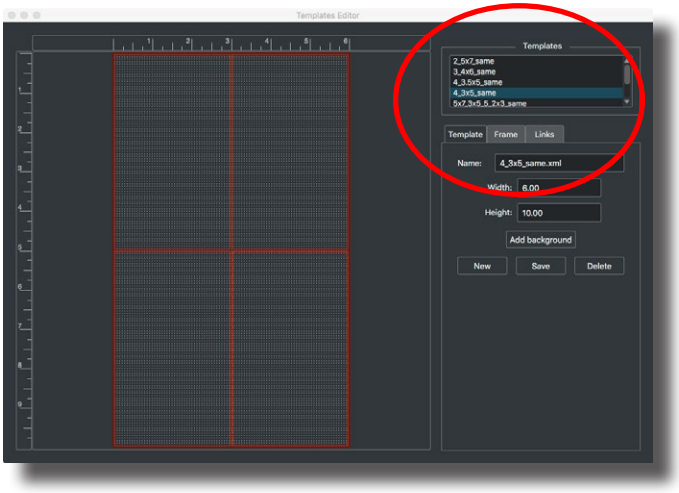
The Templates Editor window will appear.

Here, you can choose among pre-saved templates in the Templates menu along the top of the window, or create your own custom template.



A template is composed of *frames* of various colors within a single rectangle which represents the template's bounding box. In the Template editor window, the template is shown as a gray patterned area.

Viewing Templates



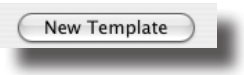
ImagePrint comes with a list of predefined templates to get you started. These templates can be seen on the left side of the Template window.

Any templates listed in this area will be available to use with your images.

Below this list of saved Templates, you'll see a section with two clickable tabs--one for Templates, and one for Frames. Click the Templates tab. You'll see that the currently chosen template's name will appear in the Template Name field here, and its width and height will be shown in the Width and Height fields. Notice that as you choose each template, the frames and blue template bounding box that compose the selected template are displayed in the template design area on the left side of the window.

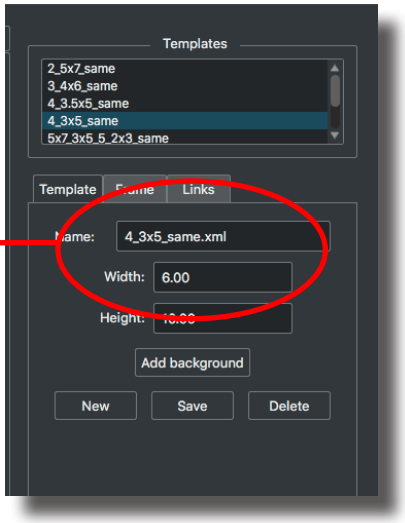
Creating New Templates

The template window also gives you the ability to create custom template designs. These templates can be saved into the template list, allowing you to create a set of unique packages.

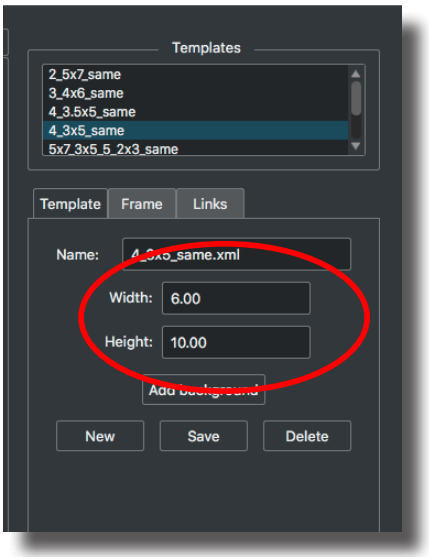


To create a new template design, click the **New Template** button under the Template Tab. The template design area within the ImagePrint layout window will change to reveal only an empty template at the default size (the default template size is always the printable area of the current page.

Templates (Cont.)



The first thing to do when creating a new template is to give it a name. By default, new templates start out with the name "User Defined", which can be seen in the Template Name field at the top of the Template window. To give your new template a name, just type it into this field in place of the default name.



The next step is to specify the bounding box size of the new template. At first, this size will be that of the current page, as shown by the gray area within the Template design area to the left. Specify a new size by entering the numbers in the Template Width and Template Height fields of the Template window.

Adding a template background or artistic frame

You can also choose to add a background image, solid background, or frame with matte, to a template. The image will fill the template boundary area, with your image frames displayed within.

Click the **Add Background** button and you will be presented with the normal Add Background window as described in the Backgrounds, Frames and Gallery Wrap chapter of this manual. To remove a background from a template, click the Remove Background button.

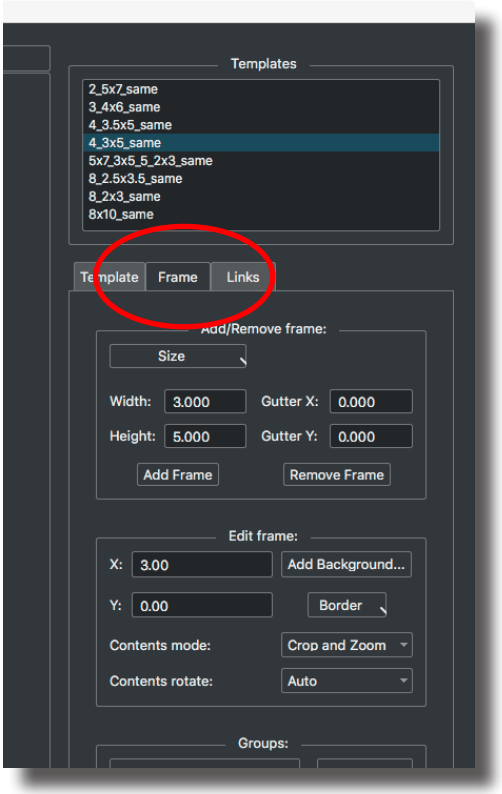
Frames

Adding a Frame

Now that we've named and defined the size of the template, it's time to add frames. To access the Frames controls, click the Frames tab.

Remember, frames are the rectangles that represent where individual images will reside on the template. To add a frame, you must first specify its width and height. Specifying a frame's width and height can be done in two ways.

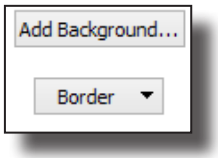
- Common frame sizes can be chosen by clicking on the **Size** drop down menu and choosing one of the listed sizes.
- You can also create custom frame sizes by typing in values within the **Width** and **Height** fields below the Frame Size drop down menu.



Once you have specified the width and height of the frame, click the **Add** button to have the frame immediately added within the Template design area of the ImagePrint layout window.

Each time you click add, a new frame will be added, using the current width and height settings. Each new frame will be automatically positioned into the first available free spot within the template. The distance the frame will be from the previous frame is determined the Gutter settings. We'll talk a little more about gutters below.

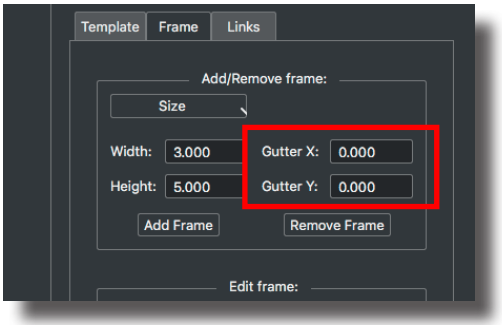
Adding Frames (cont.)

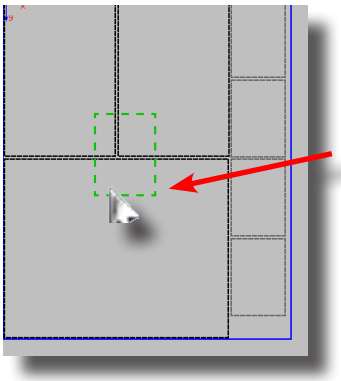


Adding a frame background or artistic border

Just like with the template as a whole, individual frames within the template can have their own backgrounds or artistic frames (however, in the case of frames, Image backgrounds are not allowed). Just click the **Add Background...** button to access the normal Add Background window. For more information on the Add Background window, see the Backgrounds, Frames and Gallery Wrap chapter later in this manual. Choose **Remove Background...** to remove a frame's background or artistic frame.

Gutters The X and Y Gutters specify how much space to put between frames when automatically adding. For instance, an X gutter of 2 inches will cause frames to be positioned 2 inches apart horizontally.

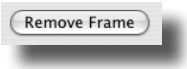




Positioning Frames

You can manually adjust the frame positioning after adding it by clicking the frame within the Template design area and moving it. You can also use the X / Y position fields to specify numeric position values relative to the edge of the template.

Deleting Frames



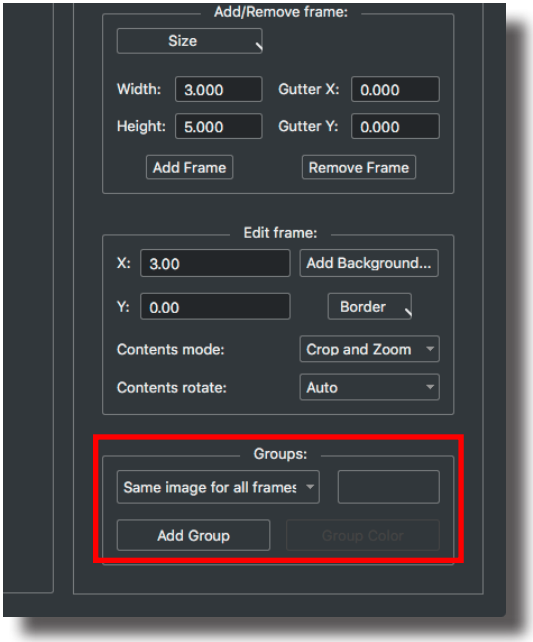
To delete a frame, click on it and choose the **Remove Frame** button.

Grouping Frames

A powerful feature of templates is the ability to group frames. By default, every frame in a template will contain one image, but you can set up groups to cause the same image to be copied to several frames at once.

Grouped frames will automatically be filled with the same image when you drag the image to any frame in the group. Also, any cropping, or borders applied, will be applied to all frames within the group.

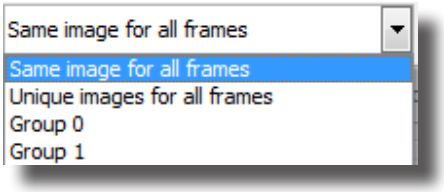
The Group section of the Template Control window has the controls necessary to specify how your frames will be grouped.



Creating and Assigning Frame Groups

Frame groups are assigned via the Group menu within the Group section of the Template Control window.

Use this drop-down menu to choose what group the next added frame will be a part of. At first, there will be only two default groups, *Group 0* and *Group 1*. You can click the Add Group button to add to this list of groups as needed. Click Add Group once to create a Group 2, click it again to create a Group 3, etc.



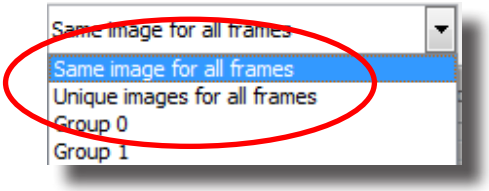
You can pick any created groups in the Group drop down above the Add Group button. Once you select a group, all frames you add will be a part of that group until you specify a different group.

If you want to later assign a frame to a different group, just click the frame in Template Design area and pick a group from the drop down menu.

Assigning Frame Groups (Cont.)

As you assign groups, each one will have a unique color assigned to it. This group color is shown to the right of the Group drop down menu. As new frames are created, they will be displayed with this color in the Template Design area. You can override the default color for the current group by clicking the Group color button.

Global Group Settings

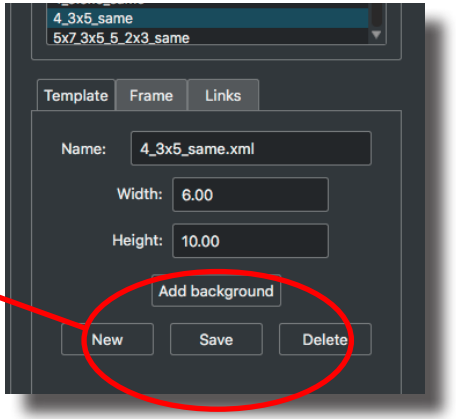


The Group menu has two other choices besides its list of groups. These two choices override the standard group assignments, and are used when you don't want to manually choose your frame groupings:

Same image for all Frames This option will cause every frame to be part of the same group within the template. Any image applied to this template will be applied to all the frames within it.

Unique images for all frames This option will cause every frame added to be in a unique group of its own. Images applied to this template will only use a single frame.

Saving Templates

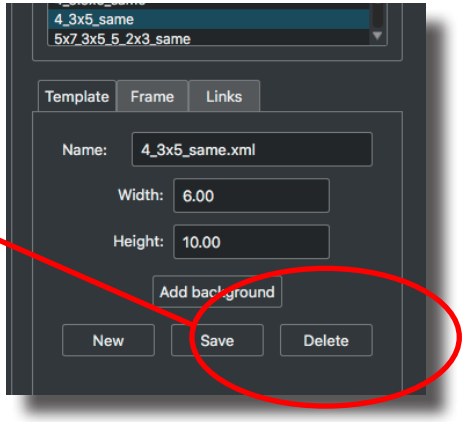


Once you have added and positioned the frames for you template just the way you want, you need to save it. Choose the Template Tab at the top of the Templates window, then click the **Save** button.

Your new template will be saved, and its name added to the template list on the left side of the Template window.

Deleting Templates

To delete a template, choose the **Delete** button on the right side of the template Window.

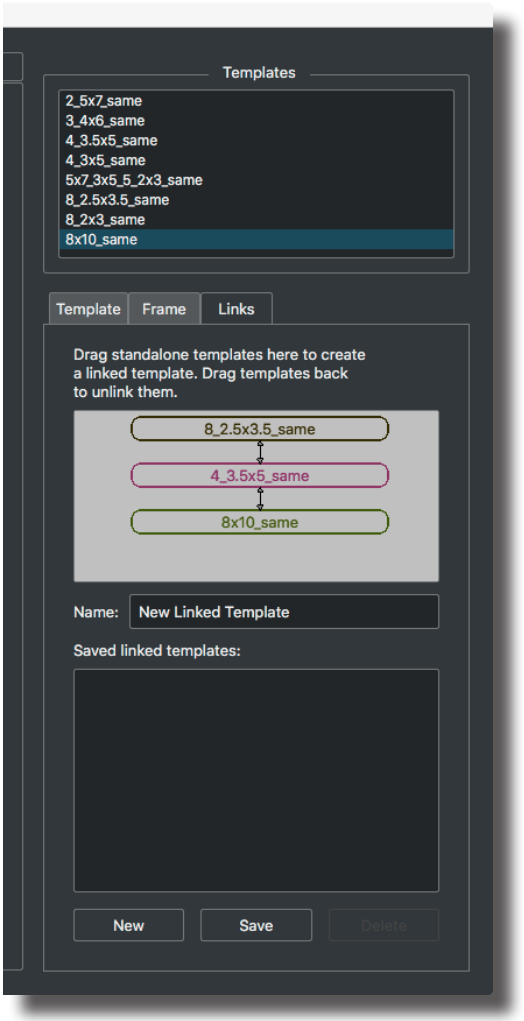


Editing a Template

Sometimes you may wish to edit an existing template rather than create a new one. To do this, simply choose the template from the template list on the left side of the Template Editor window, then add new frames, and/or move, resize and delete existing frames as needed, using the tools within the Template Control window.

Once done, click **Save** to save over the old template, or type in a new name for the template within the Template Name field and click **Save** to have it saved as a new template.

Linked Templates



The Linked Template feature provides the ability to organize your already created templates into groups that can utilize the same images. This allows you to create custom sets of packages that can span multiple pages.

To create a Linked Template, make sure you've already created two or more templates using the methods previously outline, then click the **Links** tab in the Edit Templates window.

Choose a template from the list of templates shown at the top of the window and drag it to the gray area to include them in your linked template. You can drag any number of templates, and re-drag the same template to include them multiple times in your linked set. To remove a template, simply drag it out of the window.

Once done specifying which templates to include (and their order) type in a name for the linked set of templates, and click SAVE. You'll see your linked set added to the list at the bottom of the window.

Once created, you can use your linked template much like you do individual templates, via the Layout Mode menu described in the next few pages. Choosing a linked template will cause all the templates within the set to appear on your layout, with ImagePrint automatically creating new pages to fit them if needed. Dragging images into any of the frames within any of the linked templates will fill frames with the same group across all templates.

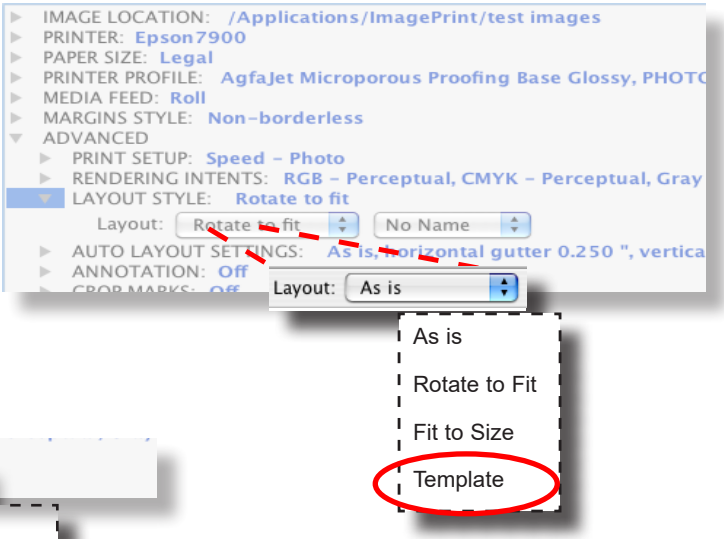
Assigning Templates to images

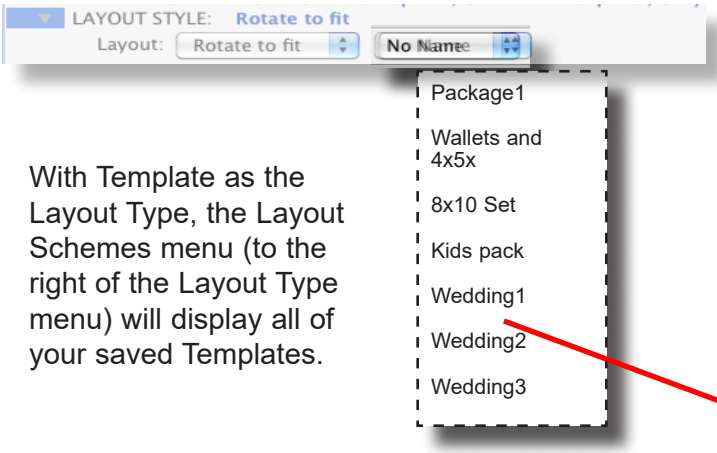
Now that you are familiar with the mechanics of *creating* templates, it's time to apply images to them.

