ImagePrint Black

User's Reference

Manual

Acknowledgements and Copyrights

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Preface

Introduction

ImagePrint Black Printing Software is a full featured RIP employing an easy to use graphical interface that is available for both Windows and Macintosh computers.

Features include the use of ICC/ICM color profiles for screen to print *and* print to print matching utilizing a proprietary Color Management Engine with a large and - constantly expanding library of high quality paper profiles, advanced queue management with Spoolface (the Spooler interface), auto-layout controls with optional media optimization, tonal curves, histograms and selective color adjustment, decorative text, annotations, crop marks, borders/backgrounds, step/repeat and photo packaging (templates). ImagePrint also offers unique grayscale printing technology for Epson Ultrachrome printers with split toning and colorized grayscales as well as full toning (wide gamut) for effects such as brown toning. In addition to the standard interface, "hot folder" support is available via the AutoPrint utility, and printing directly from applications is supported via the PTA option, along with print to tiff file functionality.

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 Black, 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 comes with phone and email support for the initial installation of the software. Once you are up and printing, support shifts to email only for a year after purchase. But don't be discouraged--ColorByte's email support is among the best in the business, and responses are typically quick and accurate. (In fact, email response times are often much faster than those for phone calls during busy times of the day).

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 email support address is: **support@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 10.12.2, 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 much 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.

Reference Manual: What you're reading now. The reference 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 **online** 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 Black

It is recommended that you disable any anti-virus software prior to installing.

Note that Windows users may be prompted to reboot their computer one to two times during installation. The installation will resume after each reboot.

1. If installing on **Macintosh**, you can insert the USB dongle now.
   Windows users should wait until prompted (after step 7, below).
Skip this step if using the software in Demo mode.

2. Retrieve your license number by following the below steps:
Skip this step if using the software in Demo mode.

 ► Using a web browser, visit the ImagePrint Black Setup web page: **http://print-black.info**

 ► Click the Get Code button below the Activate heading to access a web form 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.

3. Click **Download for OSX** or **Download for Windows** on the ImagePrint Black Setup page (**http://print-black.info**) to download the ImagePrint Installer to your computer.

4. Once the software has fully downloaded:

 Windows: Double-click the downloaded file: **ImagePrint Installer.exe** to begin the installation. You may be prompted to reboot your computer one or two times during the installation. The installation will resume automatically after each reboot.

 Macintosh: Double-click ImagePrint_Installer.dmg to mount the disk image. Then double-click the file: **ImagePrint Installer.pkg** in the window that appears to begin the installation.

 If you receive an "Unknown Developer" warning when launching the Installer pkg file, right click (or control click) the installer icon instead of double-clicking it and then choose OPEN from the context menu that appears.

5. After reading the License Agreement, click the "**I Agree**" check box and click the **Install** button.

6. **Macintosh users only:** You will be prompted for your computer password. After entering it, click **Continue**.

7. Wait a few seconds while the Installer copies the necessary files on to your computer.

8. **Windows users only:** At the prompt, insert the USB dongle into an available USB port or USB hub attached to your computer.

Installing ImagePrint Black - (continued)

9. A **Launch IPSetup** button will appear in the installer window. Click this button to configure and license the printer(s) you plan to use with ImagePrint Black.

   ⓘ *If the Launch IPSetup button never appears you can quit the installer and launch IPSetup manually from your ImagePrint folder in Applications (MAC) or c:\program files (x86) (WINDOWS).*

9. In the **IPSetup** window click the **Add Printer** button.

10. Click **Continue** in the introduction window that appears.

11. Paste or type the license number you received in step two into the LICENSE field and click Continue.

   ⓘ *If you don't have a license number, choose the* **Install in Demo Mode** *option and click* **Continue***. Then choose ImagePrint Black as the installation type and continue the installation. (You can always license the software at a later time by relaunching IPSetup from your ImagePrint folder and clicking the* **License** *button.)*

12. In the **Choose Printer** window, select the printer model that you wish to install from the drop down menu and click **Continue**.

13. **Printer Name** and **Installation Type**

   Printer Name:

   Type in a name for the printer or use the provided default in the top part of this window. This is the name that will be used when choosing the printer in ImagePrint. (Spaces should not be used.)

   Installation Type (**Host** or **Remote Client**)

     ► If this is the computer that will be communicating with the printer, choose **Yes**. (In most cases this is the proper selection.)

     ► Click **No** only if you have already installed ImagePrint and licensed ImagePrint on another computer and plan to use this computer as a remote client. Remote clients run the ImagePrint interface but send their jobs to the Host computer for printing. If you select this option, in the next window you will be asked to specify the IP Address of the ImagePrint Host computer after which the installation will be complete. More information on Host/Client printing can be found in the Appendix: ImagePrint Host/Client Setup.

14. Specify the interface to the printer.

Depending on the printer, you will see one or more of the following three options:

System Printer **(Canon Pro 1000, 2000, 4000, 6000 and Epson P5000, P6000, P7000, P8000, P9000, P10000 and P2000 only)**

If you are presented with a list of installed system drivers, pick the one used by the printer you are installing. ImagePrint will pass its data through this driver connection when print-ing. **If you don't see your printer listed, see the section at the end of this chapter for important information on installing your printer's system driver.**

USB

 ► Macintosh: Select USB if your printer is connected via a USB cable to the computer.

 ► Windows: Click the Choose Port button. In the list of printer drivers that appears, select your printer. Then click OK.

Local Network Connection

If the printer connection is via the network (Ethernet or wifi), click Local Network and provide the IP Address of the printer. This must be a static (unchanging) address

 ⓘ In most cases you can determine the IP Address of the printer and set it to Static (sometimes called Manual or Panel) via its front menu panel. Check your printer manual for specific information.

Once you have specified your connection, click **Done** to complete the printer configuration.

15. Your installed printer will now be listed in the IPSetup window. If you have no other printers to set up, close IPSetup by choosing **Quit** from the menu at the top of the screen. (If you do need to setup an additional printer, click Add Printer again and follow the prompts as before).

Your Installation is now complete!

Choose to **Quit**, or to get started with ImagePrint Black right away, choose **Launch** to open **ImagePrint**.

To launch ImagePrint at a later time, on Mac double-click the ImagePrint app icon within the Imageprint folder within your Applications folder. On Windows, choose ImagePrint from the ColorByte Software group in your Windows Start menu.

Problems?

The following trouble-shooting tips will help you to overcome the two most common issues that you might encounter when installing ImagePrint. Remember, there's MUCH more help available in our Trouble-shooting guide located in your ImagePrint folder, or by contacting ColorByte Technical Support (support is available for all users of the current version of ImagePrint.)

Can't launch the Installer!

If you have downloaded the installer--make sure the download is complete. Double-clicking the installer before it is fully downloaded will result in an error.

UNKNOWN DEVELOPER message -- If you get a message on a Macintosh computer that says the Installer is from an Unknown Developer, that means Apple's Security soft-ware, Gatekeeper, is unsure of the source of the installer and won't let it launch for secu-rity reasons. To get around this problem--instead of double-clicking the Installer, Right-click it (or CONTROL-Click it). A drop-down window will appear with an option to OPEN the installer. Choose this option, then in the window that appears you'll have a new button that allows you to launch the software. Note: You may see this behavior when launching ImagePrint or other utilities. If so, the same procedure applies.

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).

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

*You can relaunch IP Setup from your ImagePrint folder, which is in the **Applications** folder on a Macintosh, in the **Program Files (x86)** folder for a Windows PC.*

If reinserting it fails, you should try a different USB port, or a powered USB hub. (Quitting and relaunching IP Setup each time so it re-scans for it). If that fails, reboot the computer and relaunch IP Setup. If THAT fails, 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. at
support@colorbytesoftware.com
with specific details on the issue, including your computer platform, what steps you have taken to correct the problem and the dongle number labeled on the dongle itself.

Installing ImagePrint - (continued)

Where to go from here?

To launch ImagePrint Black after installing and get to printing, double-click the ImagePrint icon from within the ImagePrint folder in Applications (Mac) or choose it from the Programs group in your Start menu (Windows). Mac users may wish to drag the ImagePrint application icon to your Macintosh Dock for convenience.

If you need to remove or reconfigure your printers, or uninstall ImagePrint completely, follow the instructions later in this chapter.

Further Documentation

The ImagePrint PDF manual you are reading now is located in the ImagePrint folder and can be accessed by choosing **Manual** from the ImagePrint Help menu. In addition to this installation guide, it describes all ImagePrint features, and is a valuable reference for getting the most out of your software. If you're new to ImagePrint, Chapter 4 (The Basics) is a great place to start, providing a walkthrough of the most commonly used features.

Need help? A troubleshooting guide is available in the ImagePrint folder, or by choosing TroubleShooting from the Help menu when in ImagePrint. Most problems encountered with ImagePrint can be resolved by referencing this guide but email support is available for all ImagePrint Black users. The first section of the Troubleshooting guide contains support contact information and recommendations on what information to provide our support dept.

Removing, Reconfiguring or Adding Printers

Removing a printer

To remove a printer, 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\ImagePrint (WINDOWS).

Now, double-click the IPSetup application.

The IPSetup window will be displayed.

To remove an ImagePrint printer, choose its name from the list of printers within the IP Setup window, then click the **Delete** button.

Reconfiguring a printer

To reconfigure a printer to change a configuration option (such as its network address) you can simply ADD it again using the previous instructions on Adding a printer. As long as the Printer Name is the same, the newly added configuration for the printer will over-write the previous one.

Adding an additional printer

If you need to add another printer, just follow the instructions earlier in this manual (starting at page 1-3).

Completely Uninstalling ImagePrint

To uninstall ImagePrint, 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, IP Setup, 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, and completely remove it from your system, open your Windows **Control Panel**. (There are several ways to access it. Here's two: On Vista/Windows 7 you can choose Start->Run and type "Control Panel". On Windows 8/8.1, type "Control Panel" when in your Windows Start (Metro Tiles) screen.)

• Once in the Control Panel, choose **Programs and Features**.

• Double-click the **ImagePrint 10** 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).

Note that a REPAIR option is also available to repair ImagePrint if a problem is occurring due to corrupt files.