To use templates, the current **Layout Style** must be set to **Template**. You change the Layout Style in the Advanced section of the ImagePrint **Dashboard**.

If the dashboard isn't visible, choose it from the View menu.

Close the Template Editor window if you are done creating your templates, and choose **Template** as the Layout style in the Dashboard.

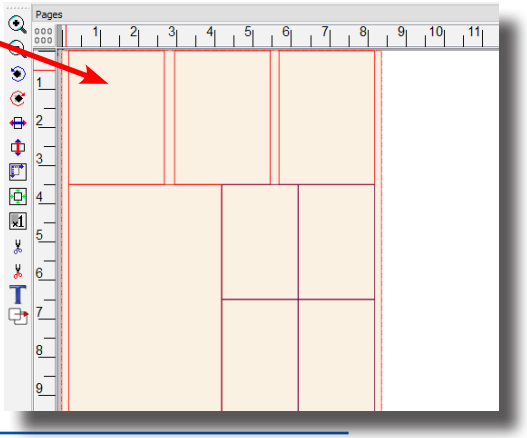




With Template as the Layout Type, the Layout Schemes menu (to the right of the Layout Type menu) will display all of your saved Templates.

Now choose one of the templates to see it displayed in the Pages window.

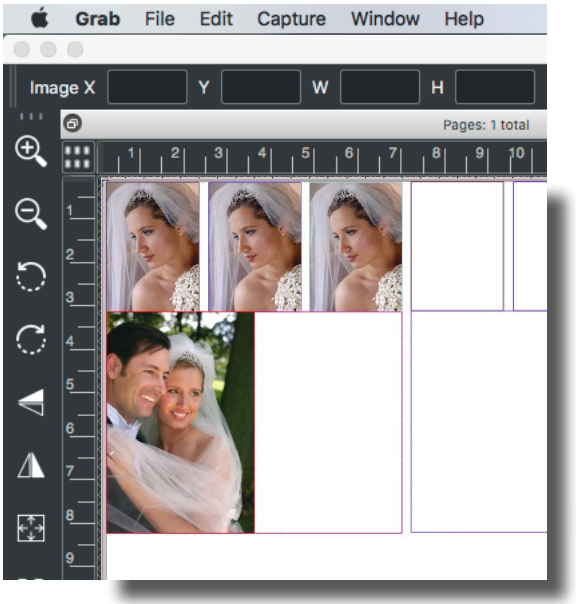
If you pick a linked template, all the templates that are part of that group will be displayed.

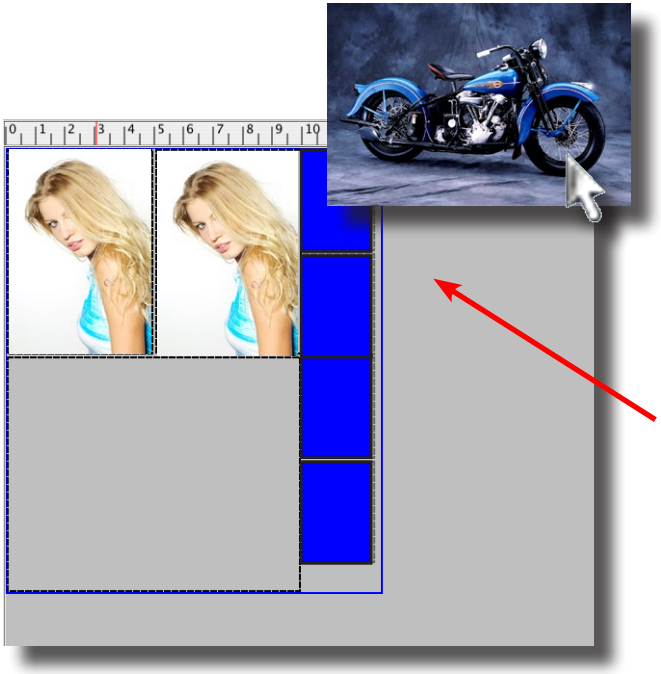


Assigning Templates to images (cont.)

Once you have chosen a template, you're ready to assign images to it.

Open an image (or group of images) in the normal way via the Image Strip, the File-Open command, or by dragging the image from a folder into the ImagePrint interface. The image will fill frames within the template. If your template is grouped, then all the frames of a group will be filled with the image.



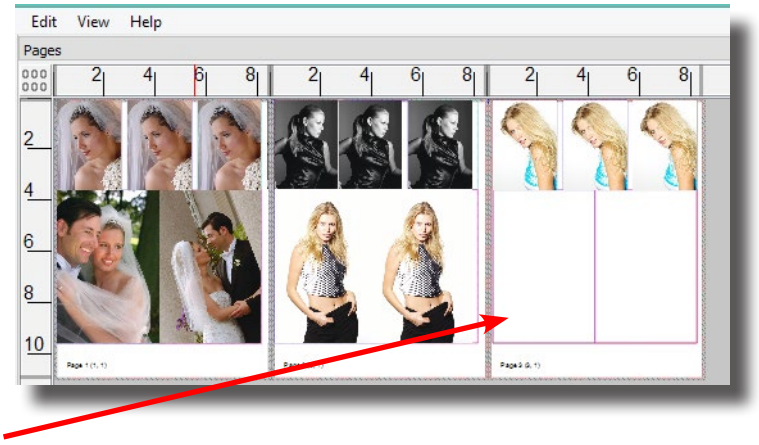


If you **drag** your image from the Image Strip (instead of using File->Open, or double-clicking it in the image strip) you can specify which frame the image will be assigned to.

Notice how, as you drag the image over a frame, the frame (and any other frames in its group) change color to indicate they will receive the image.

If you've picked a Linked Template, then dragging an image to any frame will cause that image to fill the frames in all the templates within that linked set that correspond to the same frame group.

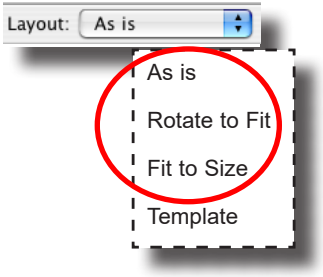
Assigning Templates to images (continued)



Once a template is filled with images, a new template will be added to the page if there is room.

Note: If AutoFlow is in effect, and there's no room on the page for a new template to be created, a new page will be added with a blank template on it, ready for more images. This can be a powerful method of creating multiple template pages by dragging multiple images into the layout window--page after page of templates will be automatically created.

Scaling and Positioning Templates



When the Layout Type setting is **Template**, you will not be able to adjust the position of your template on the page or resize it. However, if you switch the Layout Style in the Dashboard->Advanced to one of the non-Template modes (As is, Best Fit, or Fit to Size) then the templates will be treated like any other image. You can scale, move and rotate the template as if it were one single image.

Cropping Templates

Frames within a Template can be cropped like any other image. Simply double-click the image to have it appear in the **Smart Crop** menu.

Any crop you apply to the image will be applied to any other frames within that template that are part of the current frame's group *and* which have the same aspect ratio as the current frame.

When cropping template frames, you can zoom the image in or out, allowing you to adjust the size of the image that appears in the frame.

To zoom in or out:

On the Mac, hold down the Command key while dragging the mouse within the Smart Crop window.

On the PC, hold down the Control key while dragging the mouse within the Smart crop window.

Note that when cropping a template frame, your crop area will always be constrained to the aspect ratio of the frame. You can zoom the crop, or position it, but you can't change its shape.

Borders and Templates

When you drag a **border** from the border browser to a template, it will be applied to all images with the frame's group that match the aspect ratio of the border.

Important: Borders can only be applied to frames that match the border's aspect ratio. This is necessary because template frames have fixed aspect ratios--it would be impossible to force a border into a different aspect ratio without distorting it.

Once applied to a frame, the border can be adjusted via Smart Crop by double-clicking the frame, and adjusting the crop.

Don't forget, you can ***Zoom*** the image in or out of the border within the Smart Crop window:

- On the **PC**, hold down the Control key while dragging the image in the smart crop window to Zoom it.
- On the **Mac**, hold down the Command key and drag to zoom the image.

For more information on using Borders, see chapter 10, Borders.

13

Backgrounds, Frames and Gallery Wrap

Backgrounds, Frames and Gallery Wrap

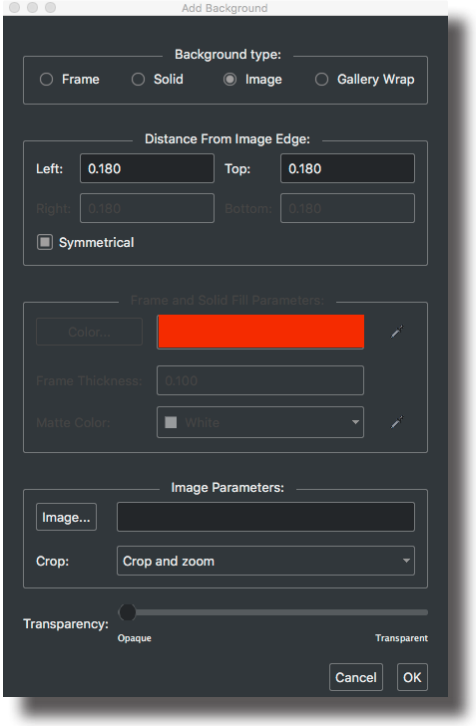
With ImagePrint, it's easy to customize your layouts with colored background or frames. And the new gallery wrap feature lets you automatically mirror and flip the edges of images for easy frameless mounting of canvas prints.

The Add Background window

All the controls to create backgrounds, frames and gallery wraps are in the Add Background window. This window is accessed via the Mouse Menu or the Edit Menu at the top of the ImagePrint main window.

> On PCs, you can right click an image or group of images to see the Mouse Menu. (Left click with control pressed to select multiple images).
>
> On Macs, if you don't have a right mouse button, access the Mouse menu by holding the Control key and clicking on an image or group of images (to select multiple images, hold the Command key down and click each image to be added to the group).

In either the Mouse menu, or the Edit menu, choose "**Add Background**" to see the available options (Frame, Solid, Image and Gallery Wrap). Choosing any of these will open the Add Background window, with the chosen option selected.



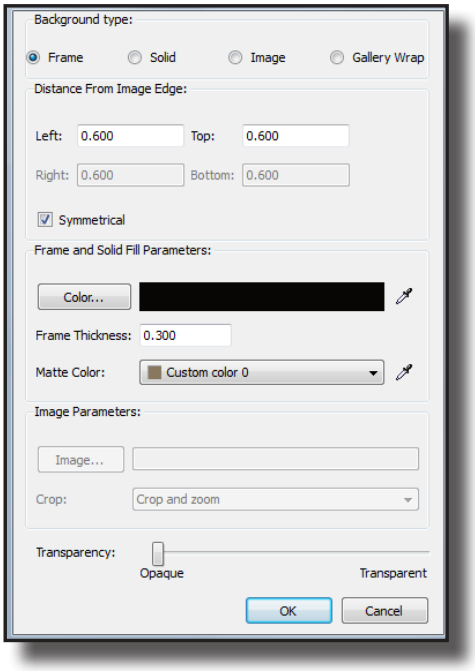
The Add Background window

Here, you can choose to add a Frame and Matte, a Solid Background, a Background Image, or a Gallery Wrap to the selected image.

Each of these options has its own set of controls that will be available when that option is chosen. (Remember--the Background and Frames window is also available when creating or editing a template, allowing you customize your templates with background graphics and frames.)

Adding a frame to an image

A frame is a rectangular border of a specified thickness and color which can be set at a specified distance from the edge of the area being framed. The area between the frame, and the image, is the matte. The matte can be colored as well, for "double-frame" effects.



To create a frame for your image, click the Frame button at the top of the Add Background window. The following controls will be available:

Distance from Image Edge

This is the distance the frame will extend from the edge of the image(s) being framed. It can be symmetrical; meaning equal distance from each edge of the framed area, or you can choose different distances for the top, bottom, right and left edges.

Color

Here you can choose the color of the frame by clicking the color button and choosing via the Color Chooser that will appear. An eyedropper has also been provided--select this icon, then click anywhere on the screen to choose a color. The eyedropper is a great way to pick a frame color using a color from within the image itself.

Frame Thickness

The frame thickness is specified via the Thickness field. Note that this value does not include the thickness of the matte (see matte, below). The difference between the Frame Thickness and the Distance from Image Edge will be filled by the Matte color.

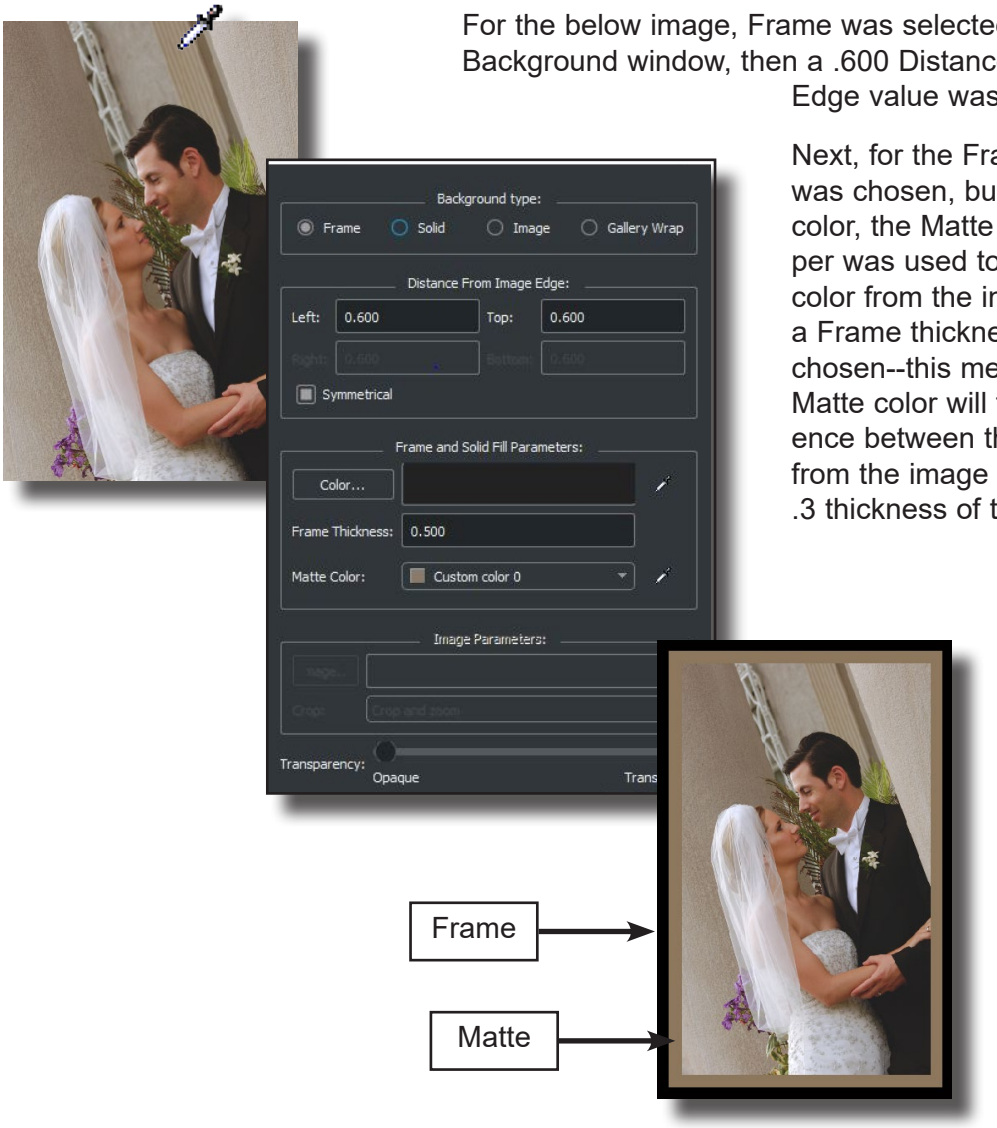
Matte Color

To alter the Matte color, click the Matte Color button in the Frame area, or use the eye dropper beside it to choose a color from any image in your layout. (Hint: Try choosing *Transparent* as the Matte color--this allows for very interesting effects when you place the image on top of another one.)

Transparency

The transparency slider allows you to change the transparency of the frame, allowing you to see the current matte color through the frame. In most instances this is not desirable, but... if the Matte color is set to transparent, then instead of the matte color being revealed, you will see underlying objects through the frame, which can lead to some great effects.

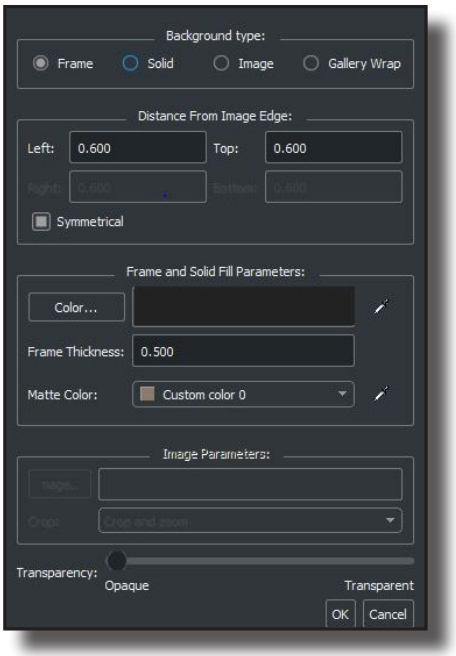
Creating an artistic frame: An example



For the below image, Frame was selected in the Add Background window, then a .600 Distance from Image Edge value was chosen.

Next, for the Frame itself black was chosen, but for the Matte color, the Matte Color eyedropper was used to select a bit of color from the image. Finally, a Frame thickness of .3 was chosen--this means that the Matte color will fill the .3 difference between the .6 Distance from the image edge, and the .3 thickness of the black frame.

Adding a Solid Background



A solid background is an area of single solid color surrounding an image or group of images. It is similar to a frame, but has no control for specifying thickness or matte, since it always fills the area between its edge and the image(s).

To specify a solid background for your image(s), click the Solid button at the top of the Add Background window. The following controls will be available:

Distance from Image Edge

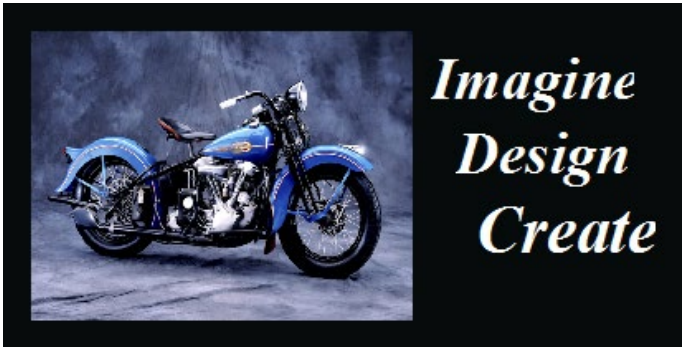
This is the distance the background will extend from the edge of the image(s) being affected. It can be symmetrical; meaning equal distance from each edge of the framed area, or you can choose different distances for the top, bottom, right and left edges.

Color

Here you can choose the color of the background by clicking the color button and choosing via the Color Chooser that will appear. An eyedropper has also been provided--select this icon, then click anywhere on the screen to choose a color. The eyedropper is a great way to pick a background color using a color from within the image itself.

Transparency

The transparency slider allows you to change the transparency of the background, allowing you to see underlying items through the background.



This image has a solid black background with non-symmetrical distances of Top, Left and Bottom .3, and Right 4.0.

(The text was later added via the Add Text menu).

Adding an Image Background

An example of an image with a background image applied with slight transparency.

The text was later added via the Add Text menu.

You can choose to have an image appear as a background to an image or group of images. This background image can be automatically cropped to fit the area, or left in its original aspect ratio. Click Image at the top of the Add Background window to access the following controls:

Distance from Image Edge

This is the distance the background will extend from the edge of the image(s) being affected. It can be symmetrical; meaning equal distance from each edge of the framed area, or you can choose different distances for the top, bottom, right and left edges.

Choosing an Image

You can choose any tiff, JPEG, or psd file as the background by clicking the Image button in the lower section of the Add Background window, then locating it via the standard file dialog that appears.

Crop

The crop controls how the image will "fit" in the area you defined via the Distance from Image Edge fields.

- Selecting "**Crop and Zoom**" from the Crop menu will cause the chosen image to automatically crop to the exact size specified in the Distance fields. You may not see the entire image if the aspect ratio differs from the Distance values you specified.

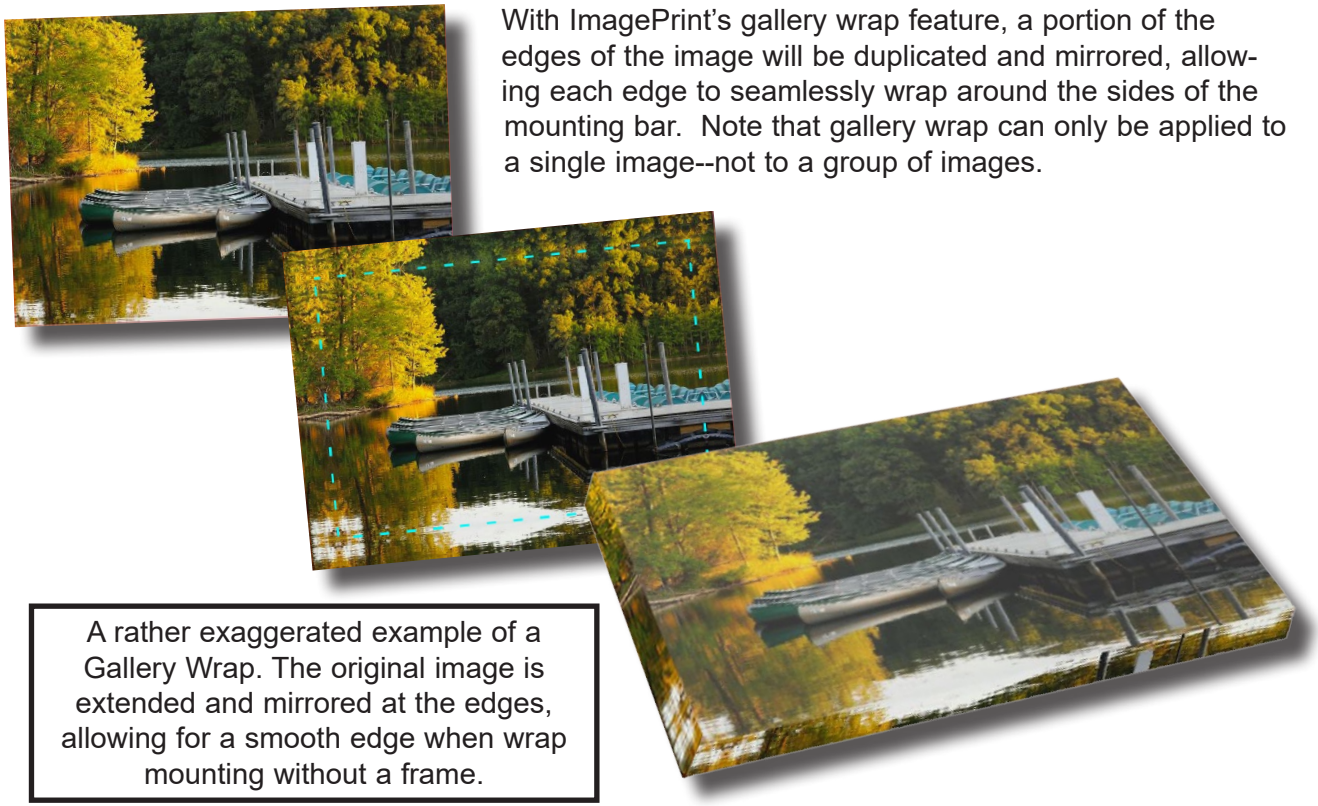
- Choosing **"Accommodate without Crop**" will cause the image to grow as large as possible within the Extent boundaries without cropping or distorting the image. This option may result in the background image not fully covering the specified area, but all of the background image will be placed.

Transparency

The transparency slider allows you to change the transparency of the background image, allowing you to see underlying items through it. This can make for some nice watermark effects.

Creating a Gallery Wrap

A gallery wrap is a method of extending the edges of a print for frameless mounting in such a way as to present no harsh transitions while preserving the entire image without cropping.



With ImagePrint's gallery wrap feature, a portion of the edges of the image will be duplicated and mirrored, allowing each edge to seamlessly wrap around the sides of the mounting bar. Note that gallery wrap can only be applied to a single image--not to a group of images.

A rather exaggerated example of a Gallery Wrap. The original image is extended and mirrored at the edges, allowing for a smooth edge when wrap mounting without a frame.

To create a Gallery Wrap, choose Gallery Wrap at the top of the Add Background window. You will have access to the following control:

Distance from Image Edge

This is the only control available for Gallery Wrap. Choose the distance from the edge of the image that should be duplicated and mirrored. This distance should reflect the thickness of the mounting bar you plan to use for mounting the print.

If the original image was close to the edge of the page, you may need to move it to ensure the newly added edges are within the printable area of the page

Removing image background settings

To remove any Frame, Background, or Gallery Wrap, Control-Click or Right-Click the image(s) and choose **Remove Background** from the menu that appears.

Editing background settings

To change the Frame, Background, or Gallery Wrap settings, Control-Click (Mac) or Right-click (PC) the image(s) and choose “**Edit Background**”.

The **Add Background** window will appear, allowing you to make changes to its current parameters using the controls discussed throughout this chapter.

14

Boundary Areas

What are Boundary Areas?

A Boundary is an area of the page treated as a sub-page. Images within a boundary will act as if grouped--moving the boundary will cause all the images and text elements in it to move as well, while each element, if clicked on, can be moved separately.

But boundaries are more than just a grouping mechanism. Crop marks will be applied to the boundary, not the images within it, allowing you to easily segment your pages into sub-pages for cutting. Annotations for each image will also automatically appear beneath boundary, making it easy to keep track of what images are included within each sub-page without having them actually print.

In addition to their use in defining sub-pages, boundaries have another usage: an artistic one. Boundaries are essentially an extra background because, while you can choose to have the boundary transparent, you can also fill it with color. When used with Image Backgrounds and Frames, boundaries can provide yet another layer of graphical possibilities in your layouts.

Boundaries can be defined based on images that have been already laid out--you will then be able to specify a boundary that "fits" the selected image--it's much easier to create a boundary with a centered image within it this way. You can also create a boundary without selecting images for it to encompass and later drag images on to it. Boundary Areas are created via the Add Boundary Area window.

The Add Boundary Area window

The Add Boundary Area window is accessed via the **Mouse Menu**, or the **Edit Menu** at the top of the ImagePrint main menu.

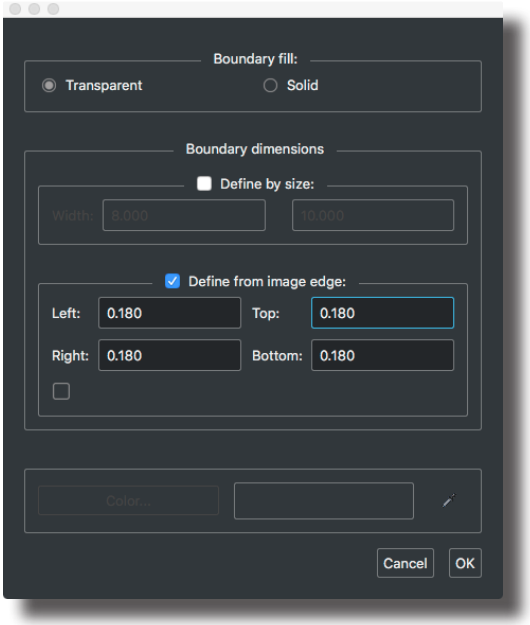
- On PCs, you can right click an on an empty area of the layout window, or on an image or group of images to see the **Mouse Menu**. (Left click with control pressed to select multiple images).

- On Macs, if you don't have a right mouse button, access the **Mouse Men**u by holding the Control key and clicking on an image or group of images or an empty area of the layout area. (To select multiple images, hold the Command key down and click each image to be added to the group).

In the Mouse Menu or the Edit Menu, choose "**Add Boundary Area**" to access the **Add Boundary Area** window.

The Add Boundary Area window

This window provides controls for specifying the size and fill of the boundary area. The available selections are:



Transparent / Solid

If you want to use the boundary as a means of grouping, or as a means of defining a croppable “sub-page”, without it being part of the graphical elements on the page, click Transparent at the top of the screen. A transparent boundary will be shown on screen with cross hatched lines, but will not print.

Choose Solid if you want to specify a color for the boundary.

Boundary Dimensions

This is where you specify how big the boundary will be. You can do it two ways--either as an absolute width/height value, or base the size on the images it is bounding.

- Click “**Define by Size**” to specify an absolute boundary size, then put the values in the Width Height fields. This option is usually desired if you are creating a “sub-page”, like an album page, that needs to be cut at a specific size regardless of the image(s) within it.

- Click “**Define from Image Edge**” if you want the boundary to be defined by the image(s) it encompasses. (This option is only available if you accessed the Add Boundary Area window by clicking on an image or group of images, not an empty area). This can be useful if you are using the boundary as a colored background or frame and are more concerned about the size of the margin than the size of the boundary itself.

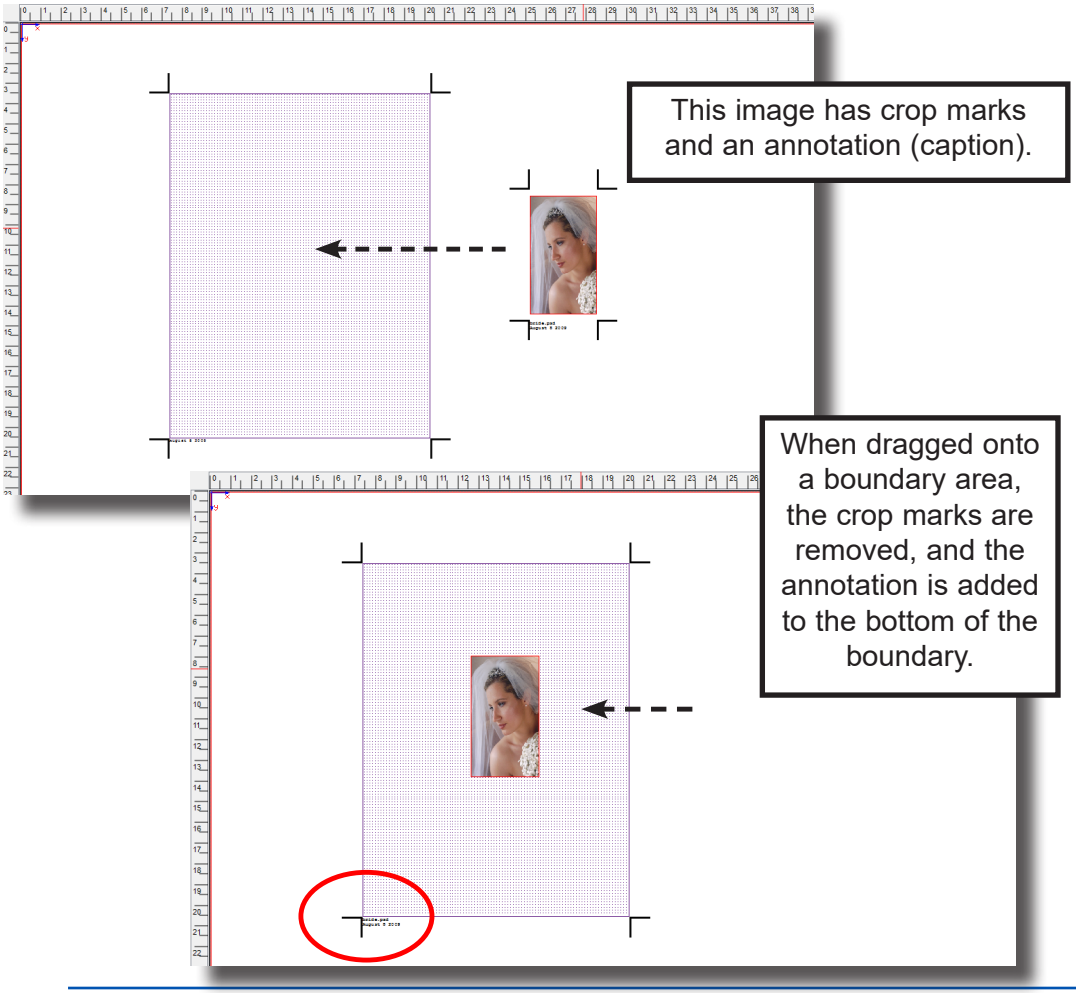
Solid Fill Parameters

If you chose “Solid’ instead of transparent for your boundary, this is where you can choose its color. Click the Color Button and choose via the Color Chooser window that will appear. An eyedropper has also been provided--select that icon, then click anywhere on the screen to choose a color. (The eyedropper is a great way to pick a boundary color using color from within one of the images on the page).

Using Boundaries

Here's some important points to keep in mind when using boundary areas:

- Adding images to boundaries is like grouping them--clicking the boundary and moving it will cause all images in it to move together with it, preserving their relative locations.
- Clicking an individual image within a boundary will cause just that image to move.
- Moving an image partially out of the boundary will remove it from the boundary group.
- Images within boundary areas will not have individual crop marks and their annotations will appear at the bottom of the boundary.



15

System Driver Settings

Common System Driver Settings

ImagePrint R.E.D. uses some settings from your printer manufacturer's driver (the free driver provided by your printer manufacturer). These settings include the paper size, the size of the non-printable margins, borderless printing settings and whether roll or sheet paper is being used. The Media Type also needs to be set in the printer driver's settings and will be used to automatically set the correct paper profile if you are using papers from your printer manufacturer (OEM). This chapter gives a brief overview of common settings for Epson and Canon printers for both Macintosh and Windows computers.

Any settings that need to be set in the printer driver will be labeled with "Set in Driver" in the ImagePrint Dashboard.

Accessing the system driver:

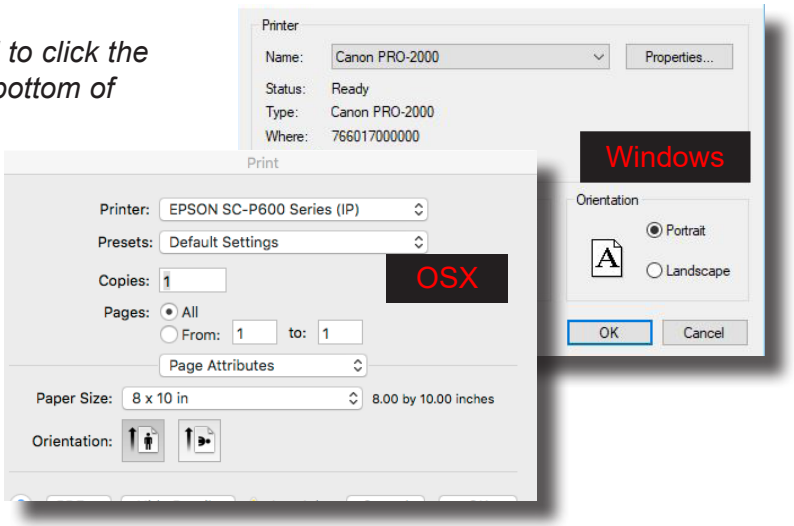
Click the triangle button ▶ beside the word **PRINTER** in the ImagePrint R.E.D. dashboard to expand the printer settings area.