Additional Features

In addition to the "normal" interface, each copy of ImagePrint also has other workflow options available, allowing you to tailor the software to your printing needs.

Printing can be done via **AutoPrint**, the downloadable hot folder application. Also, with the **PTA** option, you can print directly through applications via ImagePrint's included system driver.

These additional features are described in the following pages.

Additional Features:

AutoPrint

Printing via "Hot Folders"

If you have a large number of images, using hot folders can be a much more efficient method of printing. Just drag your images to a designated folder to have them automatically laid out according to your specifications and sent to the printer. ImagePrint comes with a hot folder application called AutoPrint. With AutoPrint, you don't need to open the ImagePrint interface at all-- just use AutoPrint's settings menus to specify how images should be laid out, how many images should be on each page, and what folder on your computer is the "hot" folder. Then begin dropping files into the hot folder and watch your layouts build. As each page is filled, the jobs are sent to the ImagePrint spooler, Spoolface, just as though they had been sent from ImagePrint itself.

In addition to its high volume printing features, AutoPrint also has some abilities not available with ImagePrint's interface, allowing you to achieve some workflows that are normally not possible.

- *You can automatically add watermarks and borders to your TIFF and JPEG files.*

- *You can take advantage of more annotation options, such as font and color choices, and custom text.*

- *You can automatically assign templates, and specify how images are cropped into them.*

- *You can set AutoPrint to automatically launch and begin checking multiple hot folder as soon as your computer is started*

Setting it up

On Macintosh computers, you must first install AutoPrint by double-clicking the AutoPrint_installer.app located in your ImagePrint folder.

> Applications -> ImagePrint -> AutoPrint_installer.app

Once the installation is completed, just double-click the AutoPrint.app file in that same folder to launch AutoPrint.

On Windows computers, no installation step is needed. Just double-click the AutoPrint.exe file located in your ImagePrint folder to launch it. (The first time you launch it, it may take up to a minute to copy necessary files before the interface launches.)

> \ program files (x86) \ ImagePrint \ AutoPrint.exe

After AutoPrint launched, you can find a user's guide under it's VIEW menu. There are also videos showing AutoPrint in use on the ColorByte web site (www.colorbytesoftware.com). And-- most AutoPrint functions show help text when hovering your mouse over the item.

Additional Features:

Print Through Application (*PTA*)

Printing from other programs into ImagePrint's Spooler

In addition to printing directly from the main ImagePrint interface, or using hot folders via AutoPrint, ImagePrint also allows you to print directly from virtually any other application, including Photoshop and InDesign. If the application can utilize the Windows Spooler or Macintosh Print Center, then it can print to the ImagePrint spooler with PTA.

With PTA, you can choose your ImagePrint printer from the list of printers in your application's print dialog box, just like any printer. Clicking **Print** will cause the job to be printed via the ImagePrint spooler, utilizing ImagePrint's color management and high quality printer control.

Installing and using PTA is described in detail in Chapter 17 of this document, **PTA, Print Through Applications**.

Installing a System Printer Driver

Some printers require the installation of the printer manufacturer's driver in order for ImagePrint to communicate with the device. Currently the printers that require this are the Canon Pro 1000, 2000, 4000, 6000 and the Epson P5000, P6000, P7000, P8000, P9000, P10000 and P20000.

For these printers the system printer driver should be installed prior to installing ImagePrint as you will need to specify it as part of the setup. If not already installed on your computer, the driver can be downloaded from the printer manufacturer's web site.

For Canon printers you can search for your particular printer driver here:

https://www.usa.canon.com/internet/portal/us/home/support?tab=drivers

For Epson printers, you can search for your printer's driver here:

https://epson.com/Support/Printers/Single-Function-Inkjet-Printers/SureColor-Series/sh/s116

Driver Requirements

Important: Only the United States version of the driver is supported. If using a non-US version you will need to remove it and install the US version instead from the above web sites.

Requirements for Windows: When downloading and installing a Canon printer driver, the **XPS** version of the driver should be used.

Requirements for Macintosh: Be careful not to add the printer as an "**Air Print**" device which will cause it to have limited functionality and *not* work with ImagePrint. You can see if your printer is installed as an Air Print version via the following procedure:

From your **Apple** menu, choose **System Preferences**, then **Printers & Scanners**.

Click the printer from the list of printers.

In the right side of the **Printers & Scanners** windows the printer "**Kind**" will be listed.

If it shows **Air Print,** the printer is configured as an Air Print printer and must be removed and re-added to work with ImagePrint.

► To remove the printer, click on the printer name in the list of printers and click the minus (-) button.

► To add the printer in the standard (non-Air Print) configuration, choose the plus (+) button at the bottom of the printer list, but do not choose your printer from the list of "Nearby printers" in the drop-down menu. Instead, choose **Add Printer or Scanner...** in the "plus" drop-down menu. A window will then appear with a list of printers. Choose your printer and make sure that at the bottom of the window (in the "**Use**" field) Air Print is not displayed. Instead, choose the **printer driver name** in the drop-down menu. Then click the **ADD** button to complete the installation.

2

Overview

Overview

To help you get oriented, this chapter gives a very brief orientation for the various tools and components along with pointers to detailed documentation on each.

ImagePrint - The Main Interface

The main application, ImagePrint, is the control center for laying out images and sending them to your output device.

- 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 ICC/ICM profiles and color management is discussed in chapter 6, **Color Management** including information on the **Profile Valet**.

- Preferences and Image settings are described in chapter 7: **Preferences and Image Properties**.

- 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**.

- ImagePrint's Color Correction tools, as well as Output Sharpening and Narrow and Wide Gamut Toning, are discussed in chapter 9: **Color Correction**.

- 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**.

- The details of sending a job to your printer, including printer specific options, are discussed in chapter 15: **Printing and Print Setup**.

- Print through Applications (PTA) allows you to print to the ImagePrint spooler from your applications. It's described in detail in chapter 17: **PTA** .

- Finally, important information for specific printers (such as available ink sets), information on network printing, phatte black, profile naming conventions and keyboard shortcuts can be found in the **Appendix**.

- A stand-alone **Troubleshooting** guide is available as a separate document in your ImagePrint folder or from the ColorByte web site.

SpoolFace - The ImagePrint Spooler

SpoolFace, the ImagePrint Spooler is an advanced print manager capable of controlling multiple print spools. With SpoolFace, jobs can be prioritized, cancelled, and re-sent. For details on using the ImagePrint spooler, see chapter 16, **The ImagePrint Spooler**.

AutoPrint - The Hot Folder Application

The AutoPrint utility automates the printing process through the use of user specified "hot" folders. AutoPrint constantly monitors these folders for new TIFF, JPEG, PDF or Photoshop PSD files, and automatically fits them onto a page and sends them to the AutoPrint Spooler according to parameters that you specify.

On Macintosh computers, you must first install AutoPrint by double-clicking the AutoPrint_ installer.app located in your ImagePrint folder.

> Applications -> ImagePrint -> AutoPrint_installer.app

Once the installation is completed, just double-click the AutoPrint.app file in that same folder to launch AutoPrint.

On Windows computers, no installation step is needed. Just double-click the AutoPrint.exe file located in your ImagePrint folder to launch it. (The first time you launch it, it may take up to a minute to copy necessary files before the interface launches.)

> \ program files (x86) \ ImagePrint \ AutoPrint.exe

After AutoPrint launched, you can find a user's guide under it's VIEW menu. There are also videos showing AutoPrint in use on the ColorByte web site (www.colorbytesoftware.com). And-- most AutoPrint functions show help text when hovering your mouse over the item.

Printing to and from other computers - Host and Client printing

ImagePrint offers two options for printing from one computer to another, including a mixed Macintosh and Windows PC network.

- By default, ImagePrint is installed as a HOST. The HOST is the computer that is licensed (and has the USB dongle attached), and is the computer that will communicate with the printer.

  After installing and licensing ImagePrint as a HOST, you can then install the software as a CLIENT on any number of other computers on the same network. A CLIENT install enjoys all the layout features of the ImagePrint interface but, when print is clicked, it will send all jobs to the HOST computer for actual printing. A CLIENT computer does not have a USB dongle or license--all license checking takes place on the HOST as the job is printed. For more information on CLIENT/HOST printing, see the Appendix of this manual.

3

Printing Quickstart

Printing (Very) Quickstart

This chapter is for those who wish to skip the details and get printing right away.

These instructions do **not** dwell on details within the interface, and are provided as a quick means to "get your feet wet" by doing a very basic test print without worrying too much on the specifics.

Those who want a more comprehensive overview may want to skip this chapter and proceed to the chapter 4, ImagePrint Basics.

Note: Another method of quickly getting up to speed with ImagePrint is via our **Interactive Tutorials**. These small movies can be accessed from the ColorByte web site (www.colorbytesoftware.com).

Before proceeding, make sure you have installed ImagePrint according to the installation instructions in Chapter 1.

Step 1: Launch ImagePrint and pick your printer

Double-click the ImagePrint executable:

- *For Macs, ImagePrint is in the /Applications/ImagePrint folder*

- *For Windows, ImagePrint is in the \Program Files (x86)\ImagePrint folder or on your desktop.*

The ImagePrint Main window will appear. By default, you'll be set to a single page layout--that's fine for now.

The page is the big white area where you're images will appear--if you don't see it, you may need to reset your window positions. Go to the **View** menu at the top of the screen and choose **Reset Window Positions** to get the software back to its default look.

For this basic print you'll just need to pick your printer, specify a page size and a paper profile, and set the print for roll or sheet. ImagePrint makes it easy--all those settings are laid out conveniently right there in the **Dashboard**.
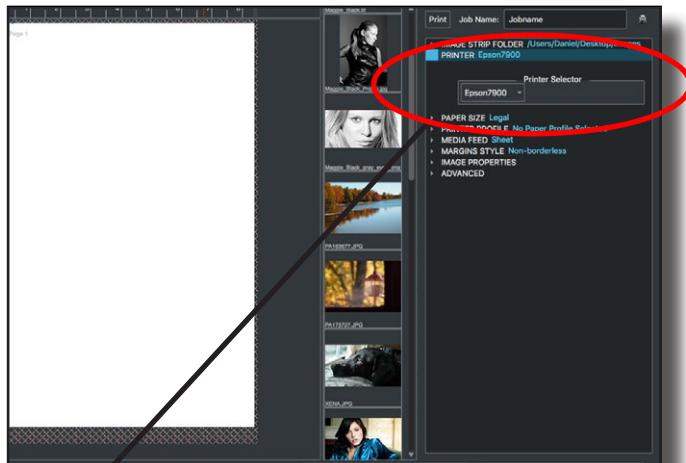
Let's start with choosing the Printer.

Printer is the second entry in the Dashboard. Click the small triangle beside the word printer to expand the section and see the Printer menu.

Choose the Printer

If you've only have one printer installed you can skip this step

Step 2: Select the Paper Size and Roll or Sheet
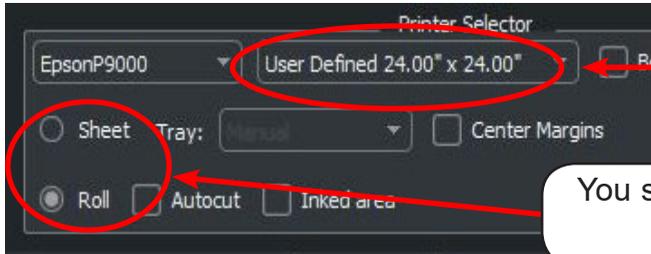
Expand the PAPER SIZE menu beside the Printer drop-down by clicking the small arrow. Then pick a pre-selected page size or choose **User Defined** to create a custom size (more on that below).

You should also specify if you are printing on roll or sheet.

Making a custom paper size

Page sizes:
24x22
8.5x14
Mid-frame
Packge_1

Name: Mid-frame

Width: 12.00

Height: 14.00

Save   Delete   OK   Cancel
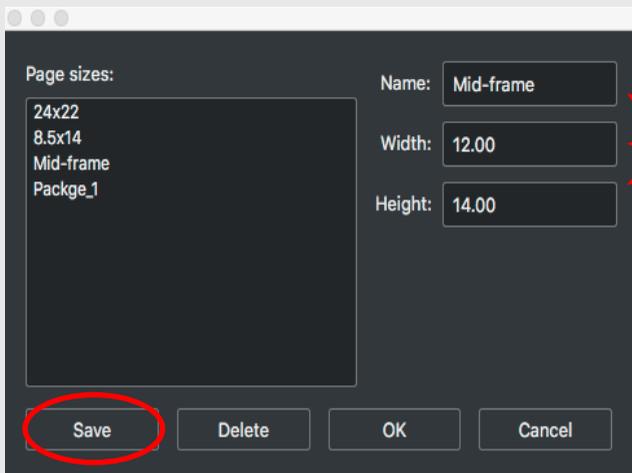
If you chose to create a **User Defined** page the Custom Page Size window will appear.

Just type a name for the new size in the **Name** field and specify the actual paper dimensions in the **Width/Height** fields.

Then click **SAVE**

Your new size will appear in the list on the left--pick it by clicking on its name then choose **OK** to load it.

What about ROLL paper?

If you're using roll media, specify the exact WIDTH of the paper. For the HEIGHT specify a value that will accommodate the images you plan to print. Don't worry about wasting paper--by default ImagePrint uses **Inked Area Only** mode--it will only output the portion of the paper with images on it.

Step 3: Select the Printer Profile

Now it's time to pick a Printer Profile for the paper you plan to use. If you have an internet connection the new **Profile Valet** makes this a snap for most printers. (*If you don't have an internet connection on your ImagePrint computer or are using an Epson Stylus 2200, 4000, 7600 or 9600, sorry--the Profile Valet is not available--you'll need to use the* **Choose by Profile** *method described on the next page*).
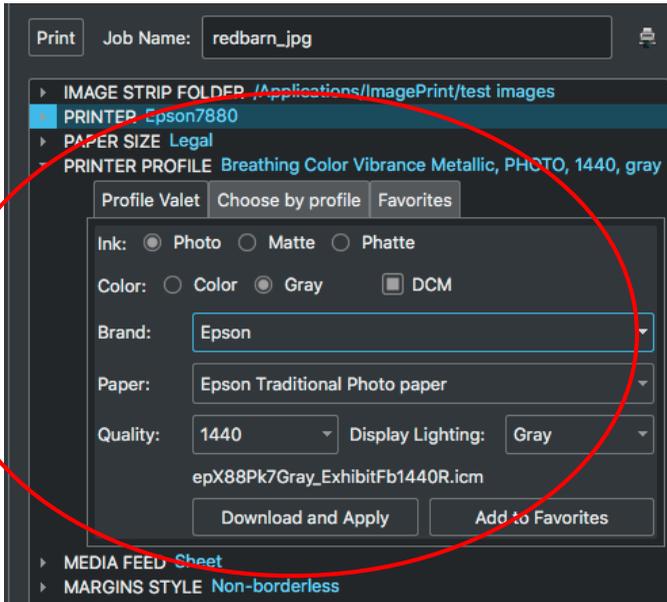
Expand the **PRINTER PROFILE** section of the Dashboard to see the **Profile Valet**.

The Profile Valet will use your computer's internet connection to access ColorByte's online profile repository and install the profile based on the options you choose.
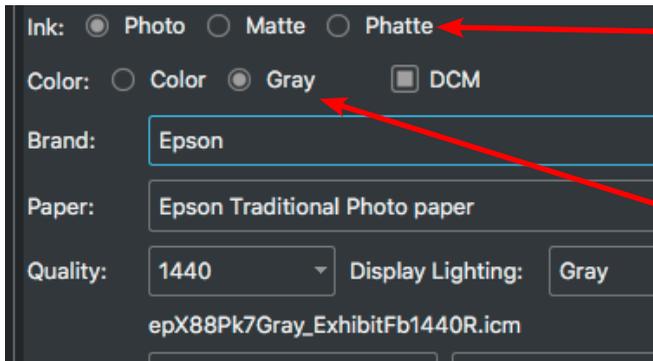
Use the buttons to specify the type of **black ink** the paper should use (typically Matte or Photo)...

...and choose between a **Color** or **Grayscale** profile.

Step 3: Select the Printer Profile (cont)
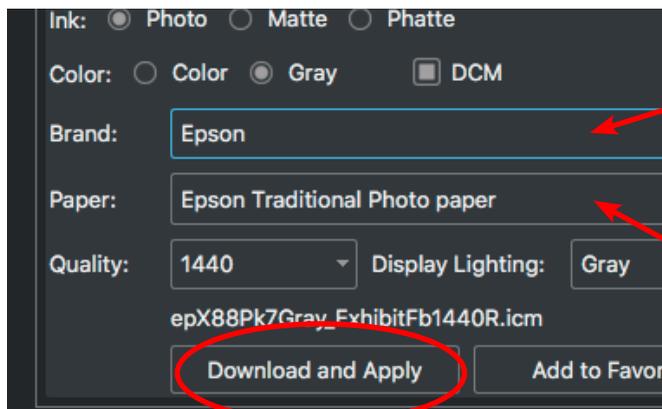
Next, choose the **Brand of Paper** from the **Brand** drop-down menu.

Then choose the **Paper Name** from the **Paper** drop-down menu.

*For this test print leave the **Quality** and **Display Lighting** at their default selections.*

Finally, click **Download and Apply** to automatically download the profile.

Another method -- Choose by Profile

If you don't have an internet connection or are using a printer that isn't compatible with the Profile Valet, you'll need to pick profiles by filename just as it was done in previous versions of ImagePrint.

Profiles you don't have can be manually downloaded via the Profile Manager utility. This method is fully described in chapter 6, Color Management, later in this manual.
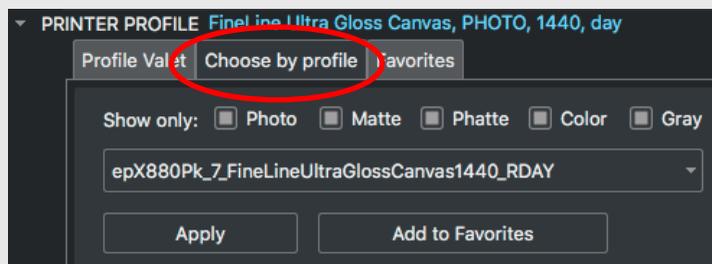
Step 4: Add images

We'll use the **Image Strip** to choose the images you want to print. (*You can also use File->Open or just drag images right from their folders onto the layout area)*.

If the Image Strip is not already open, choose it from ImagePrint's **View** menu.
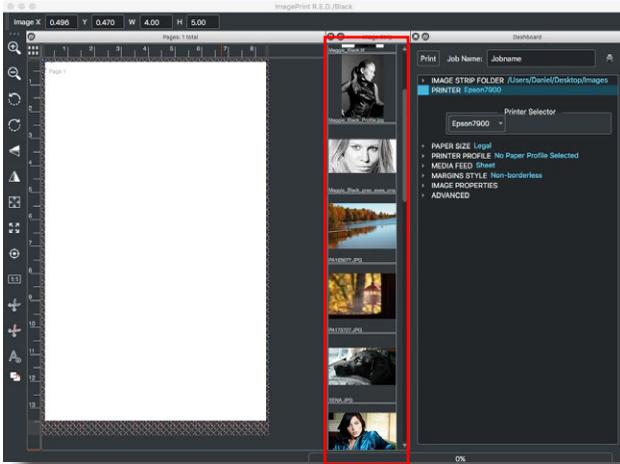
The Image Strip will show thumbnails of image files within your **IMAGE STRIP** folder. How to choose that is described on the next page.

You can dock the strip on the bottom or left side of your ImagePrint window by dragging it close to an edge--or you can choose to leave the Image Strip as a free floating window.

Avoid the clutter!

You can also drag the Image Strip on top of the Dashboard to combine the two into one window. Simply click the label at the bottom to switch between them.