Make sure your R.E.D. driver (Desktop or Large) is selected as the printer, then click the Setup... button to launch your printer's Printer Driver dialog.

Choose your printer in the driver window drop-down menu to access the settings for that printer.

On OSX computers you may need to click the "Show/Hide Details" button at the bottom of the window to view all of the available options.

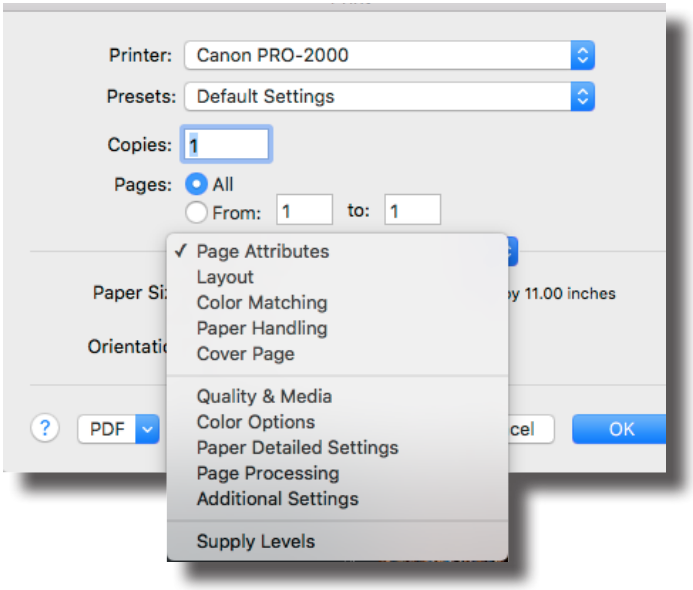
On Windows computers, you will need to click the PROPERTIES button to access the printer driver's settings.



The following pages give recommended settings for Epson and Canon printers for use with ImagePrint R.E.D.

Common Canon Driver Settings - Macintosh

Here are the recommended settings to use for most Canon Printer drivers. Not all settings will be available for every printer, and settings not mentioned should be left at their default state.



Page Attributes

- **Copies**: Specify the number of copies
- **Pages**: Choose All pages or a range of pages
- **Paper Size**: Pick a size that matches the paper loaded in your printer or choose “Manage Custom Sizes” to create a custom page size.

  When creating custom page sizes:

  If printing on ROLL, make sure the width of the paper you specify is the same as that of the roll loaded on the printer and specify a length long enough to accommodate your planned layout.

  If you want to print edge to edge borderless, make all the margins 0 (ignore any warning that may appear).

- **Orientation**: Leave at Portrait (vertical)

Layout

- **Pages per sheet**: 1
- **Border**: None

Color Matching: No changes

Paper Handling:

- Do NOT select “**Scale to paper size**”

Cover Page: No changes

Quality Media:

- **Media Type:** Choose your media or the one recommended by your paper manufacturer.
- **Paper Source:** Roll (Auto) or Sheet
- **Print Quality:** Highest available

Color Option: No changes

Paper Detailed Settings: No changes

Page Processing (Only valid for ROLL printing)

- **Roll Width**: Pick the width that matches the width of your roll.
- **Automatic Cutting**: Specify this if you want the paper automatically cut at the end of the print.
- **Fit Roll Width**:

  *ON **(BORDERLESS)** for Borderless (full bleed) printing. You must have specified a page size with no borders.*

  ***ON (BORDERED)** to print with a border.*

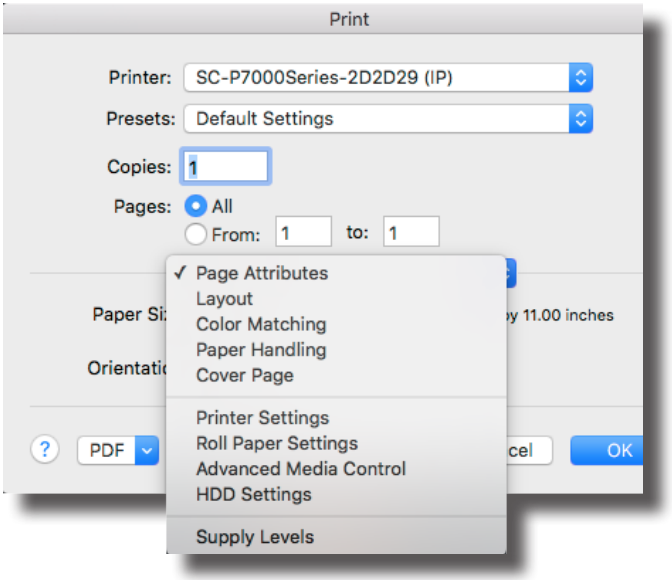
- **No spaces top and bottom** (inked area): To save paper, choosing this option will cause empty space above and below the images in your layout to not be output.

Additional Settings: No changes

Settings not mentioned above should be left at their default setting.

Common Epson Driver Settings - Macintosh

Here are the recommended settings to use for Epson Printer drivers. Not all settings are available for all printers, and settings not mentioned should be left at their default state.



Page Attributes

- **Copies**: Specify the number of copies
- **Pages**: Choose All pages or a range.
- **Paper Size**: Pick a size that matches the paper loaded in your printer or choose “Manage Custom Sizes” to create a custom page size.

  When creating custom page sizes:

  If printing on ROLL, make sure the width of the paper you specify is the same as that of the roll loaded on the printer and specify a length long enough to accommodate your planned layout.

  If you want to print edge to edge borderless, make all the margins 0 (ignore any warning that may appear).

- **Orientation:** Leave at Portrait (vertical)

Layout:

- **Pages per sheet**: 1
- **Border**: None

Color Matching: No changes

Paper Handling:

- Do NOT select “**Scale to paper size**”

Cover Page: No changes

Printer Settings:

- **Page Setup**: Choose the appropriate borderless/non-borderless or sheet setting. If you wish to use the Save Roll Paper option, where the final blank area of a print is not output, choose Roll (Banner) and select the Save Roll Paper Option in Roll Paper Settings (below).
- **Media Type**: Choose your media or the one recommended by your paper manufacturer.
- **Paper Source**: Roll (Auto) or Sheet feeder
- **Output Resolution**: Highest available.

Roll Paper Settings (Only valid for ROLL printing):

- **Auto-cut settings**: Specify how you want auto-cutting to be handled by the printer.
- **Fit Roll Width**:

  ON (BORDERLESS) *for Borderless (full bleed) printing. You must have specified a page size with no borders.*

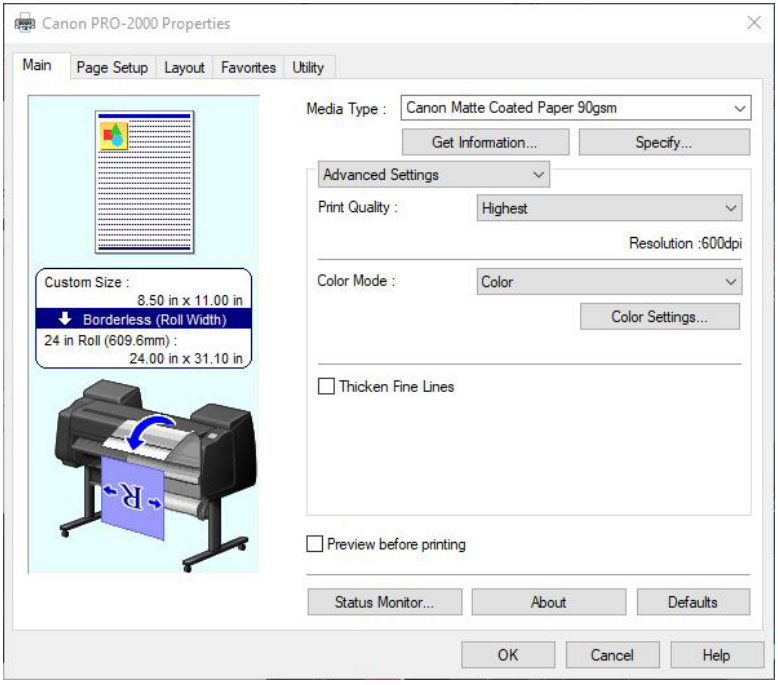
  ON (BORDERED) *to print with a border.*

- **Save Roll Paper** (inked area): To save paper, choosing this option will cause empty space below the images in your layout to not be output. To use this option, Roll (Banner) must be selected in Printer Settings (above).
- **Advanced Media Control -** No changes

Settings not mentioned above should be left at their default setting.

Common Canon Driver Settings - Windows

Here are the recommended settings to use for most Canon Printer drivers on Windows computers. Not all settings will be available for every printer, and settings not mentioned should be left at their default state.



Main Tab

Advanced Settings should be selected

- **Media Type**: Choose your media or the one recommended by your paper manufacturer.

- **Print Quality**: Highest available.

- **Color Mode**:

  Color *if printing color*

  Monochrome *to convert output to grayscale. (ImagePrint R.E.D.'s color management mode should be set to Printer Handles Color Management*

- **Color Settings...**

  Click the ***Color Settings*** *button and the* ***Color Settings*** *window will appear.*

  - Under the **Matching** Tab ensure that **ICM** is the selected mode.

  - Under the **Clear Coat** Tab (if available) choose the clear coat mode.

    ► ***Auto*** *causes the driver to selectively apply the clear coat to inked areas*

    ► ***Overall*** *will cause it to apply the clear coat to the entire page area.*

Page Setup Tab

- **Page Size**: Pick a size that matches the paper loaded in your printer or choose “Custom Paper Size” to create a custom page size. If printing on Roll, make sure the width of the paper you specify is the same as that of the roll loaded on the printer and specify a length (height) long enough to accommodate your planned layouts.
- **Borderless Printing**: Enable this selection if you want to print full bleed (not all printers and page sizes support borderless printing).
- **Enlarged/Reduced Printing**: Disabled
- **Orientation**: Portrait (Vertical)
- **Paper Source**: Roll or Sheet according to what you have loaded on your printer
- **Roll Paper Options**: (Roll only)
  Automatic Cutting*: Specify if paper should be automatically cut after each print.*
  Banner Printing*: Disabled*
- **Roll Paper Width**: (Roll only) Choose the same width as the Roll Paper size you are using.

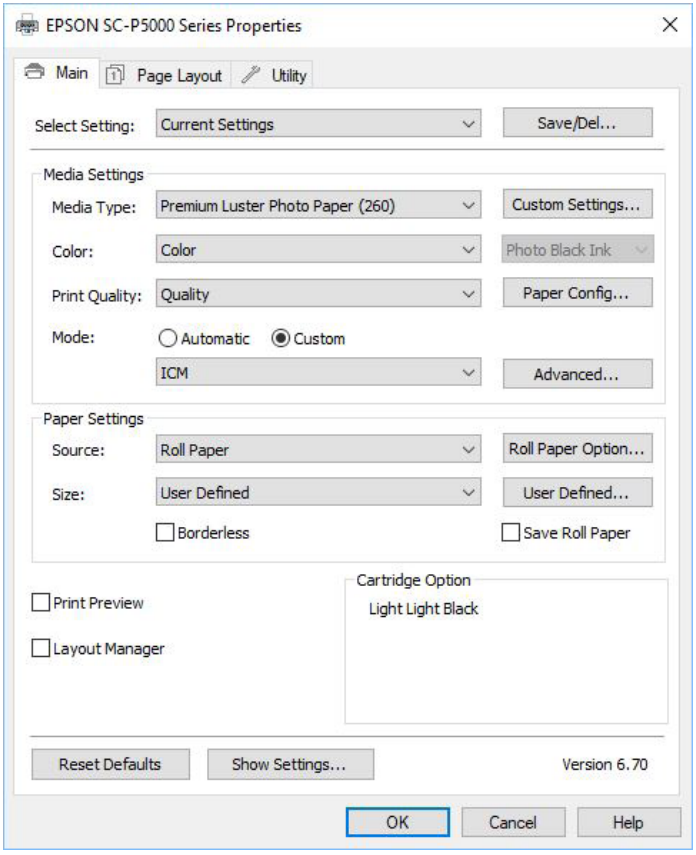
Layout Tab

- **No Spaces Top or Bottom**: Enable this setting to have the printer output only the areas of your layout that contain image data. This mode will save paper by not printing the empty space above or below the images in your composition.
- **Copies**: Specify the number of copies that should be output. (default: 1).

Settings not mentioned above should be left at their default setting.

Common Epson Driver Settings - Windows

Here are the recommended settings to use for Epson Printer drivers. Not all settings are available for all printers, and settings not mentioned should be left at their default state.



Main Tab

- **Media Type**: Choose your media or the one recommended by your paper manufacturer.
- **Color**:

  Color if printing color

  Advanced B&W to convert output to grayscale. *(ImagePrint R.E.D.'s color management mode should be set to Printer Handles Color Management)*
- **Print Quality**: Highest available
- **Mode** : Custom

  ► *Choose **ICM** in the Mode drop-down menu*

  ► *Click **Advanced...** and make sure **HOST ICM** is the selected ICM Mode.*
- **Source**: Roll or Sheet according to what you have loaded on your printer.
- **Roll Paper Option**: (Roll only)

  Automatic Cutting: Specify if paper should be automatically cut after each print.
- **Size**: Pick a size that matches the paper loaded in your printer or choose "User Defined" to create a custom page size. If printing on Roll, make sure the width of the paper you specify is the same as that of the roll loaded on the printer and specify a length (height) long enough to accommodate your planned layouts.
- **Borderless Printing**: Enable this selection if you want to print full bleed (not all printers and page sizes support borderless printing).

- **Save Roll Paper:** (Roll only) Enable this setting to have the printer output only the areas of your layout that contain image data. This mode will save paper by not printing the empty space below the images in your composition.

- **Roll Paper Width**: (Roll only) Choose the same width as the Roll Paper size you are using.

Layout Tab

- **Orientation**: Portrait (vertical)
- **Copies**: Specify the number of copies that should be output. (default: 1).

Settings not mentioned above should be left at their default setting.

16

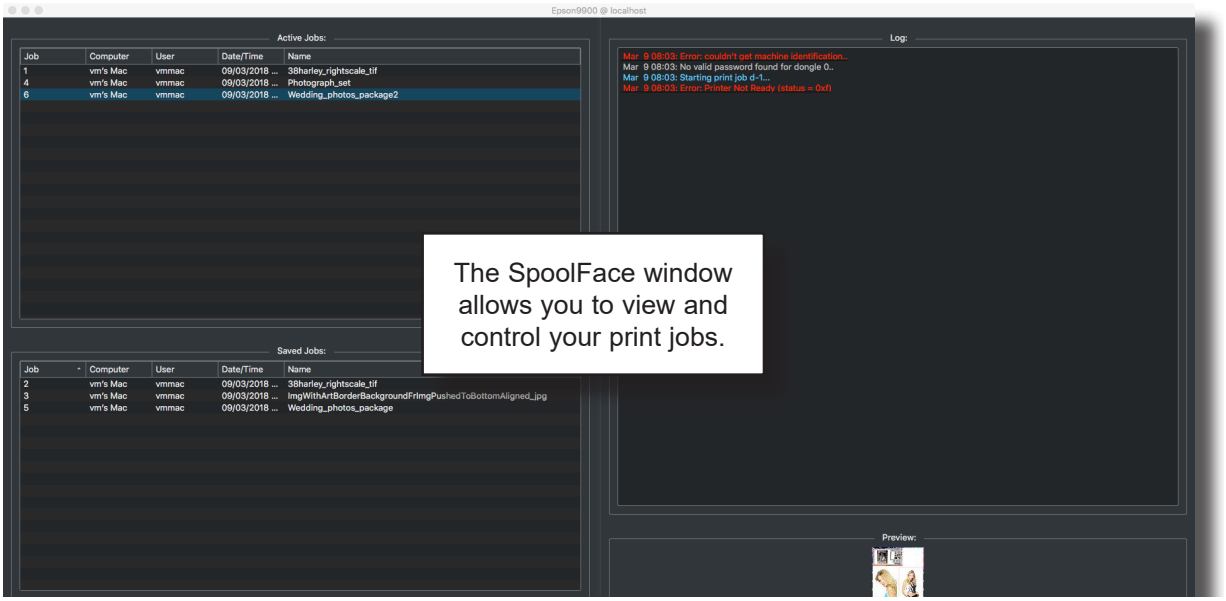
The ImagePrint Spooler

SpoolFace - The ImagePrint Spooler

The ImagePrint Spooler is one of the most powerful features of ImagePrint software. With its graphical interface, print jobs can be rearranged and prioritized, sent to different printers or moved from one computer to another. It is also possible to directly edit the parameters of a print job, allowing you to change elements such as the number of copies, DPI, ink set or drum speed--without having to rebuild the layout. With SpoolFace, you can view thumbnails of your jobs, and save previously printed jobs (including all images and profiles used) into archive files for future printing.

To launch the spooler, click the Spooler button at the top of the Dashboard. (Note: you may also launch the spooler directly from the Spool folder within the ImagePrint folder on your hard drive).

The ImagePrint Spooler interface utility, **SpoolFace**, will appear.



The SpoolFace window allows you to view and control your print jobs.

Run into a Problem?

The ImagePrint trouble shooting guide is located in your ImagePrint folder and can be accessed from the Help menu in ImagePrint or Spoolface.