Combined Image Strip and Dashboard Window
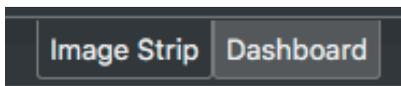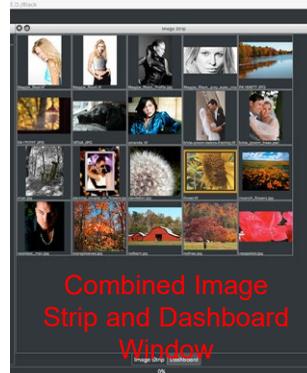
Step 4: Add images (cont)
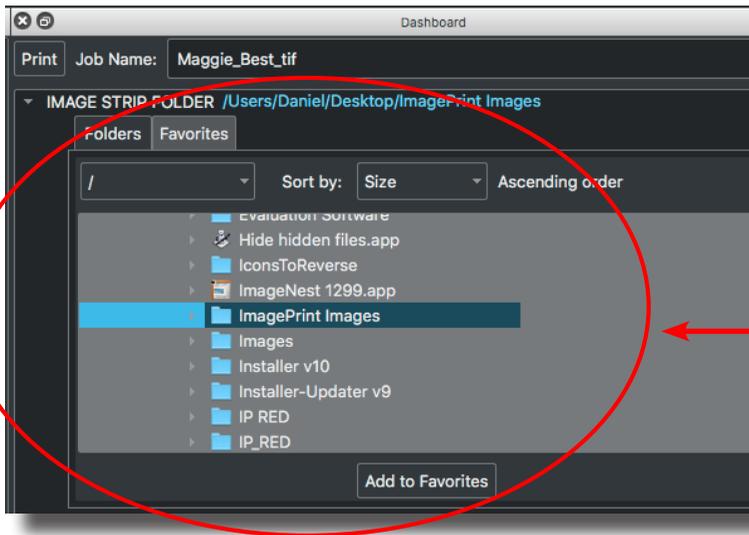
Expand the **Image Strip Folder** section at the top of the Dashboard and use the Folder tree to locate the folder where you keep your images.

ImagePrint can open TIFF, JPEG, PNG, PDF and Photoshop PSD files only.

If you don't have images of your own ready to print, you can print the "sample portrait" tiff file located in the Test Images folder within your ImagePrint folder.

Once you specify your Image Location, the image files will appear as thumbnails in the Image Strip.

Now--just drag images right on to the ImagePrint page to have them automatically laid out.

ImagePrint will fit them as you drag them in, but you can always arrange images yourself by clicking them and dragging.

Image Too Big? Images open at their saved size, but there's lots of ways to resize images in ImagePrint.

- Type the Width/Height into the fields in the Controls and Positions window located by default at the top of the screen. The dashboard also has an "**Image Properties**" section with width/height fields.
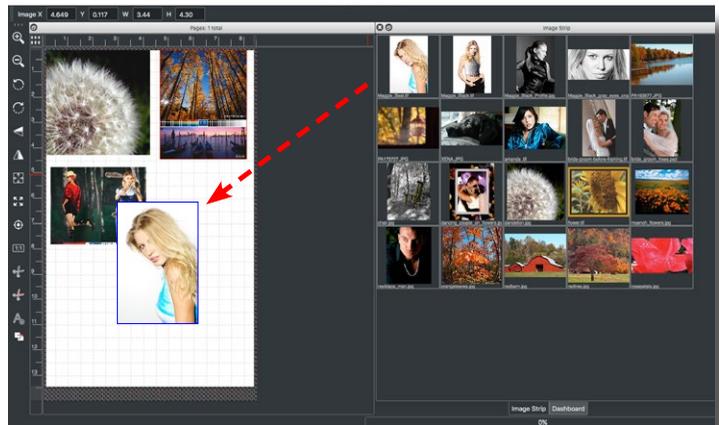
- You can also proportionally resize images by clicking their EDGE (not the corner or it will be non-proportional) and drag.

- Or, just click the **Fit to Printable Area** button, in the floating **tool palette** (that's the long bar with the magnifying glass and other icons) to grow the selected image quickly to fill the whole page.

Step 5. Print!

Now that you have your page size picked, your profiles selected and your images in place, click the **Print** button at the top of the Dashboard to send your layout to the printer!
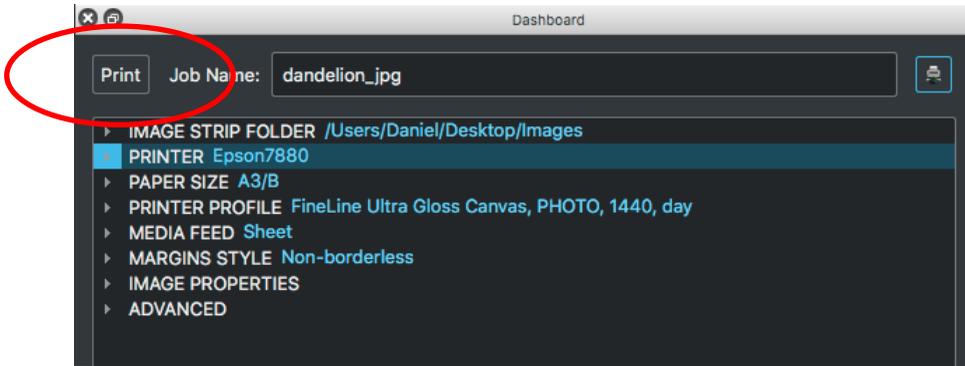
Want to print some more?

After clicking print, you can use the scissors in the tool palette to remove the images in the lay out and add more or close ImagePrint--printing happens in the background so no need to wait.

You should hear the printer kicking in about now. If you don't, or just want to check the print status--move to the next step to launch **SpoolFace**, the interface into the ImagePrint print queue, where all print jobs wait their turn to print.

In Spoolface, you'll be able to cancel and reprint jobs, see the status of your print, and view any error messages.

Step 6. Check Spoolface to see the status of your print

Launch SpoolFace by clicking the Spooler button at the top of the Dashboard.

Click the Spooler button in the ImagePrint Dashboard...

...to have SpoolFace Appear
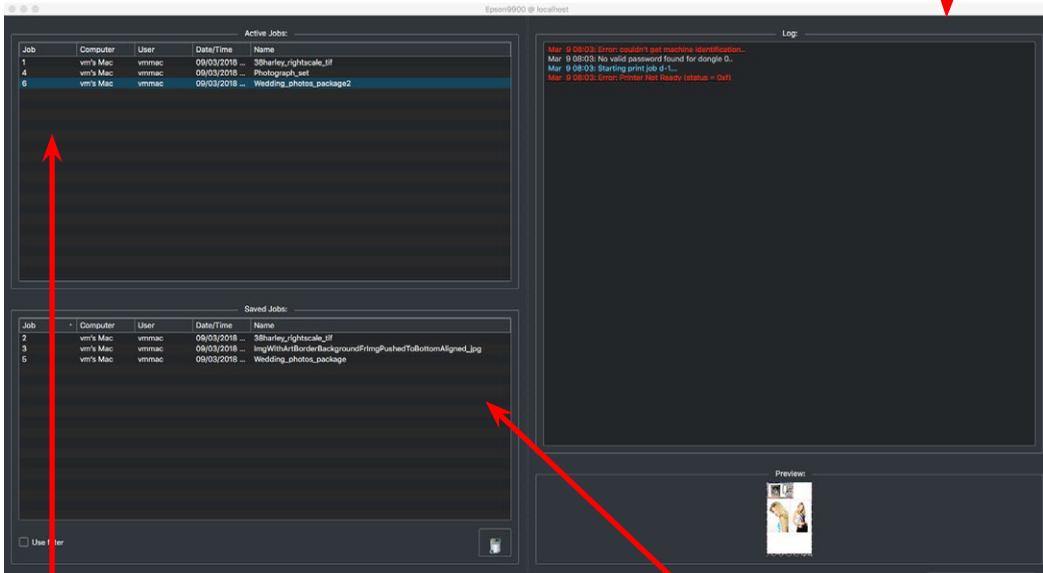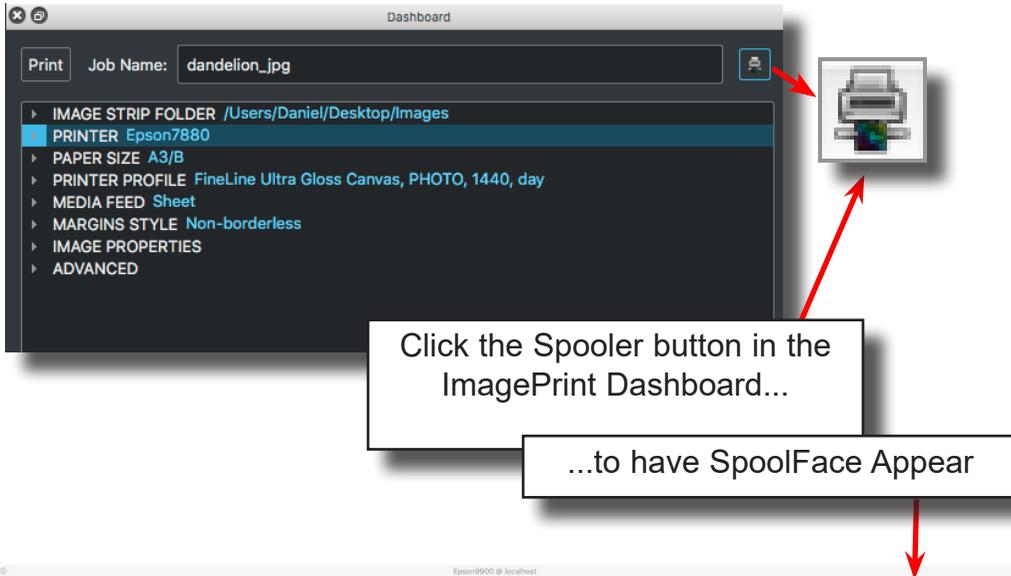
ACTIVE

Currently printing jobs appear on the top left pane of the spooler

SAVED

Finished or cancelled jobs appear on the bottom left of the spooler

The bottom left corner of SpoolFace shows its status. If it's Paused, choose Queue from the Spoolface menu, then uncheck Pause Printing.

> ***Printer problems (like running out of paper) or problems with your print jobs may make SpoolFace pause. Nothing will be printed again until you unpause SpoolFace.***

The top job on the left side will always be the next job to print--you may need to move older jobs to the right side before sending new ones.
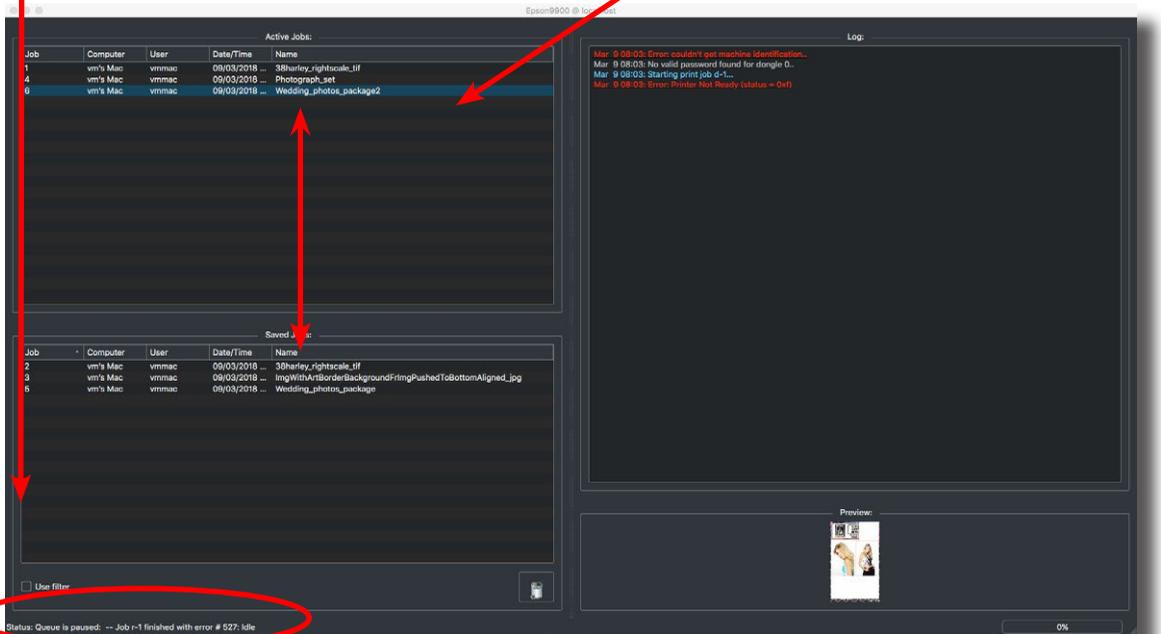
To cancel a job, highlight it and drag it to the bottom pane.

To re-submit a job, highlight it on the bottom pane and drag it to the top.

Note on DEMO printing

If you don't have a license number 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. Otherwise, nothing will print at all!

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 and the profile for your paper.*

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.
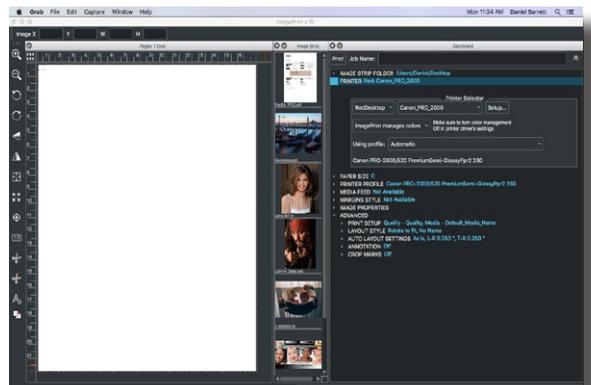
Macintosh Version Shown

The Basics: The Default ImagePrint Windows

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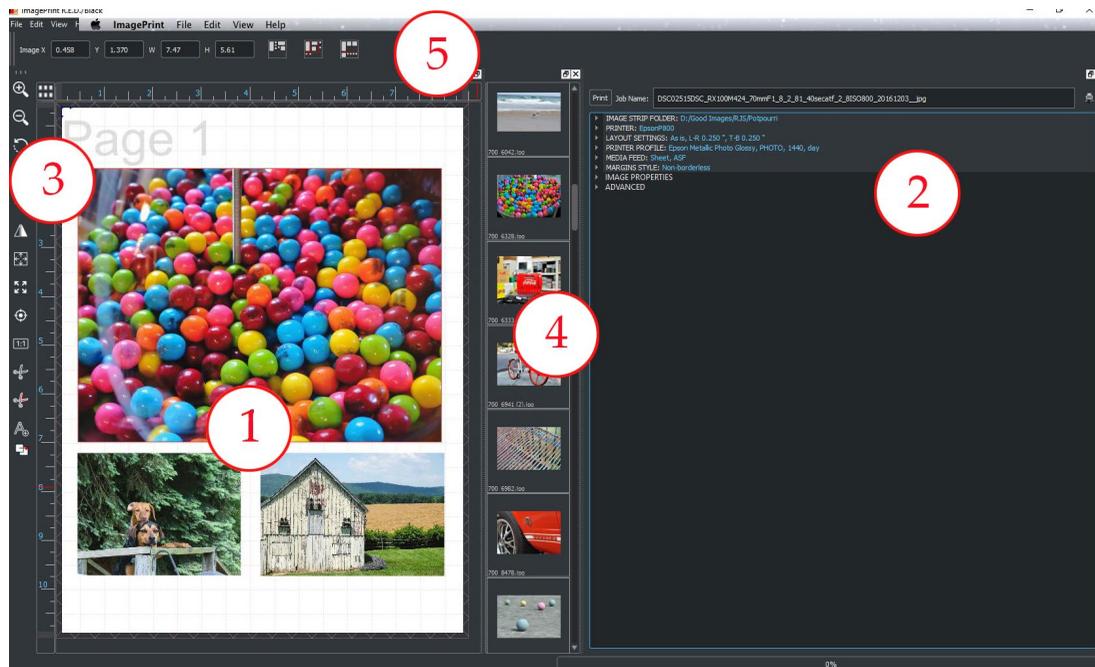
1. The Page Layout Window - This window contains the representations of all the pages within your layout. This is where you will place the images you plan to print.

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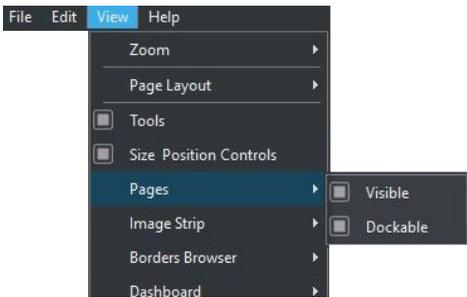
To specify if a window dockable or undockable, use the View Menu at the top of the ImagePrint screen. First, make sure the window is Viewable by selecting that option if it's not already checked.

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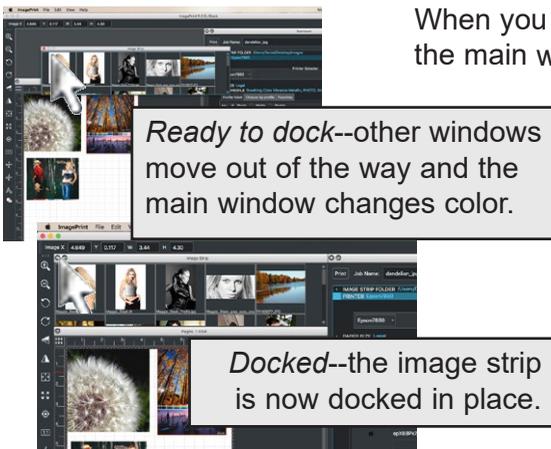
When you dock a window while other windows are docked in the main window, you may see them move to make room for the new window. Sometimes it can be tricky to dock a window just where you want--it may "jump" to one side or another, or an already docked window may move to an undesirable position. It may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

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.

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.
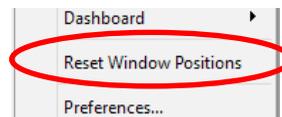
The Basics: Creating a layout

The white area within the patterned boundary is the **printable** *area*

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 dark gray area surrounding the page area is unused. Any images in this area will not print.

It's **very** *important to realize that the printable part of the layout area can be changed by various page mode settings that affect the printable area of the printer, such as Roll vs Sheet, Borderless vs. non-Borderless, and Center Margins vs Regular Margins.*

Specifying Roll or Sheet and Paper Size

In order to print correctly, you'll need to specify if you are using Roll or Sheet media and choose a page size that corresponds to the paper loaded in the printer.

Both settings are chosen within the ImagePrint **Dashboard**. The Dashboard is where you'll find all the settings you typically need for basic printing. Think of it as your printing control center.

Choose the triangle icon beside the word **PRINTER** in the dashboard to expand the Printer Selector. This is where you pick the printer you'll be using, and most media related settings. Many of these are self-explanatory, and all of these settings are describe in detail in the following chapter but let's go over two right now.
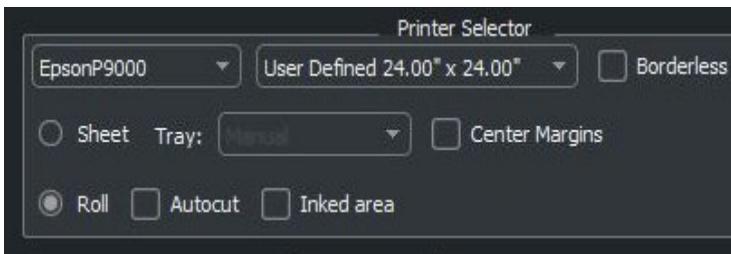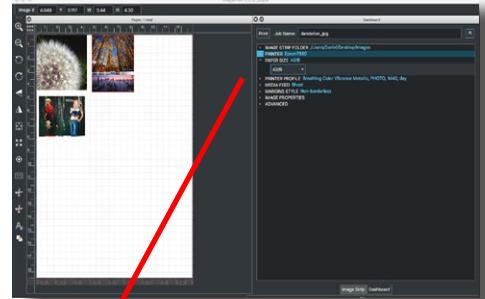
First--make sure your **Printer** is selected in the drop down menu on the left.

Next, the drop down menu to the right of the printer name is where you choose the **Paper Size** you want to use.