Using SpoolFace

SpoolFace consists of 4 areas:

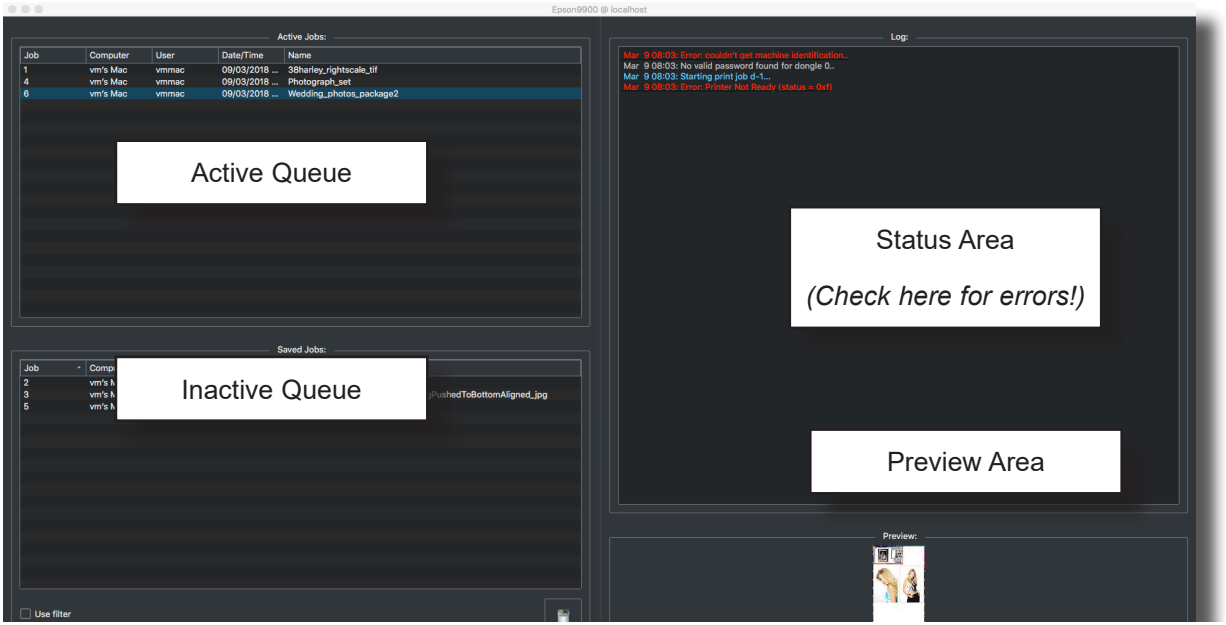
The Menu Bar - Located along the top of the Spoolface window if on a PC, or along the top of the screen if on a Mac, this area gives access to controls for viewing different printer queues and queues on remote machines, as well as Pausing and Resuming the queue.

The Active Queue - This area is located on the top left side of the spooler interface. It shows the currently printing, and lined up to print, jobs.

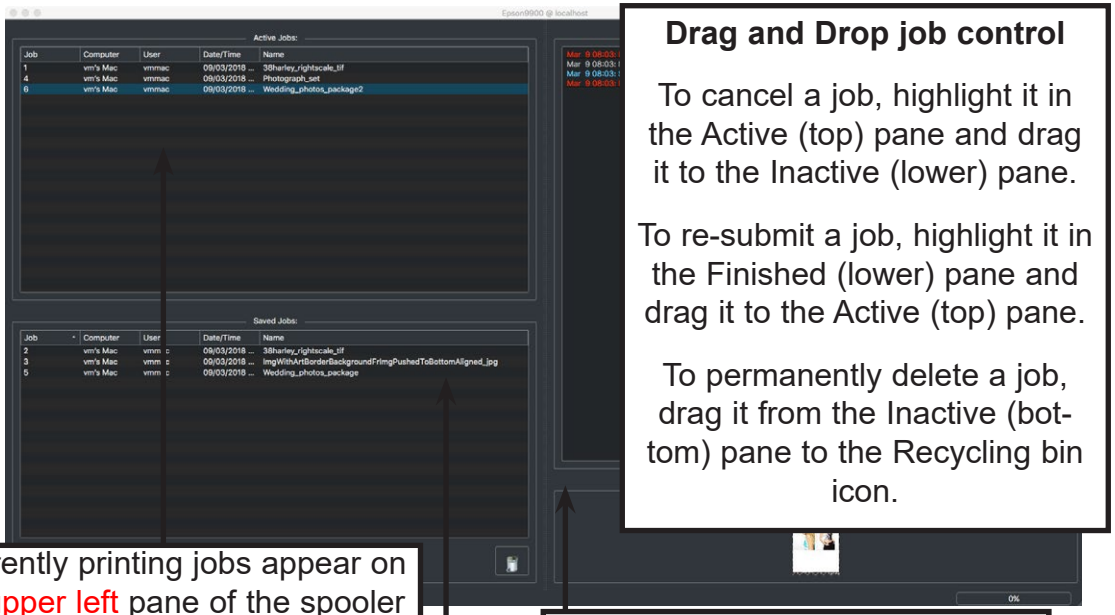
The Inactive (Saved) Queue - This area, on the lower left side of the SpoolFace window, lists jobs that are currently *not* set to print. Once a job is done printing, it is automatically moved from the Active Queue to this Inactive Queue.

The Status Area - Located at the right side of SpoolFace, this area shows the currently printing job, as well as a running list of messages from the spooler during printing.

The Preview Area - Located at the bottom right side of SpoolFace, this area shows thumbnails of the currently selected print job. Note: You must have enabled “Generate previews for SpoolFace” in the ImagePrint Preferences window prior to printing.



As jobs are submitted to the queue, they are displayed in the left side of the SpoolFace window. From there, they can be cancelled or deleted by highlighting them and dragging them to the desired location.



Drag and Drop job control

To cancel a job, highlight it in the Active (top) pane and drag it to the Inactive (lower) pane.

To re-submit a job, highlight it in the Finished (lower) pane and drag it to the Active (top) pane.

To permanently delete a job, drag it from the Inactive (bottom) pane to the Recycling bin icon.

Currently printing jobs appear on the upper left pane of the spooler

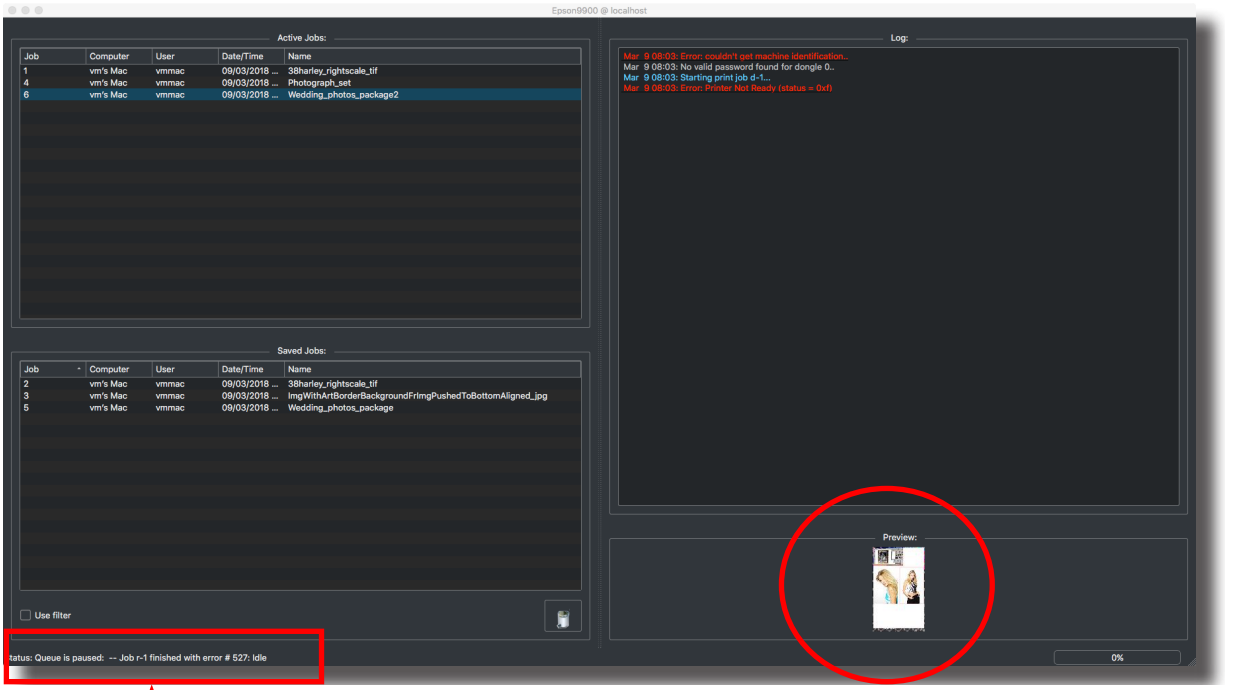
Finished or cancelled jobs appear on the lower left pane of the spooler

Delete jobs from the inactive pane by dragging them to the Recycling bin

Note on DEMO printing

If you don't have an encryption for ImagePrint but want to print in DEMO mode (with the word DEMO watermarked on your prints), make sure "**Print if Demo**" is selected within the QUEUE menu's DEMO options.

Previewing jobs - Highlight a job in the Active or Inactive queue to see a thumbnail of it's contents in the Preview area in the bottom right corner of the SpoolFace window.



Status

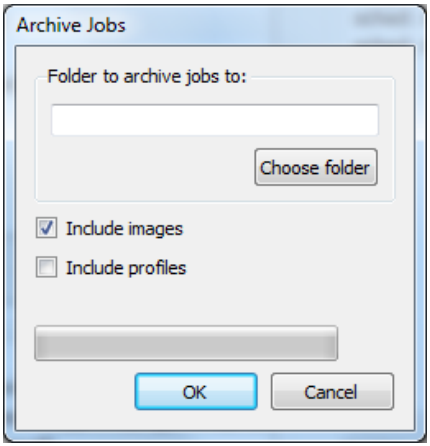
The current status will appear here, in the very bottom left corner of the SpoolFace window.

This is the quickest place to see if SpoolFace is paused, ready to print (idle) or finished the last print with an error.

Tip: If you have a lot of jobs to search through, the **Use Filter** checkbox will pop-up a search menu for quickly finding the one you're looking for. That feature is described later in this chapter.

Archiving jobs (*THIS FEATURE IS NOT SUPPORTED FOR IMAGEPRINT R.E.D.*)

Job(s) in the Inactive (lower) Queue can be preserved for safe keeping--all images, profiles, and settings are included in the archive. The archive can then be backed up or moved to a new computer running ImagePrint.



To create a job archive:

Right click or Control-click one or more selected jobs in the "Inactive" lower pane of the SpoolFace window, and choose **Archive Jobs** in the menu that appears. (To select multiple jobs, hold the Control key (PC) or Command key (Mac) while clicking them).

The **Archive Jobs** dialog will appear.

Click **Choose Folder** to specify the location in which you want to save the archive.

Select the **"Include Images"** checkbox to have all images included in the job file archive that were part of the original print. (Including images will make the archive significantly bigger, but is usually necessary for future printing to occur if the images are to be deleted or moved from their current location). *If "Include Images" is not selected, and the images from the print job(s) are moved or deleted, the archived job(s) will not print successfully.*

Select "**Include Profiles"** to include the ICM/ICC color profiles used in the original job within the archive. In most cases this is recommended to ensure the archive contains all of the original color information for future printing. If a necessary profile is not available in the ImagePrint Color folder when the archived job is reprinted, the print will fail if the profile was not included within the archive.

Click **OK** to create the Job Archive.

Restoring archived jobs - To retrieve jobs from a previously created job archive, Right click (PC) or Control-click (Mac) within the Inactive (lower) pane of SpoolFace and choose "Restore Job(s) from Archive" in the menu that appears.

You will be presented with a File dialog allowing you to locate the saved archive. Once you select the archive it will be restored into the Inactive queue. Jobs can then be dragged to the Active Queue for printing.

Following is a complete list of the operations which can be performed via the Spooler interface window:

Choosing a Different Queue

To display a Print Queue from another workstation in the current spooler interface window, choose the desired workstation's name from the **Computer** drop down menu.

Choosing a Different Printer

To display another printer's queue in the current spooler interface window, choose the desired printer from the **Printer** drop down menu.

Changing DEMO mode behavior

Choose "Demo Mode Behavior" under the QUEUE menu to specify what should happen when ImagePrint does not have a valid license (or in the case of Macs, if no dongle is attached). Normally, nothing will print in that case, but you can instead choose to have the word "DEMO" watermarked on your prints. You can also use this menu to run ImagePrint in "emulation mode", allowing nothing at all to go to the printer *(Emulation mode can be useful for testing spooler/printing problems without wasting paper).*

Changing Job Priority

If you need to re-order jobs in the active queue, move them to the inactive (lower pane) then drag them back to the active (upper) pane in the order you wish to print them.

Canceling Jobs from the Active Queue

To cancel a job from the active queue, highlight the desired job (hold down the Control key to select multiple jobs) and drag it to the Saved (lower pane) Queue.

Force Quitting a job

If canceling a job using the normal method of dragging it to the Saved Queue fails, you can choose "Force Quit" from the Queue menu at the top of the Spoolface screen. Make sure to reset your printer and unpause SpoolFace (Queue->Pause) after force quitting a job.

Resending jobs from the Inactive (Saved) Queue

To resubmit an inactive job to the Active Print Queue, highlight the job (hold down the control key to select multiple jobs) and drag it up to the Active Queue pane.

Deleting Jobs from the Inactive (SAVED) Queue

To permanently delete a job from the Inactive Queue, highlight the job and drag it to the Recycling Bin icon at the bottom of the SpoolFace window.

Pausing the Print Queue

Choose **Pause Queue** from the Queue drop down menu located at the top of the screen to cause the currently displayed queue to be paused. (You'll see a check mark beside the Pause Queue menu entry after selecting it). Paused will appear in the status area at the bottom left corner of the spooler interface window.

Resuming the Current Queue

Choose **Pause Queue** from the Queue drop down menu to cause the currently displayed queue to be resumed. (The check mark beside the Pause Queue menu entry will disappear when the Queue is resumed). Active will appear in the status area at the bottom of the spooler interface window.

Viewing Job Parameters

To view the parameters of a print job, including DPI, ink set, file names and color profiles being used, move the job to the Inactive (Saved) Queue (lower pane) and double-click it.

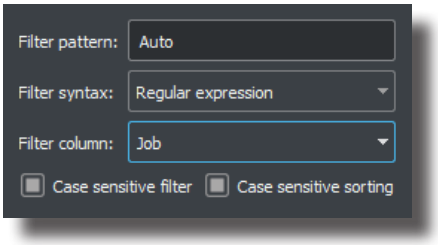
Editing Job Parameters

To edit a jobs parameters (such as DPI or ink set), first View the job in the Inactive (Saved) Queue as described above, then edit the values in the view window. When you close the viewing window, you will be asked if you wish to save the job changes. Choose yes, and the new parameters will be saved. *Note: Incorrect job parameters can result in jobs that do not print or print incorrectly.*

Archive/Restore jobs (ImagePrint Black only)

Right click (PC) or Control click (Mac) job(s) in the Inactive (Saved) Queue and choose the appropriate function in the menu that appears. (Archiving jobs is described earlier in this chapter).

Use Filter



The **Use Filter** checkbox -- located in the bottom left of the Spoolface window -- will cause a search window to be displayed that provides tools for searching through jobs in the Saved (bottom) area of Spoolface. This can be useful if you have a large number of saved jobs that you regularly reprint.

To use the Search window, first pick from among the available job columns in the **Filter Column** menu. You can choose to search based on the **Job** *number*, the computer (**Host**) it came from, the **User** that sent the job, the **Date** it was sent, or the job's **Name**.

Next, pick the search method you wish to use in the **Filter Syntax** menu (or just leave it at its default setting (**Regular Expression**) which works fine for most simple searches)). In addition to Regular Expression searching - which uses standard regular expression syntax beyond the scope of this manual -- you can choose **Wildcard** searches (using standard wildcard characters like "*") or **Fixed** (Exact) **String** matching which uses no wildcards or regular expression syntax and will return results based on the exact text you specify.

Next, type the text you wish to search for in the **Filter Pattern** field at the top of the window and hit the return key. The jobs listed within the Saved (bottom) section of spoolface will change to show only the jobs that match your search criterea.

Note that you can choose to make your searches case senstive via the **Case sensitive filter** checkbox, and have your results *sorted* case sensitively via the **Case sensitive sorting** checkbox.

To close the Filter search window and return to the normal (complete) job list, just uncheck the **Use Filter** checkbox.

17

Cut-it-out! The automatic cutter control option

Cut-it-out!

The automatic cutter control option

Cut-it-out! is a new option for ImagePrint R.E.D. and Black that supports Graphtec Roll and Flatbed cutters.

In the past, automatic cutting has mostly been limited to vinyl or heavier media, but with **Cut-it-out!** ImagePrint brings inexpensive automated cutting to standard ink-jet printing. From school packages to portraiture, from business cards to fine art -- if you can print it, you can cut it with **Cut-it-out!** and a supported cutter.

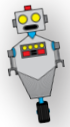
To use Cut-it-out you must have a supported cutter attached to your computer (and purchased a Cut-it-out! license to enable the feature). ImagePrint will use the cutter automatically--no additional installation needed.

Two types of Cutting

Cut-it-out! supports two methods of cutting, *Basic* and *Contour*.

With **Basic** cutting, rectangular or oval-shaped cuts (with or without borders) will be applied to every image on the page according to the image's boundaries. For many users this is the only type of cutting needed. If you need to easily print and then cut out photographs with virtually no extra steps, this is the option for you.

Contour cutting conforms to image shapes, not just the rectangular image boundaries. Images with decorative borders... artistic lettering... cartoon characters... pretty much any shape you can imagine, ImagePrint's contouring tools will make it easy to create the paths needed to precisely cut them. And...contour cutting also works with paths in images saved from Adobe Illustrator or Photoshop.



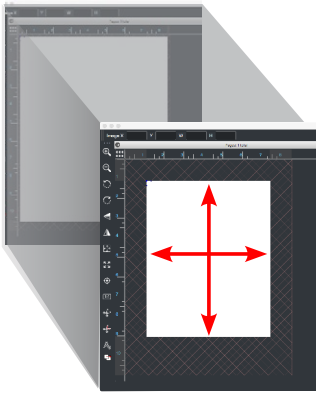
What's next?