Don't see a paper size that matches what you're using? Click "**User Defined**" to create a *custom* page size (see below).

The Basics: Creating a layout (Cont.)

Defining a Custom Page Size

To define a user defined page size, choose **User Defined** from the page size menu in the Dashboard.

The **Custom Page Size** window will appear.
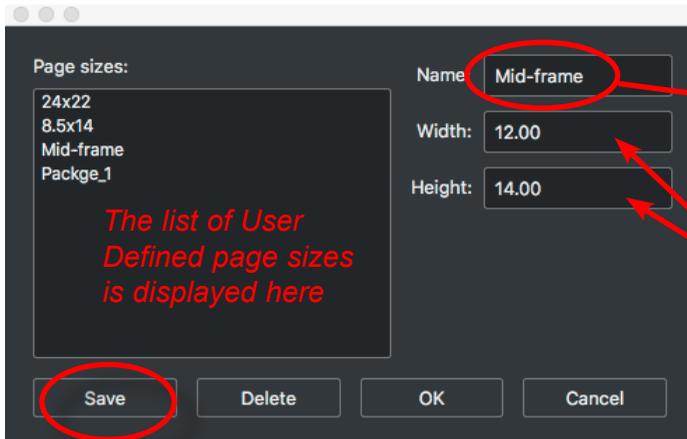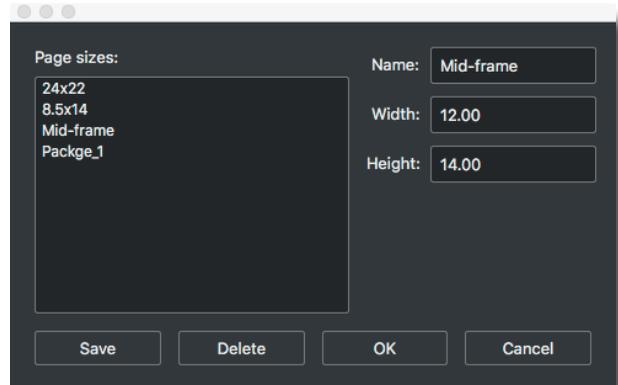
To specify a new custom page size:

Type the desired name of the new page size in the Page Size field of the Custom Page Size window.

Define the page **width** and **height** in their respective fields.

Click **Save** to have new page size added to the list of user defined pages on the left of the Custom Page Size window.

Finally, choose your new page size's name in the Page Size list on the left and click the **OK** button. The Printer Setup window will show the page size, and the currently selected custom page size will become the active page.

> **Important** note on page sizes: **Always** specify a page size that exactly corresponds to the physical page size loaded on the printer. For sheet paper, make sure both the width and the height are the same, for roll, the height can vary, but the width should be the exact width of the roll paper.

The Basics: Adding Pages

ImagePrint 10 introduces a new Page Window that makes creating and working with multiple page layouts simple.

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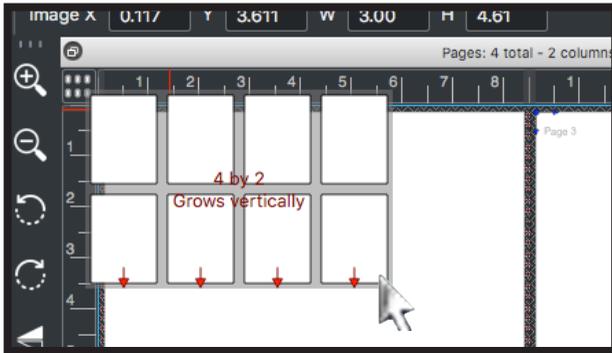
Clicking on this icon and dragging will cause page icons to be displayed.

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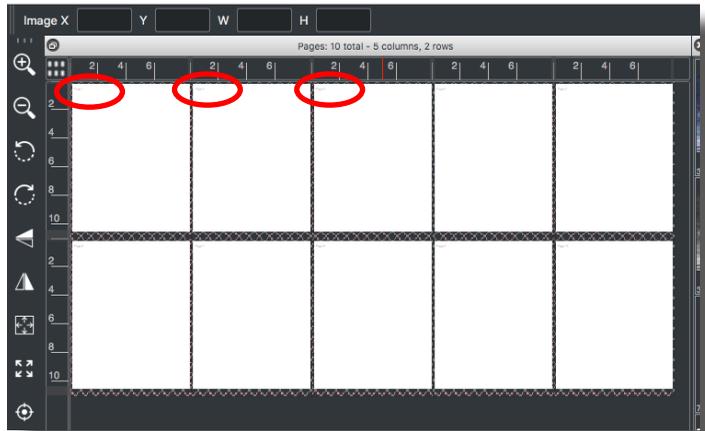
To see how page numbers are determined, see More on Creating pages on the next page.

The Basics: Adding Pages (Cont.)

More on creating pages
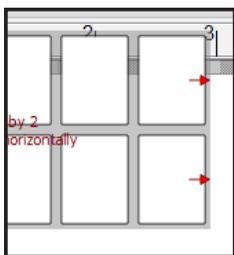
Mind the Arrows!

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 lower 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.)
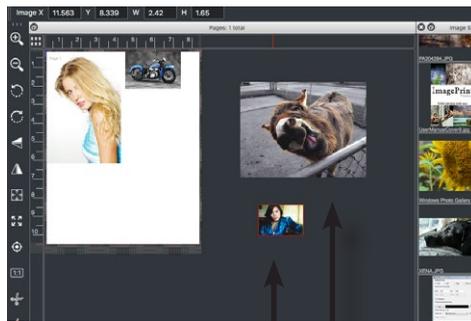
Until these two images are within a page they won't print

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.
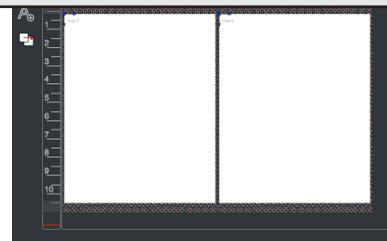
Specifying the Spreads Mode Binding Gap

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.
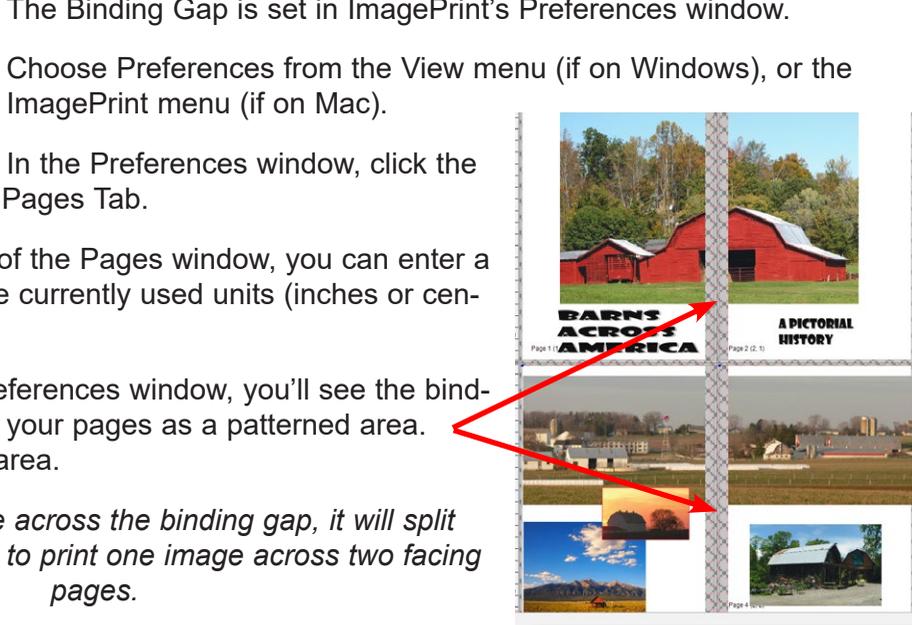
The Basics: Choosing Profiles

Now that you have a page size picked, it's a good time to check your profile settings. Profile Settings are discussed in much greater detail in chapter 6,

> A basic familiarity of Color Management concepts is strongly recommended to ensure a properly color managed workflow. Books like Bruce Fraser's "Real World Color Management" can be a valuable resource in understanding how ICC/ICM Profiles relate to digital output.

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. 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) specifying what Color Profile defines the colors within the *image*, 2) specifying the Color Profile that defines the colors the *printer* is capable of printing, and then 3) converting from 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!

Printer Profiles are chosen within the ImagePrint **Dashboard**. In the Dashboard, click the triangle beside **PRINTER PROFILE** to expand that section. You can also think of the Printer Profile as the Paper profile, since it applies to the paper you are using as well.
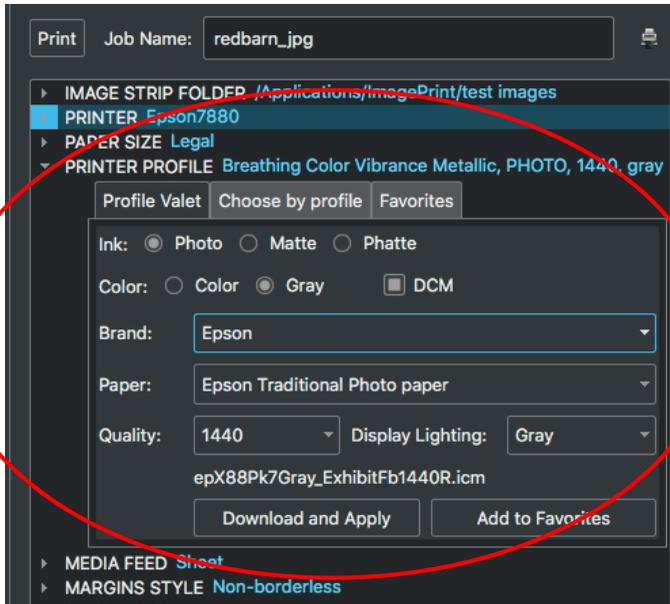
Choosing your printer (paper) profile with the Profile Valet

(Recommended)

If you have an internet connection the new **Profile Valet** is the recommended way to pick the right profile for your printer and paper. (*If you don't have an internet connection on your ImagePrint computer or are using an Epson Stylus 2200, 4000, 7600 or 9600 the Profile Valet is not available--you'll need to use the **Choose by Profile** method described on the next page*).