The next few pages will show you how to enable Cut-it-out! and set up cutting parameters for doing Basic (rectangular and oval) cuts. Contour cutting is covered next (you can skip that part if you don't plan to do that kind of cutting) followed by instructions on how to send the job to the cutter after it's printed.

Finally, to help get you started we'll devote a few pages to the essentials of setting up and using your Graphtec cutter with Cut-it-out!.

Enabling Cut-it-out!

You can find **Cut-it-out!** within the **CUTTER SETTINGS** section of the ImagePrint Dashboard, under **ADVANCED**. To enable it, select the check box at the top of the Cutter Settings section.



What happened to the page size?

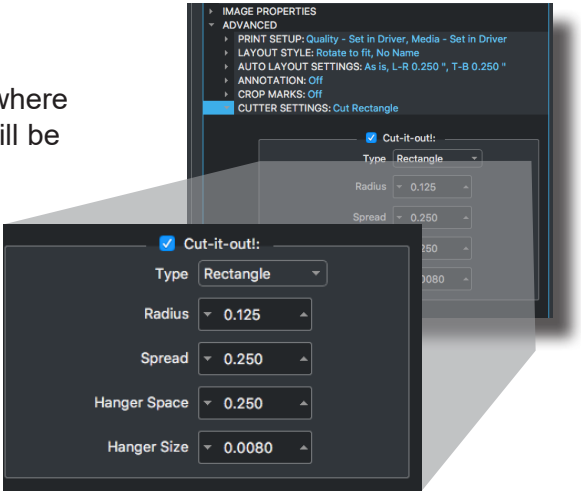
Notice that as soon as you enable Cut-it-out! the **printable area** in the ImagePrint layout window becomes smaller by about an inch on all sides.

This larger margin space is needed for the registration marks that the cutter uses to set the coordinate system for each page in order to ensure pinpoint accuracy in the cutting process. ImagePrint will automatically add the six registration marks at print time in this margin area.

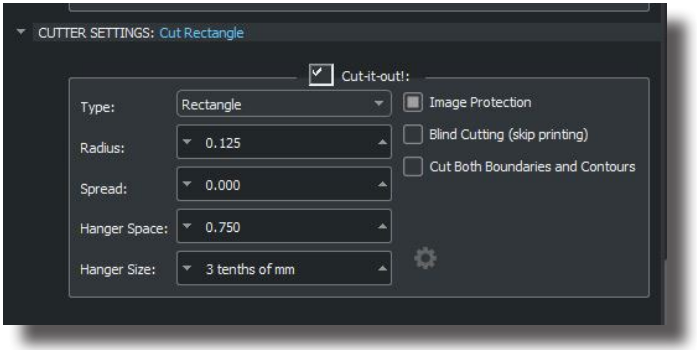
Setting up the Basic Cut parameters

The **Cutter Settings** section of the Dashboard is where you specify how the images on the printed page will be cut.

On the next page you'll find the available options and descriptions of their functions.



Setting up the Basic Cut parameters (continued)

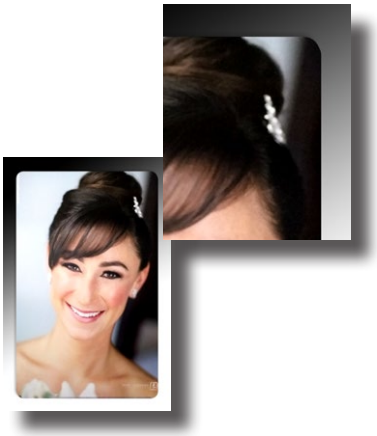


Type

The Type menu lets you choose the *shape* of the cut. There are three choices:

Rectangle

Cuts will be rectangular with 90 degree corners.



Rounded Rectangle

Cuts will be rectangles with rounded corners. The roundness of the corners is determined by the Radius setting (described below).

Ellipse

Cuts will be elliptical (oval). The shape and size will be determined by the image's shape and size.

Setting Cutting Parameters (continued)

After specifying the Type of cut to be made, the next two settings let you control the *shape* and *size* of the cuts.

Radius

The Radius setting is only used when the **Type** (see above) is set to **Rounded Rectangle**. The radius determines how rounded the corners will be. The default of .175 results in a slightly rounded corner. To increase the *roundedness*, make this value larger. To make the corners *sharper*, decrease this value.

Spread

This setting controls the distance from the edge of the image that the cut will be made. The default is 0.00, meaning the cut will be made right at the edge of the image.

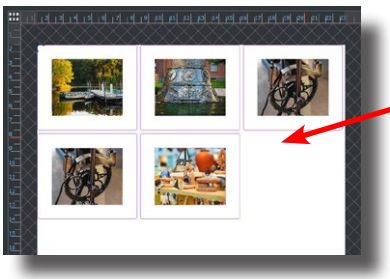
Increase the spread if you want a **border** around your image.

Leave the spread at 0 if you want no border.

Decrease the spread value *below* 0 if you want to cut **into** the edges of your image. This can be useful if you are working with images or documents that are oversized and you want them cut to the proper dimensions.

Note that as you place images on the page, you'll see any non-zero spread represented as a rectangle around each image.

As it lays images out, ImagePrint will automatically space them so that the spread areas don't overlap.



Setting Cutting Parameters (continued)

The next two cutting parameters allow you to specify the **hanger** size and spacing.

What's a hanger?

Hangers are tiny pieces of uncut paper spaced along the cut line that keep the cut image from completely separating from the page. Without leaving some hangers the integrity of the paper would decrease during the cutting process and eventually a paper jam would occur.

In the example above, a sheet of cut images is being held together by several hangers on each side. It's easy to separate them with just a small amount of force.

Hanger Space

This is the distance that the hangers will be placed from one another. The default of .750 inches should be sufficient for most cutting jobs. If a specific type of layout is causing paper jams, or cuts that separate from the page prematurely, then decrease the spacing. That will add more hangers, increasing the integrity of the page. If you are just cutting a few images on the page you may be able to decrease this value to use fewer hangers.

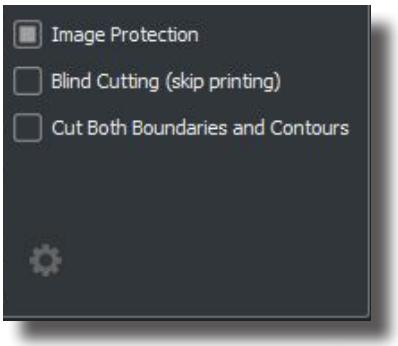
Hanger Size

This setting lets you specify the size of the hangers. The default value is .3 mm which should be fine for most cutting. If the hangers are too small they will fail to hold the cut images in place during the cutting procedure. Too big, and you may have trouble separating the cut image from the page afterwards. It is not recommended that you change this value without guidance from our support team.

Setting Cutting Parameters (continued)

The final three settings are global options that apply to both Basic and Contour cutting.

Image Protection



As the cutting assembly moves back and forth over the paper, it's possible that it may mar the surface of the print as it quickly moves to the next location. Image Protection mode will cause the cutter to determine a path that doesn't pass over printed areas of the paper, greatly reducing the chances of a marred print due to a cutter head strike.

Blind Cutting (skip printing)

Enable this mode when you **don't** want to actually print the images you've laid out on the page. Instead, a job will be created (when the print button is clicked) that only contains the cutting data -- not the images they apply to. You can then pass the job to the cutter to cut out blank shapes.

Cut Both Boundaries and Contours

With this setting enabled, both Basic cuts (for all images on the page) and Contour cuts (for images that have contour cutting paths) will be performed when the page is sent to the cutter. This is the default mode.

Turn this option **off** it you only want the contours cut -- no basic (rectangular/oval) cutting of the image.

Cutter Selection

Click the Gear icon to access the Cutter selection window. This window allows you to select the cutter model you are using, as well as the connection (USB or network). If network, the window will also let you specify the IP Address of the cutter.

That takes us to the end of the Basic Cutting parameters.

Contour cutting will be covered next, but first let's go over a couple of best practices to use when laying out images to ensure you get the best cuts.

Recommendations for spacing images

For the most part, images can be placed on the page just as you normally would.

Images can be placed next to each other with no space (gutters) between them (recommended) or separated from one another by .25 inch or more.

In order to maintain the integrity of the page as it is cut, it is strongly recommended that images either be placed beside one another with no space between them, or separated by .25 inch (or more).

When images are separated by less than .25 inch, cutting them will result in a sliver of paper between them which can negatively affect the overall structure of the paper.

So--

-- Images next to each other with no space between them:
Recommended (and the most efficient)

-- Images .25 of an inch apart:
Recommended

-- Images not next to each other but closer than .25 of an inch:
Not Recommended

Special Case: Templates

The same recommendations hold true when designing and using templates, but with templates -- unlike with standalone images -- the template boundary itself will also be cut. So, when designing a template try to keep image frames up against the template boundary, or, if that is not possible leave at least .25 inches between the frames and the template boundary.

And, just as with stand-alone images, when placing multiple templates side-by-side be sure to put the templates are beside each other with no space between them OR leave at least .25 inches of space between them. Do not leave less than .25 inches between them or you may have issues with the resulting cuts.

Contour Cutting

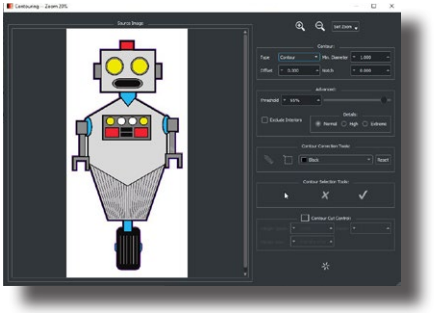
Contour cutting refers to cuts that follow a path other than that of the image's boundaries. This path can take on virtually any shape--logos, people, cartoon characters. *Note: If you just want to make rectangular or oval cuts that include the entire image, you may not need to delve into the more advanced subject of contour cutting at all--in that case, skip to the* ***Making the Cut*** *section later in this chapter.*

In order to make a contour cut, Cut-it-out! needs to be able to determine which shape(s) within the image to cut. To do this, you can use ImagePrint's Contour Cut window to define the areas to cut, or you can create the contour as a path in Adobe Photoshop or Illustrator. If Cut-it-out! is enabled, ImagePrint will treat any path it sees in the file as a contour cut outline.

Sample Files

ImagePrint provides several sample files that you can use as is or as a source of inspiration for your own cut-ready creations. With their clean lines they also make great practice subjects for learning to use the contour tools. These files are located in the Cutting Images folder within the Test Images folder in your ImagePrint folder.

Defining the contour in ImagePrint



To access the Contouring controls in ImagePrint, open your image into the ImagePrint layout area as normal. Make sure that Cut-it-out! is enabled in the dashboard using the instructions on the previous pages. Then right-click the image (or control-click it if you don't have a right mouse button) and choose **Contouring** from the menu that appears.

The **Contouring Window** will appear.

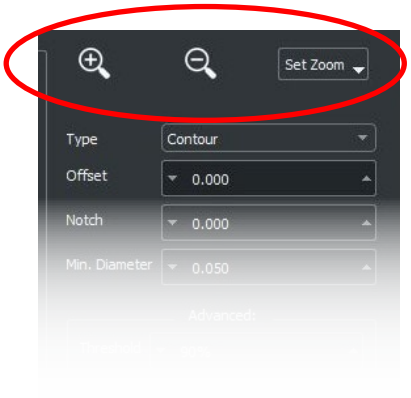
On the right side of the Contouring Window you'll see the controls that will be used to define the area to be contoured.

On the left, the image and the current contour outline will be shown. As you make changes in the controls area, you'll see the current path--represented as a purple outline--change to reflect the new contour parameters.

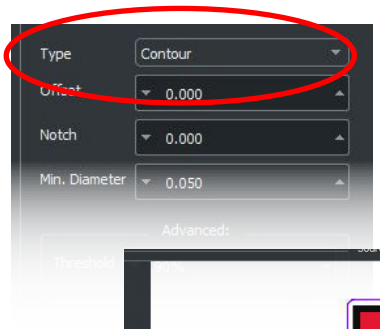
In the next few pages you'll find descriptions of the tools to be found in the Contouring Windows along with some examples of defining a contour in typical images.

The Contouring Window

Zooming Controls

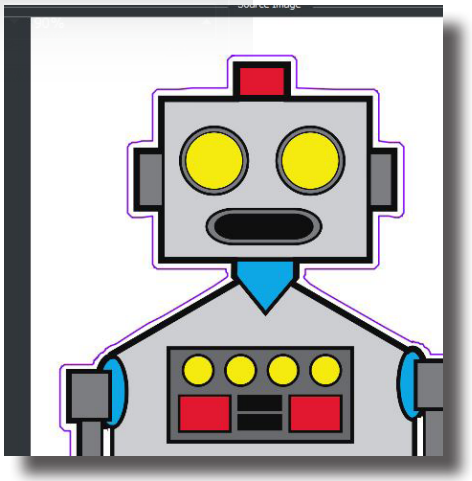


At the top of the Contouring Window are magnifying glasses that you can click on to zoom in/out of the displayed image in order to see the effect of the contour more accurately. You can also set a specific zoom via the **Set Zoom** menu. When zoomed in, click within the image area to access a Hand tool that allows you to adjust what part of the image you see.



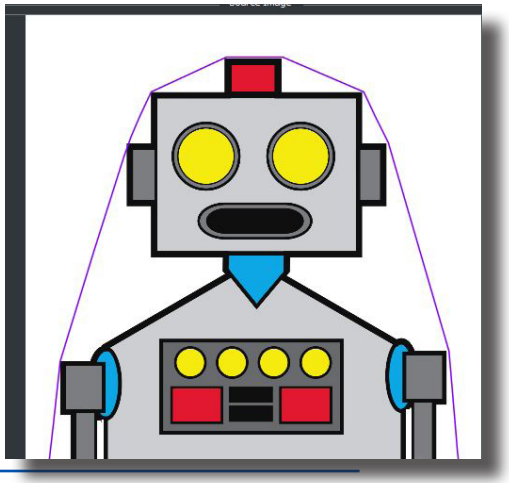
Type

The Type menu lets you choose between standard and *Wrap* Contour modes.



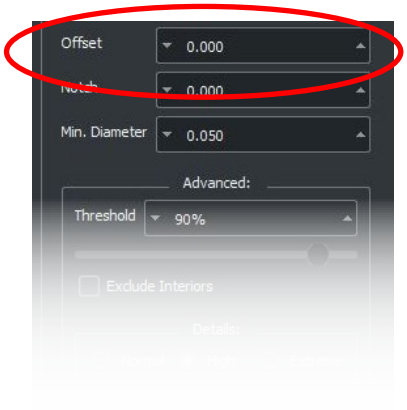
Standard Contours

This type of contour closely follows the outline of a defined area of the image.



Wrap Contours

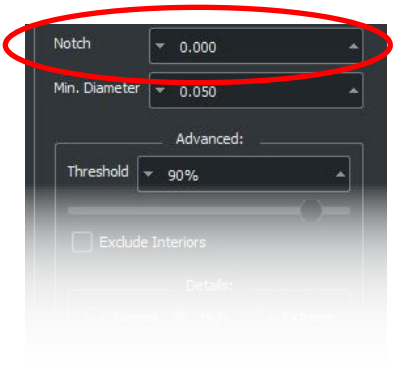
Wrap contours are more generalized outlines that are exactly big enough to “wrap” around the image but don’t conform to its exact shape.



Offset

The Offset setting lets you specify a distance that the contour will be drawn from the image edge. This allows you to include a border outline within the cut.

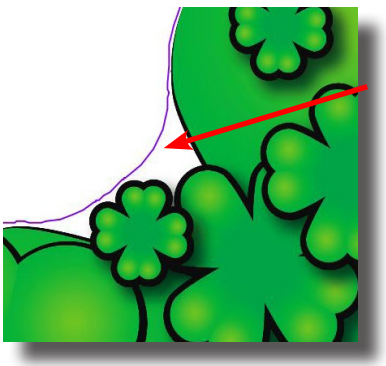
This image has an offset of 1.0. Notice how the purple contour outline is offset from the edge of the image.



Notch

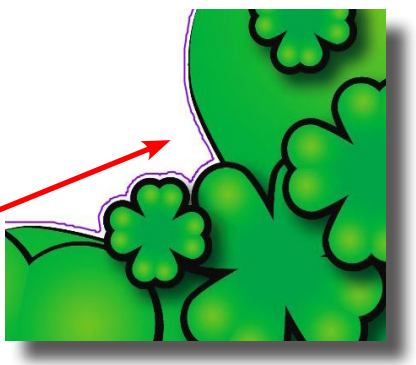
There may be cases where you don't want every narrow indentation along the edge of the image cut.

The Notch setting can be used to adjust how closely the contour will follow such areas.



A high notch value will cause the cutting outline to follow the shape more loosely around narrow convex areas.

A lower value (zero is the default) will cause the contour outline to exactly match the shape.

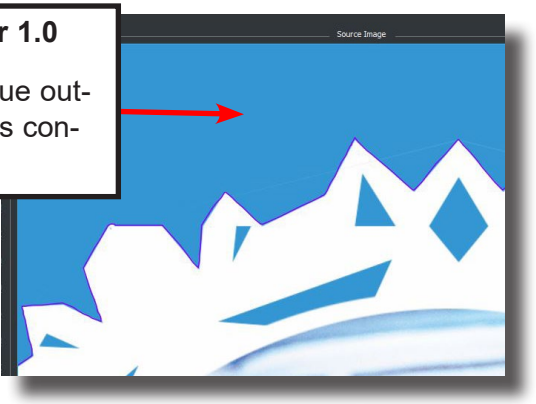


Min Diameter

To avoid small sub-sections of the image being assigned cut outlines, you can set a **Minimum Diameter**. Any area of the image that has a diameter smaller than this value will not get a contour outline.

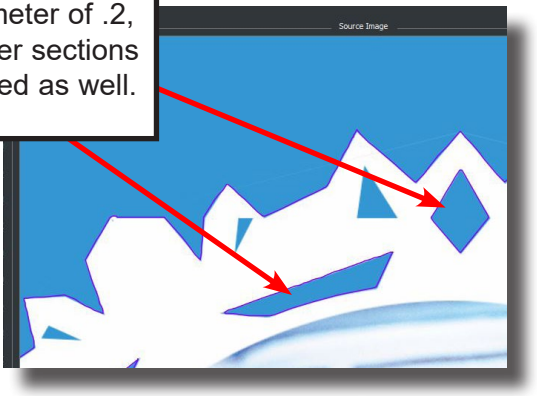
Min. Diameter 1.0

Only the large blue outside section gets contoured.



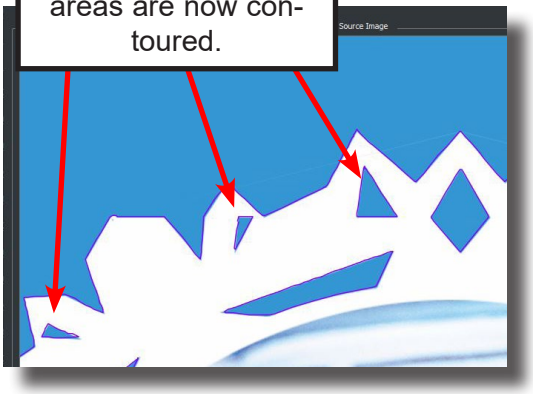
Min. Diameter .2

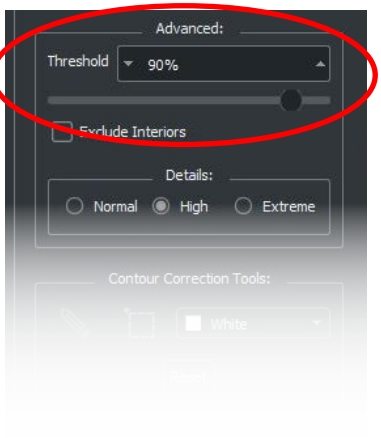
With a diameter of .2, some smaller sections get contoured as well.



Min. Diameter .05

Even the smallest areas are now contoured.





Threshold

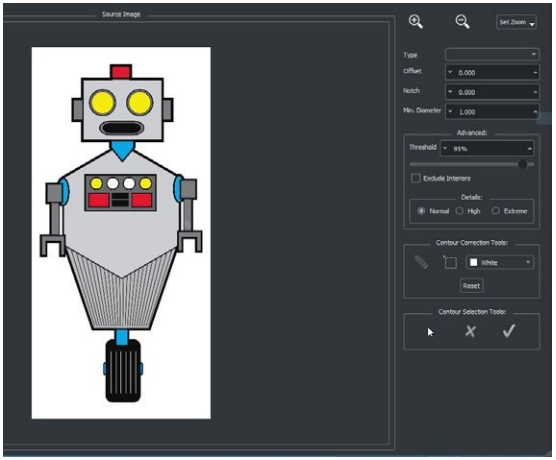
The Threshold slider is the main control used to define which parts of the image get outlined.

The threshold control works by letting you choose an average RGB percent value from 0 to 100. As you drag the slider, the contour outline will be drawn between those areas of the image that have a higher average value, and those that have a lower value.

Images with a solid background separating the areas you wish to have cut are much easier to create contour outlines for than images with gradient backgrounds, and if the background is much lighter (or darker) than the part of the image you want cut, defining the contour is typically a simple process.

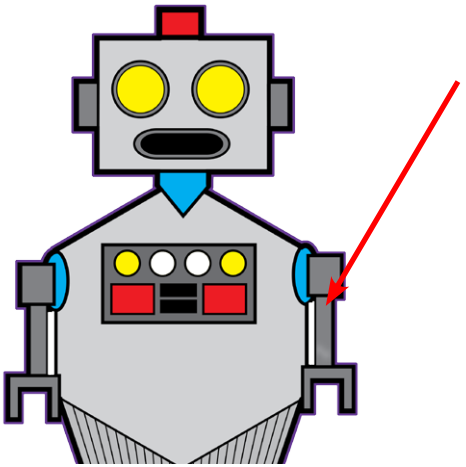
For images that have less distinct edges, you'll typically need to fine tune the value to ensure the parts of the image you want to be contoured. Remember, if some smaller sections -- like the inside of a letter "O" -- are not included in the contoured area that you want cut-out, you may need to adjust the Min Diameter setting to a lower value to let those parts get a contour too.

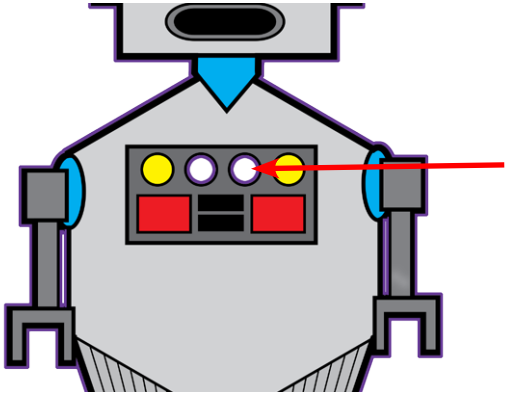
TIP: If you can't get the contour to include the area you want cut without also getting some unwanted contours, don't worry -- the Contour Remove tool (described later) can be used to delete unwanted contours.



As an example, let's use the Threshold slider to contour this robot image.

The default contour value of 100 represents white. This means that the contour line will be drawn between all the white pixels and any pixels brighter than white. But... since white is the brightest value possible, there's no contour to be drawn. We need to adjust the threshold a bit.





We don't have to go far. A threshold value of 99% manages to contour the main robot shape nicely. The purple contour outline is drawn between any RGB average values 100 (white) and 99 (every other color) so we get an outline between the white areas of the image and the black edge of the robot.

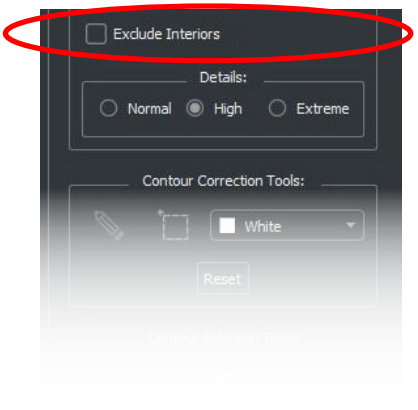
But wait--the small white areas between the arms and the robot's body do not have outlines -- even though they are white. If we want those areas to be cut-outs, we need contours there too. So what went wrong?

The "Min. Diameter" setting from earlier in this manual controls how small the contoured areas will be. This is useful for avoiding drawing contours around every little shape in the image, but in this case we want to contour those thin areas beside the arms. So, let's bring down the Min Diameter value a bit until we see the contour get those areas as well.

A minimum diameter setting of .200 seems to have done the trick. We now have included those areas by the arms -- if this robot was printed and sent to the cutter, you'd get the robot cut out and a cutout beside each arm.

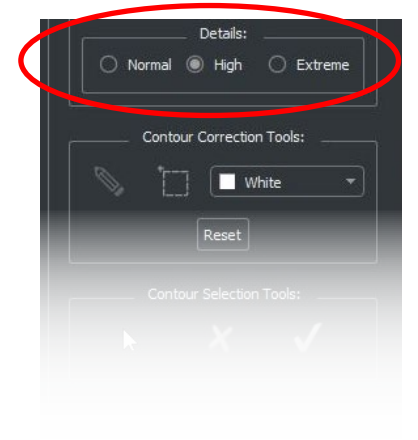
But--there's another problem. When we adjusted the minimum diameter, the small round lights on the robot's chest panel got contoured too! We definitely don't want those to be cut out.

No problem. ImagePrint provides tools to easily delete unwanted contours. We'll get to those tools after the next page and finish the job with our robot. Stay tuned!



Exclude Interiors

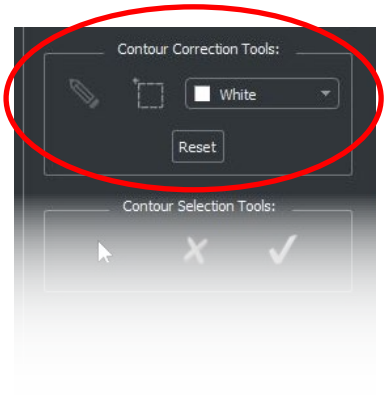
With this option set to OFF only the outer contour will be outlines--no interiors area (within the contour's boundaries) will be created. Turn this option ON to include contours within the main contoured outline.



Details

The contour can be drawn at three different details. Normal, High and Extreme.

Higher levels will cause the contour to follow the shape more accurately but if your image has lots of fine detail may result in longer cutting times. That should not be an issue with just a few images to cut, but if cutting lots of images, you may want to use the lowest detail setting that produces acceptable results.



Contour Correction Tools

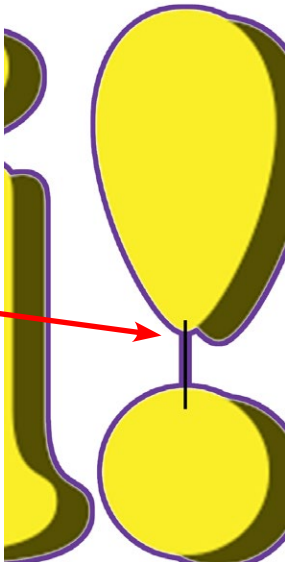
These tools allow you to fine tune what parts of the image via a colored fill or line. It's important to understand that any fills or lines you draw with these tools will NOT be included in the print - they are just used to block off or connect areas of the image to control the contouring.

Click the color drop-down menu to choose a color for the line/fill tool to use (Black or White are often the most useful as they represent the extreme ends of the threshold range) then click the pencil or fill tool and draw within the contour windows display area. The contour outline will follow the new area based on its brightness compared to adjacent areas.

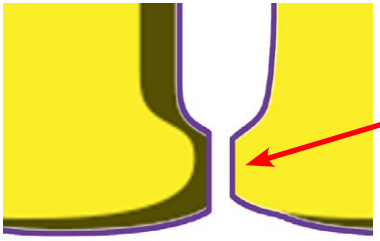
To delete any elements you have added, click the Reset button.

Here's an example of using the Correction Tools to adjust the contouring outline.

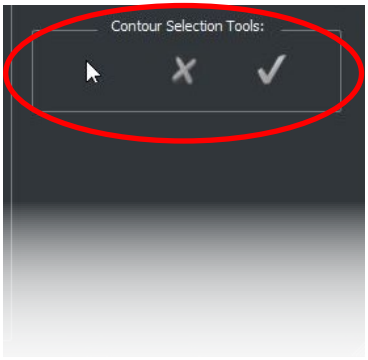
The exclamation mark in this image has a contour around both parts, meaning it will be cut into two separate shapes.



Joining: To join the two pieces, a black line could be drawn between them. Notice how -- when the contour is redrawn -- that the shapes are now "bridged". *Remember--the black line won't print. It's just there to adjust the contour.*



Breaking: In another part of this image, the "H" and the "i" are joined, meaning they'll be cut together as one shape. A white line or box drawn between them at the base will effectively break the continuity, causing the contour to treat them as separate shapes.



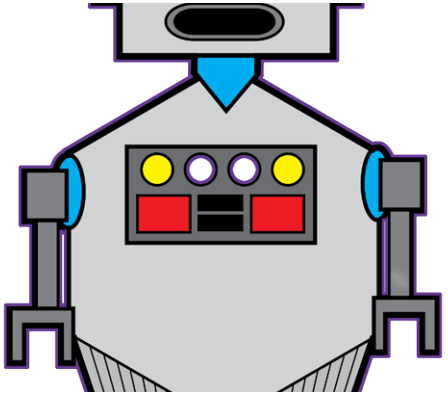
Contour Selection Tools

The contour selection tools provide the ability to select contours and delete them. This makes it easy to clean up any unwanted contours that appear after adjusting the threshold and other values to outline the parts of the image you want to have cut.

Click the pointer to tool to enable contour selection. Then, simply click contours to highlight them (they will turn red when selected). Hold shift down to add to the group of select contours--or, drag the pointer tool to multiply select contours within a marquee.

Once you have the contours you want selected, click the X icon to delete them. You can also use the “d” key on your keyboard.

If you make a mistake and want to un-delete a contour, click the check button (or press the “r” key on your keyboard. Clicking check or the “r” key multiple times will result in restoring multiple contours that have been deleted.



As an example, let’s return to our robot example from a few pages ago.

When last we saw him, a proper contour line had been created using the Threshold and Min. Diameter tools, but we had a couple of areas within the robot body that we didn’t want to have cut. The two white circles within the robot’s control console.

To remove them, click the Pointer tool within the Contour Selection Tools, and click one of the circles. Hold shift down and click the other. (You could also have dragged the point to select both circles within a selection marquee).

Now click the X icon (or press the “d” key on your keyboard) and the contours will be deleted. (You’ll see them outlined in blue when deleted.)

Now the robot is done and ready for cutting!

Contour Cut Controls

Normally the Basic hanger size and hanger spacing settings in the Cut-it-out! section of the dashboard are used for contour cuts as well, but the Contour Cut Controls section at the bottom of the Contour Window allow you to specify different hanger size and space settings to be used for contour cuts. Here, you can also override the force setting that is currently in effect on the cutter.

This can be very useful for special “combination” cut styles, such as rectangular cards (cut with the Basic cut-it-out hanger settings and the on board cutter force setting) that contain peel away stickers (cut using zero-hanger kiss cuts from the Contour Window Cut Controls).

Applying the Contour

After using the tools within the Contour Window to contour your image, simply close the Contour Window to apply them. You’ll see your contour outline in the image displayed in the layout window, and if you print and send the job to your cutter, the contour outline will be cut.

If you want to edit your contour line, simply right click the image and choose Contouring again in the menu that appears.

Other methods of contouring

In addition to creating your contour outline using ImagePrint’s Contour tools, contours can also be created in Adobe Illustrator and Photoshop as paths. When an image is opened in ImagePrint that contains a path--and Cut-it-out! is enabled--the path will be treated as a contour.

If you name the path using specific terms as defined in the next section, ImagePrint can use custom cut settings, including “kiss cuts” (cuts that do not go completely through media, usually used for cutting through adhesive media without penetrating the backing).

Another way to apply contours is via an SVG contour file. SVG (Scalable Vector Graphics) is a common file format (available in programs like Adobe Illustrator or Corel Draw) that can be used by ImagePrint as sources of contour outlines. When dropped on an image, the vector data in the SVG file will be applied as contour paths. ImagePrint provides some sample SVG contour borders that you can access. You can also make your own in Adobe Illustrator or Corel Draw.

SVG files with paths (but no image data) can also be opened directly in ImagePrint as “Blank Contours”.

The next few pages describe these two alternate methods of contouring.

Defining the contour as a path in Adobe Photoshop or Illustrator

Adobe Photoshop can also be used to make paths that ImagePrint will use as contouring outlines.

Just create a path in either program and save it with the image as a Photoshop PSD file. When opened in ImagePrint, the contouring data will automatically be found and used as the contour cutting path when the resultant print job is sent to the cutter.

Making a path in Photoshop - a very quick example

While complete Photoshop or Illustrator path-making instructions aren't within the scope of this manual, here's one way to create a path in Photoshop using the Magic Wand tool. There are many other ways to accomplish the same task.

Open an image in Photoshop. For best results, the image should have a flat background composed of one color (white is recommended) and the part of the image to be cut should have clean, distinct edges.

Select the **Magic Wand** tool in Photoshop's tool palette and click the background of your image. The entire background should show a "marching ants" selection. If some portions were missed, adjust the "tolerance" value for the wand at the top of the Photoshop screen to a higher value and click the background again.

Once you have the whole background selected without any of the image you want to cut from it--choose "Invert" from the Selection menu. The selection will be reversed. You'll now have just the image data that you want to have cut selected and none of the background.

To convert this selection into a path, make sure the Paths palette is visible (you can choose it from Photoshop's Windows menu). In the Paths palette, click the menu in the upper right corner and select: **Make working path**. Your selection area will change to a path.

Save the image as a Photoshop PSD file and open it in ImagePrint. If Cut-it-out! is enabled, you should see the path data represented as a contour path.

Cut-it-out! (Continued) - Contouring

Advanced - Using the path name to designate cutting options

By naming an Adobe Photoshop using specific conventions (as outlined below), you can have the path cut using custom cut parameters.

Named paths are currently the only supported method of specifying a "**kiss**" cut. Kiss cuts are cuts that go through the top portion of adhesive media without penetrating the backing in order to ensure easy peel off.

Naming Syntax

There are 4 sections that need to be included in the name of a path in order for ImagePrint to recognize it as a source of cut parameters. Each section must be separated by a colon (:). The naming format is:

CUT NAME : FORCE : HANGER SPACING : HANGER SIZE

Cut name

The first part of the path name must be of the form: **ipcut-#** where "#" is a unique number. It's recommended that the number simply be the sequential order of the path in the image – ipcut-**1** for the first path, ipcut-**2** for the 2nd path, etc.

Force *Valid values: 1 - 38*

For normal (perforation) cuts, use the Force value necessary to completely cut through the media. For "kiss" (partial) cuts, use a smaller value--typically about half of the cut-through value though you may need to experiment.

➲ *A Force value of "-1" will use the current Force setting on the Cutter.*

Hanger Spacing

This value determines the distance between hangers in 10ths of a millimeter. (192 is equivalent to 1/4 inch). Note: If doing a "kiss" (partial) cut, even though there are no hangers, a value must always be present (even though it won't be used).

➲ *A Hanger Spacing value of "-1" will use the Hanger Spacing setting from ImagePrint's Cut-It-Out! Settings*

Hanger Size *Valid Values: 0 - 10*

This value determines the size of the hanger. Values are in10ths of a millimeter. . For a kiss cut, this setting should be 0 (no hangers). Non-kiss cutting values can be anywhere from 1 to 10.

➲ *A Hanger Size value of "-1" will use the Hanger Size setting from ImagePrint's Cut-It-Out! Settings.*

Keywords

In addition to the above parameters, there are two special keywords that can be used:

Punchout (example: ipcut-1:Punchout)

Using this keyword will result in a cut that uses small hangers and wider spacing to allow for easier separation than normal.