Make sure Profile Valet is selected at the top of the PRINTER PROFILE section. Then pick the options that apply to the paper you wish to use. As you make your selections the Valet will narrow down its list of available profiles.

Ink: This really is designating which Black ink should be used. Matte papers use **Matte** Black ink. Photo (any paper with a sheen) typically use **Photo** black ink. **Phatte** black is a special mode ImagePrint offers that allows both Photo and Matte black to be used on printers that normally on support one black at a time.

Color: Specify if you plan to print using a Color printer profile or one of Image Print's special grayscale profiles (for optimal b&w printing)

DCM: Dynamic Contrast Matching profiles have enhanced contrast based on the characteristics of the paper. All profiles for newer printers contain this technology (so the option won't be selectable) but older printers may have both DCM and legacy non-DCM profiles available.

Brand: Choose the maker of your paper

Paper: Choose the name of the paper you plan to use

Quality: The quality mode designates the ink droplet size that will be used. Each profile is made for a specific quality mode.

Display Lighting: ColorByte generates multiple Color profiles optimized for the viewing conditions of the print's display environment (for instance, a DAYLIGHT optimized print will look its best near a window or outside).
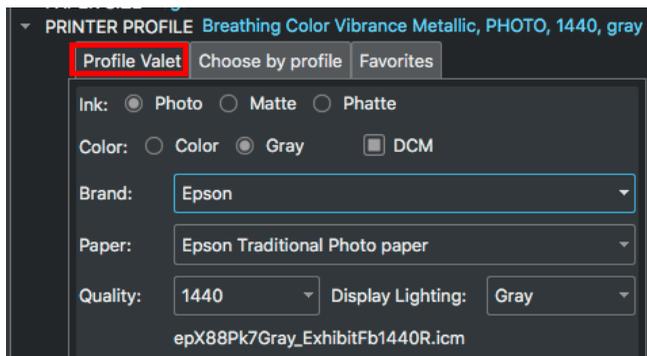
Once you have selected all the options, the Profile Valet will choose the profile from its list of available profiles on ColorByte's online profile repository.

Applying the Profile

- If you already have the profile on your computer, you'll see a small house icon beside the profile name. Click the **Apply** button to apply the profile.

- If the profile is NOT already on your computer, the button at the bottom of the Profile Valet will read **Download and Apply**. Click this button to have ImagePrint acquire the profile from the online library and apply it automatically.

For additional information on ImagePrint's use of Printer Profiles, including naming conventions, profile types, and how to download additional profiles from the internet, please see chapter 6, Color Management.

The Basics: (cont)

Choosing your printer (paper) profile without going online
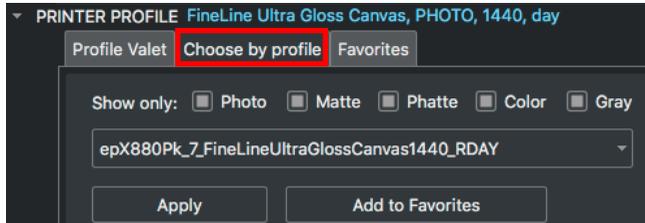
If you don't have an internet connection or are using a printer that isn't compatible with the Profile Valet, you'll need to pick profiles by the actual profile name rather than the paper name. *Because the file-name of the profile uses will abbreviations due to character limitations, this method is less intuitive. Also, only profiles available on your system will be available for choosing.*

In the PRINTER PROFILE section of the Dashboard, click **Choose by Profile**.

Select the profile from the drop-down list--you can narrow down your selection by ink set (Photo, Matte, or Phatte) and Color vs Gray via the checkboxes above the drop-down.

When NOT using the Profile Valet, Profiles you don't have can be manually downloaded via the Profile Manager utility. This method is fully described in chapter 6, Color Management, later in this manual. For now, if you don't see a profile that matches the paper you're using, you may want to select a similar one from the list for the purposes of this walkthrough--***but be careful--the profile must be made for the INK Set (black ink type) that is available on your printer. At the beginning of the profile name look for the correct ink set designation:***

mk - Matte Black

pk - Photo Black

dk - Phatte Black

For additional information on ImagePrint's use of Printer Profiles, including naming conventions, profile types, and how to download additional profiles from the internet, please see chapter 6, Color Management.

The Basics: (continued)

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 ImagePrint uses, choose preferences (via the View Menu on Windows or the ImagePrint menu if on Mac) then click PROFILE and change the defaults accordingly.

Not sure?
If you're not sure of the profile settings of your images, skip to the next section and begin laying out images. 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.

You are now ready to open images and place them on the page!

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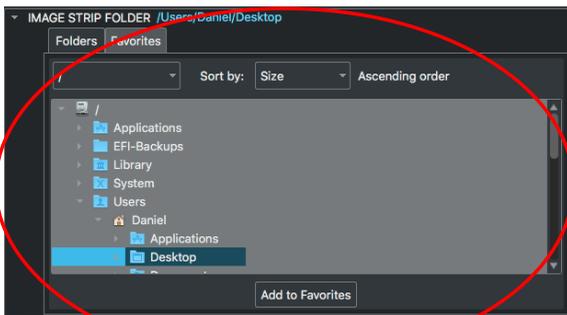
To specify what images on your computer are shown in the Image Strip, expand the **IMAGE STRIP FOLDER** section of the **Dashboard**, and use the folder tree to locate your image folder.

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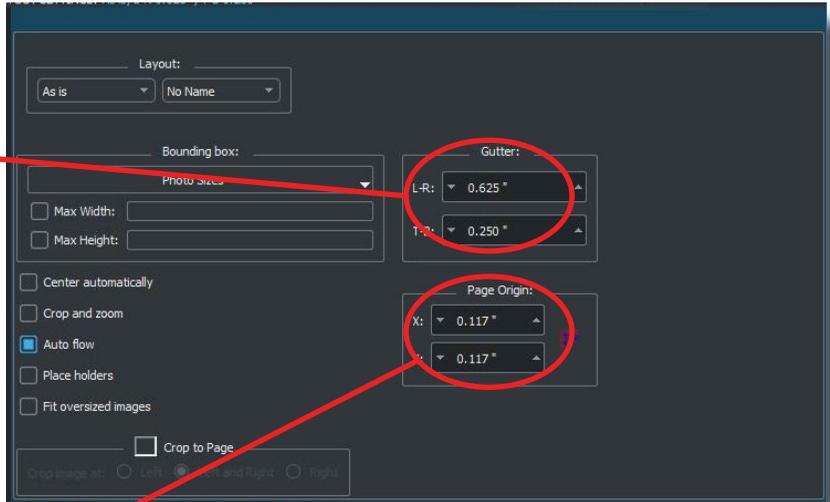
Page Origin: This is the position on the page on which images will start. By default, the origin point is set to the upper-left corner of the printable area. Change this value to have your layout begin further into the page if you want to produce a wider left/top margin.

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.

The Basics: Working with images (cont.)

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.
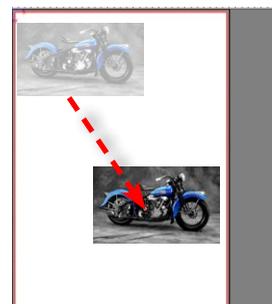
Click within an image and drag to reposition it

Image X 4.649   Y 0.117   W 3.44   H 4.30

- 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**.

IMAGE PROPERTIES
SIZE AND POSITION 3.69 x 3.82 @ 0.117, 0.117

Size and Position

X Pos: 0.117   Y Pos: 0.117
Width: 3.69   Height: 3.82
H Scale: 1.00   V Scale: 1.00
☐ Constrain Proportions
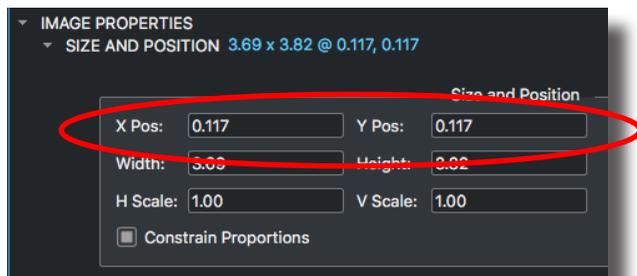
- To "**nudge**" an image a small amount at a time, use the Arrow keys on your keyboard. Each press of the arrow key will move the image a pixel in the desired direction. Hold down the arrow key to increase the rate of movement.

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.

The Basics: Working with images (cont.)

Resizing an image

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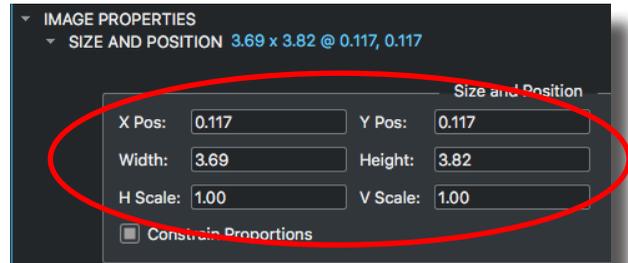
 To have the image fill the largest area of the page possible without distorting the image, click on the ***Fit Page*** icon in the floating tool palette.

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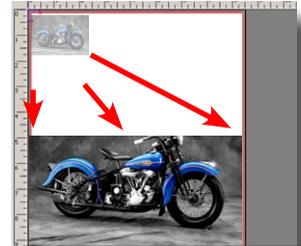
The Fit button is the quickest way to fit your image to the printable area of the page

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.

The Basics: Working with images (cont.)