Tearoff (example: ipcut-1:Tearoff)

Using this keyword will result in a cut that uses larger hangers and smaller spacing for a more rigid, harder to separate cut. Good for tickets that need to be torn in half when validated.

Tenths of a millimeter?

The Hanger spacing and size values are in 10ths of a millimeter. To quickly convert from inches to tenths of a millimeter, use a tool (Google will do it) to convert from inches to millimeters, then multiple the result by 10 (rounding to the nearest whole number).

Path naming examples:

A “kiss” cut, using a force of 15, and using a “dummy” value of 10 for the hanger distance (since that setting isn’t used for kiss cuts):

Ipcut-1:15:10:0

The below examples show two path names for a ticket that will have two types of preforation cuts--the first to allow easy separation of the entire ticket from the printed page and a second “open path” line down the middle to allow for the ticket to be torn by the ticket-taker:

ipcut-1:-1:192:2 *(For the easy to separate ticket boundary: the current force value from the cutter will be used, with hangers spaced at 192 tenths of a millimeter (1/4th inch) and 2/10th of a millmeter hanger size)*

ipcut-2:Tearoff *(For the more rigid tear-line down the middle of the ticket)*

Applying a pre-defined contour border

ImagePrint comes with several contour borders that can be applied to images via simple drag and drop. It's possible to add your own contour borders as well.

To access the pre-defined contours, choose "Visible" beside the "Contours Browser" entry in the **VIEW** at the top of the ImagePrint screen.

You'll see a window appear with thumbnails of the available contour borders.

Drag one to an image in your layout and you'll see the contour applied.

Making your own pre-defined contours

To use your own pre-defined contours, create a file in Adobe Illustrator or Corel Draw that contains the path you wish to use using the normal methods for that program (ColorByte Software is not able to offer support or instructions on those methods--check your program documentation for information on the proper procedures).

Then save the file as an "SVG" file and put it in the Shapes folder within your ImagePrint folder (On Macs, that folder is: /Applications/ImagePrint/Shapes. On Windows, it's: c: \programdata\ColorByte Software\ImagePrint\shapes).

Restart ImagePrint and your new contour should be available in the Contours Browser window.

"Blank" contours

You can also use an SVG file with a path as a "blank" cutting contour. A blank contour is a cut line with no image data. These can be used when you simply want to cut shapes without any associated pictures.

To use a blank contour, simply open an SVG file that contains a path (but no image data) in ImagePrint via the File->Open command.

You'll see the contour in the layout window as an outline.

When you click "Print" with only SVG contours on the page, no job will be sent to the printer but the job file that appears in spoolface can be dragged to the Scissors icon to have the cutter cut the designated shape(s) according to the instructions in the next section (Making the Cut).

Since no registration needs to be made with image data when blank contours are cut, you don't need registration marks present on the media.

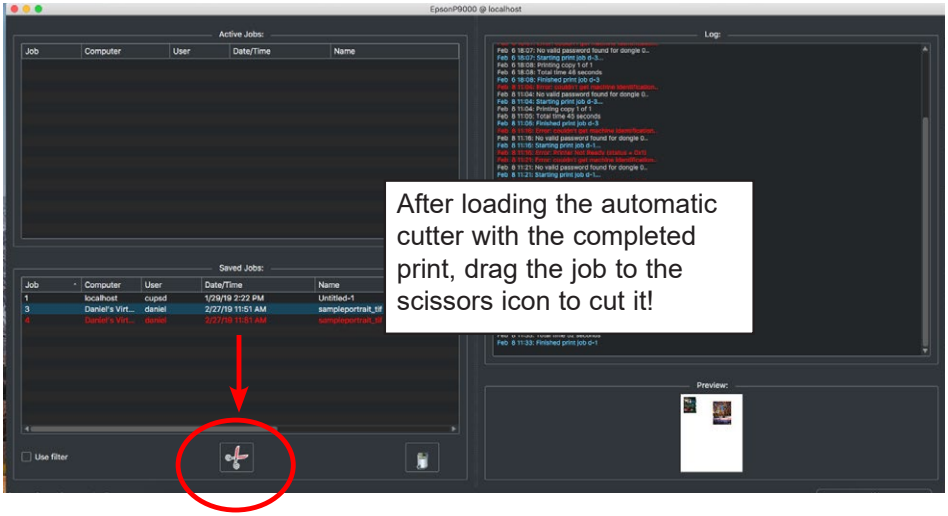
Making the Cut

Now for the fun part - cutting the page!

Of course, before you can cut the page, you must first print it. But don't worry--printing a job with cut data is exactly the same as printing a job without cut data. Just make sure to include the cut data in the job by clicking the checkbox within the Cutter Settings section of the ImagePrint dashboard.

Now print the job just like normal by choosing **Print** from the ImagePrint **File** menu, or by clicking the **PRINT** button at the top of the ImagePrint Dashboard.

After sending the job to print, open Spoolface (the ImagePrint Spooler) by clicking the Printer icon at the top of the Dashboard or by choosing Spoolface from the File menu.



As usual, the print job will stay in the top (Active) side of Spoolface as it prints. When printing is done, it will move to the SAVED (bottom) side. (Because it's a cut enabled job, it will appear red in the job listing.)

*TIP: The **job name** and **job number** will appear on the print, just below the bar code. This makes it easy to match the right print to the right job.*

Now, load the completed print into the automatic cutter using the normal procedures for your cutter model. ***For instructions on loading the cutter, see the section that immediately follows this one.***

Once the paper is loaded, return to your computer and simply drag the completed job to the Scissors icon at the bottom of the Spoolface window. (You can also highlight the job and click the scissors instead to send the job). The cut data contained within the job will be sent to the cutter, and your print will be cut!

Using your Graphtec cutter with Cut-it-out!

While the following guidelines are not intended to substitute for the manual that came with your Graphtec cutter, the below tips should help to get you quickly cutting your Cut-it-out! prints.

First, we'll give a brief description of best practices when loading paper. Following those instructions, we'll provide basic instructions on the steps you need to take when switching to a new media. Namely, setting the blade length, cutting force and cutting speed.

Loading the cutter with your printed media

Follow the below steps when inserting your ImagePrint Cut-it-out! prints into your Graphtec cutter to get a perfect cut every time.

- Lever down

Push down the lever at the back of the cutter before loading your paper.

- Bar Code orientation

On every Cut-it-out! enabled print, a barcode is generated (along with the job name and the job number that appears for the job in Spoolface). For the Graphtec CE-6000 and FC-8600 the bar code should be loaded **first** into the cutter. For the Lite CE-50, load the end of the paper opposite of the barcode first--the barcode goes last for that cutter.

- Paper over the rollers

The gray-colored "grit" rollers on the cutter are responsible for moving the paper as it cuts. It's vital that the left and right edges of the print are positioned on top of these rollers. To accomplish this, place the right edge of the paper somewhere on the extra wide right-most roller, then move the paper left or right until its left edge exactly covers another grit roller.

Loading the cutter with your printed media (continued)

- Insert it all the way

When inserting the paper, push the paper into the cutter until the trailing edge reaches the horizontal guideline in front.

- Keep it straight

While the cutter can compensate for some amount of paper skew, it's still a good idea to keep the paper as straight as possible when loading. The guidelines at the front of the cutter can help to do this visually, but we've found it's often easier and faster to put a ruler in the groove just above those guidelines and butt the edge of the paper against it.

- Lever up

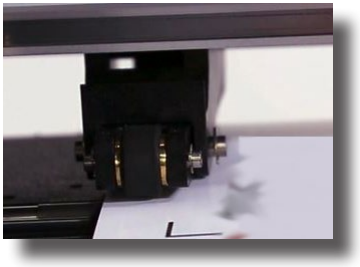
Once the paper is in place, lift the lever in the back of the cutter up to lock the media into place. You won't be able to move the rollers in the next step until you perform this step.

Loading the cutter with your printed media (continued)

- Place the pinch (top) rollers

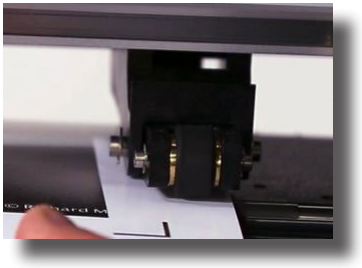
The two top “pinch” rollers are responsible for holding the paper down as it moves through the cutter. They also help the cutter’s sensors to find the registration marks. So it’s very important to place them correctly.

In placing the rollers, use the wheel brackets as a guide. (Each pinch roller wheel is held by a U-shaped black plastic bracket.)



Align the **left** edge of the left roller bracket to the left edge of the paper. This placement should correspond to the blue grit-roller marks above the page load area since the edge of the page will fall on top of a grit marker.

Align the **right** edge of the right roller bracket to the right edge of the paper.



That’s it -- your media is loaded and ready to cut!

Setting up the cutter for new media

Navigating the cutter's front panel menu can be confusing, but most options can remain at their default setting. However you will need to adjust the blade length and cut force are when switching to a new media. It's also a good idea to set the cut speed to ensure the cuts are made as accurately as possible.

Note on Conditions: Graphtec cutters allow you to save a number of "Conditions". These are groups of settings that can be saved and easily recalled. The following setup procedures assume you are using the Condition one, but at any step you can choose a different Condition number to create settings for it instead.

First, load your media

You'll need to have your media loaded on the printer before making the following adjustments. You can use the instructions in the previous section as a guide. Note that, since you won't be cutting an actual job, there's no need for the loaded paper to have registration marks, and the placement of the grip rollers doesn't have to be accurate. The cutter just needs the media to be in place for setting the proper blade height and making small test cuts.

Step 1 - Adjusting the cutter length (Coarse adjustment)

Adjusting the blade length is an interactive process of making manual adjustments while being guided by the cutter as it checks the media. You'll need to do this whenever you change to a media of a differing thickness.

A. Retract the blade

Remove the blade assembly from the cutter. Then, using the rotating knob at the top of the cutter assembly, adjust the cutter extension just enough so that the tip of the blade is not protruding at all and is hidden within the opening.

Setting up the cutter for new media (continued)

B. Set the baseline (zero) point

Put the blade assembly back in the cutter

On the cutter's control panel, press the **COND**/ TEST button.

Then press the **DOWN** arrow once to move to change to the 2nd menu screen.

Choose **option 3 - Blade Adjust**. You'll be prompted to retract the blade-- but since we've already done that in step one, just press the **ENTER** button.

The cutter will now set its "0" point -- the point at which the blade assembly just touches the media.

C. Set the blade extension

When it's done, you'll need a small piece (3 inches by 3 inches should be fine) of the media you plan to cut. Place that piece between the blade and the loaded media. Then choose **option 2 - Chec**k.

Now the cutter will measure how thick your piece of media is. Once it's done, you'll see the thickness listed at the top of the panel. This will be the length you'll be setting the blade to match.

There's several ways to set the blade length. We'll be using the **Target Length** method.

Remove the scrap of paper. Then, click **option 1 - Blade Length Target**, and use the arrow keys to adjust the target value to match the paper thickness you measured in the previous step. Click the **ENTER** button to return to the previous screen.

Setting up the cutter for new media (continued)

Now click **Option 2 - Check** to have the cutter check the current length of the blade.

Each time you chose this option, the cutter will measure that length and provide instructions on how far and which way to turn the blade's adjustment knob to reach the Blade Length Target you set. (Note that you don't have to remove the blade assembly to turn the knob).

Turn the top adjustment knob in the direction and degree that the panel instructions specify, then choose **Option 2 - Check** again to assess the current blade length.

Keep choosing **Option 2 - Check** and adjusting the blade length as directed until the Blade Length Target is reached (as shown at the top of the panel). Once that value is reached, click **Option 3 - END**.

You now have adjusted the blade to equal the thickness of your media!

Now you need to adjust the *force* that the cutter will use as it presses into the media.

Step 2. Setting the force value (Fine adjustment)

To set the force value, you'll do a series of one or more test cuts to determine the proper amount of force for your particular media.

Determining a starting point

To get a good "ballpark" force value for your media, the following formula can be used:

Force = (28 x [Paper thickness (mils)]) / 11

That is, multiply the **thickness in mils of the paper** times **28**, then divide the result by **11** (Round down the answer to the nearest whole number). So, for 12 mil paper, the starting force should be:

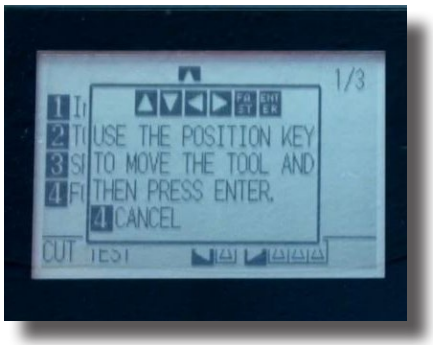
(28 x 12) / 11 = 30.5

Rounding down, we now have a force value of 30 to start with.

Setting up the cutter for new media (continued)

On the cutter's front panel, click the **Cond/Test** button (you may need to click it twice) then choose **Option 4 - Force**.

Now use the **UP/DOWN Arrow** buttons on the panel to enter in your starting force and press the **ENTER** button.



You'll now need to do a test cut. Press the **RIGHT Arrow** button on the front panel to be taken to a screen that lets you use the **Arrow** buttons to move the cutter blade to a position on the paper you'd like to cut.

When you have it over a clear area of media, press the **ENTER** key to perform the cut.

The cutter will execute a small triangular cut. Check that the triangle separates easily and cleanly from the paper.

- If it doesn't separate cleanly, press the **ENTER** button, then **Option 4 - Force**, and repeat the above steps with a *higher* force value.

- If you notice tearing of the paper after the cut was made, your force is probably too high. Again, press the **ENTER** button, then **Option 4 - Force**, and try again with a *lower* force value.

Once you get a perfect cut, press **ENTER** one more time and move on to the last set up step: **Setting the Cut Speed**.

Step 3. Set the Cut Speed value

The speed setting can affect the accuracy of your cuts. Generally, for most cut jobs a speed setting of around 40 works best, but we recommend that you set the cutter speed to **AUTO** to let the cutter change its speed based on the cut being made.

To set the speed to **AUTO**, first press the **Cont/Test** button, then press the **DOWN** arrow twice to get to the menu that has **Option 1 - Acceleration**.

Choose that option and a screen will appear that lets you specify the acceleration mode. Press the **UP** arrow key to change that value to * (It will be one click above “2”). That’s the **Auto Speed** mode.

Hit the **ENTER** button and it will be saved. Now the cut speed will automatically adjust based on the cutting conditions.

Appendix

Appendix A - Keyboard Shortcuts

The following keyboard shortcuts can be used within ImagePrint

Function	Macintosh	Windows
Open File	Command - o	Control - o
Quit	Command - q	Control - q
Zoom in	Command -Shift - + (plus)	Control - Shift - + (plus)
Zoom out	Command - - (minus)	Control - - (minus)
Print	Command - p	Control - p
Preferences	Command - . (period)	Not available
Hide ImagePrint	Command - h	Not available
Step and Repeat images	Drag corner/edge of image while holding shift	Drag corner/edge of image while holding shift
Step and Repeat - Increase spacing between stepped/ repeated images	Drag interior of image while holding shift	Drag interior of image while holding shift
Context sensitive “mouse” menu	Click image while holding Control key	Click image while holding Control key

Run into a Problem?

The ImagePrint trouble shooting guide is located in your ImagePrint folder (or on the Technical Support page at www.colorbytesoftware.com)

Appendix B - ImagePrint as a Lightroom “External Editor”

Many ImagePrint customers use Adobe’s Lightroom to process and organize their images. But… getting them from one Lightroom to ImagePrint can be a bit of a chore: *Export the image from Lightroom, find the file on your computer, then re-open it in ImagePrint.*

Wouldn’t it be nice to avoid those extra steps and go straight from Lightroom to ImagePrint? Good news, you can!

Lightroom’s External Editor feature is the key. Once ImagePrint is set up as an external editor, you can place an image directly into ImagePrint’s layout window right from the Lightroom menu.

Setting up ImagePrint as an external editor is easy. The following steps are based on Lightroom 4.0, but should be similar in later versions.

◈ In Lightroom, choose **Preferences** from the top menu. Then, choose the **External Editing** tab at the top of the Preferences window. Look for the section labeled: **Additional External Editor** and click **Choose**. This will open a new window where you’ll select the ImagePrint executable file:

► *On Macintosh computers, the file you’re looking for is “**ImagePrint.app**” You’ll find it in the ImagePrint folder inside your Mac’s **Application** folder.*

► *On Windows computers, look for the file “**ImagePrint.exe**”. You’ll find it in the ImagePrint folder which is located in your **Program Files (x86)** folder.*

Once you find the ImagePrint executable, click **Choose** to lock in your choice.

◈ The next thing to do is set some rules for Lightroom to follow when it sends images to ImagePrint.

- In the File Format drop-down, choose TIFF.
- In the Color Space drop-down, choose your preferred source space (usually Adobe 1998 or Pro Photo RGB).
- In the Bit-Depth drop-down, choose 16-bit.
- For Resolution, if you don’t plan to scale the image in ImagePrint, 240 or above is fine. If you plan to use ImagePrint’s scaling, you may want to go higher to avoid losing detail.
- Finally, for Compression leave it at None

- Now that you've set up ImagePrint as an editor and set the rules that Lightroom will follow, you need to save your new settings as a **Preset**. Click the **Preset** drop-down menu at the top of the Additional External Editor area and choose **Save Current Preset.** Type ImagePrint for the preset's name. Click **Create**.

That's it--ImagePrint is now an external editor for Lightroom!

To use your new preset, right-click (or control-click) an image in Lightroom and choose "**Edit in ImagePrint**". You can also select that option from the **Photo** menu at the top of the **Develop** screen.

After choosing that option, ImagePrint will launch (if it's not already running), and the Lightroom image will appear in the layout window. From there you can use ImagePrint's workflow tools to position, resize and print the image.

Remember: ImagePrint's editing tools are always non-destructive, meaning the tweaks you make with ImagePrint are not saved to the file and will not appear in the original image back in Lightroom.