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)
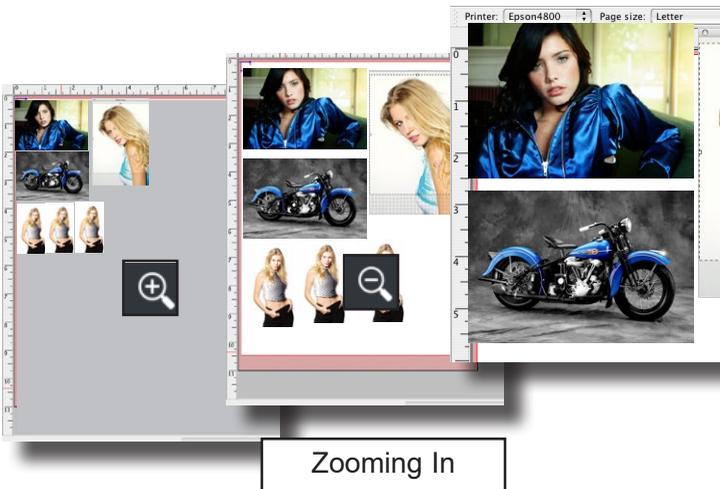
Zooming in or out

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.

> Zooming In

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** [icon] or **Rotate CCW** [icon] 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** [icon] or **Flip Vertically** [icon] 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] icon from the floating tool palette.

Note on centering on sheet paper

*For printers that support it, the **Center Margins** checkbox, found in Dashboard->Margin Styles, determines if the image is centered on the printable area of the page, or if centering occurs based on the entire physical page (some printers have different top and bottom non-printable margins, which means an image centered within the **printable** area may not be centered on the **physical** page. The Centered Margins feature corrects for that.) For information on this feature see chapter 5. To see if your printer supports this feature, see **Appendix C, Printer specific options.***

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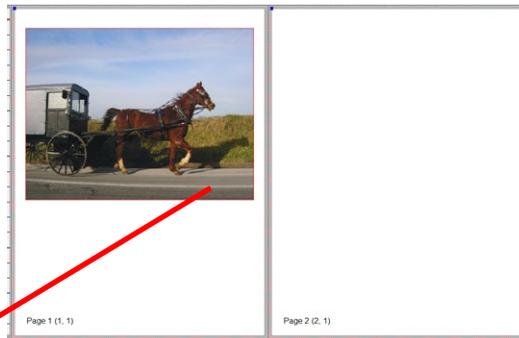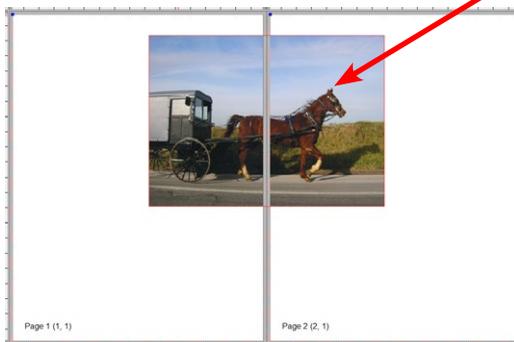
...it will automatically split onto the next page. Images will also split if you grow them across pages.

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.

The Basics: Working with images (cont.)

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.

Click the target image...

...then ***control-click*** the other images and choose your alignment option.

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.

The Basics: Working with images (continued)

Aligning images (continued)

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.

Page 1 (1, 1)
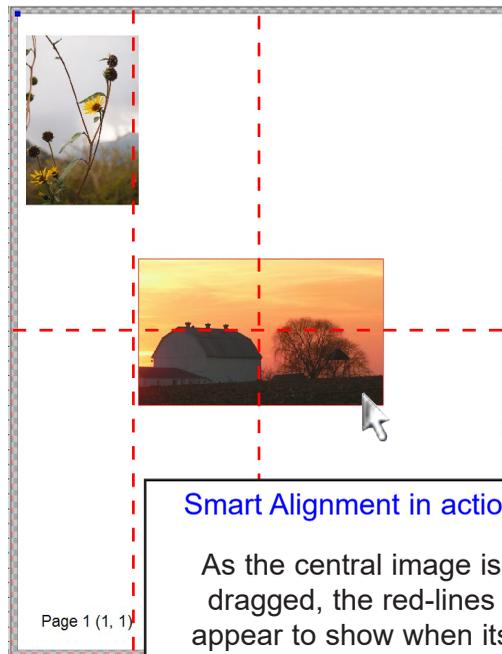
Smart Alignment in action

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 verti-cal and center alignment to the page, and its **left edge** close to alignment to the right side of the other image.
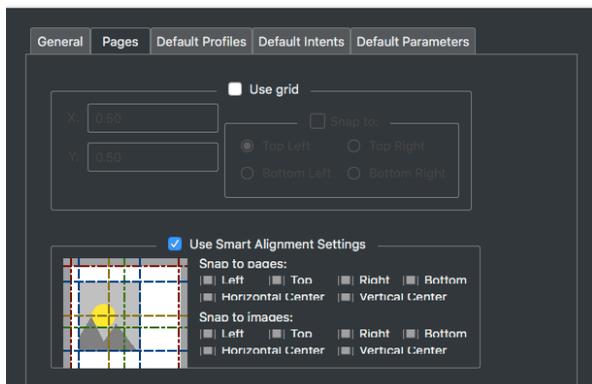
You can decide which, if any, elements of the page or other images act as snap lines via the ImagePrint Preferences window (you can get to preferences by choosing it from the View menu in Windows, or the ImagePrint menu on Macs).

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 inter-face.

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

The Basics: Working with images (continuted)

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 any-where 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.
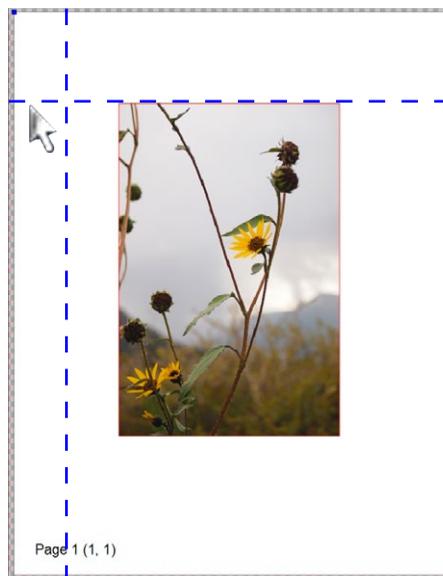
You can adjust the position of the guide by clicking on it and dragging, or for more precise positioning, by entering the desired value in the Size and Position window (if you don't see the Size and Position window just choose it from the View menu).
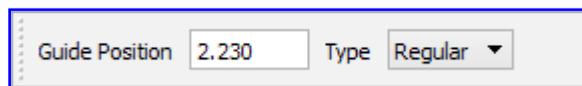
To remove a guide, select it and drag it back into the ruler area.

The Basics: Printing

Once you have picked your page size, selected roll or sheet media, confirmed your profile settings and laid out your images, you are just about ready to print. But first, let's check some common printer options.

Tray, Auto cut, Inked Area

In the Dashboard, click the triangle next to MEDIA FEED.

You've already been in this section to specify Roll or Sheet as the type of media loaded, but this section also has a few settings related to paper handling you should double-check.

Tray: If using Sheet paper and your printer supports different paper loading methods, this is where you specify where the sheet paper is loaded. Common options are ASF if the paper is loaded in the Automatic Sheet Feeder (tray) or Manual if loaded manually.

Autocut: Only if using Roll paper, choose Autocut if you want to have the printer automatically cut the paper when done printing

Inked area: Also only for Roll paper, choose Inked Area if you want to have the printer stop outputting paper after the last image on the page is printed. Without Inked Area selected, the full page size you selected will be unrolled regardless of the imaged area.
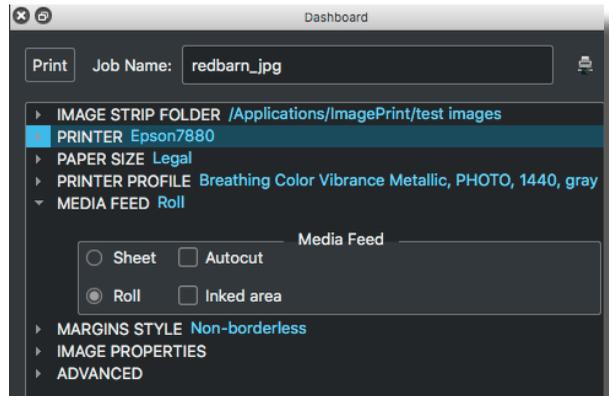
That's the basics of setting up ImagePrint. Now it's time to make a print!

The Basics: Printing (continued)

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.
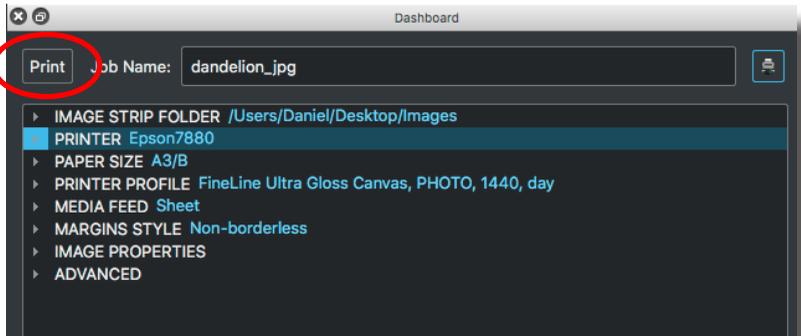
The Basics: Spoolface

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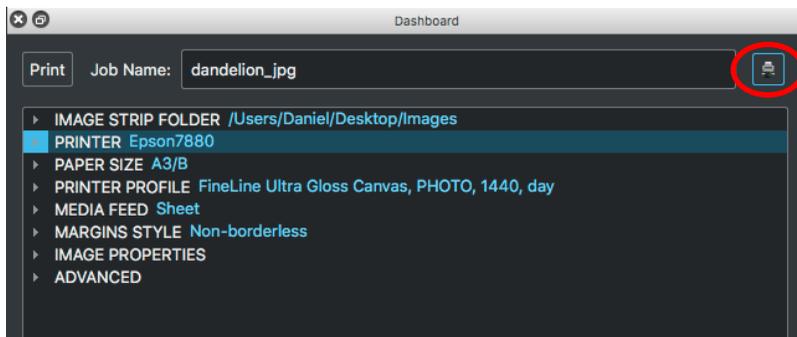
Note: It's not necessary to launch SpoolFace when printing--jobs will print in the background without it running, but many users keep it running so they can keep tabs on their print queue.

The Basics: Spoolface (continued)

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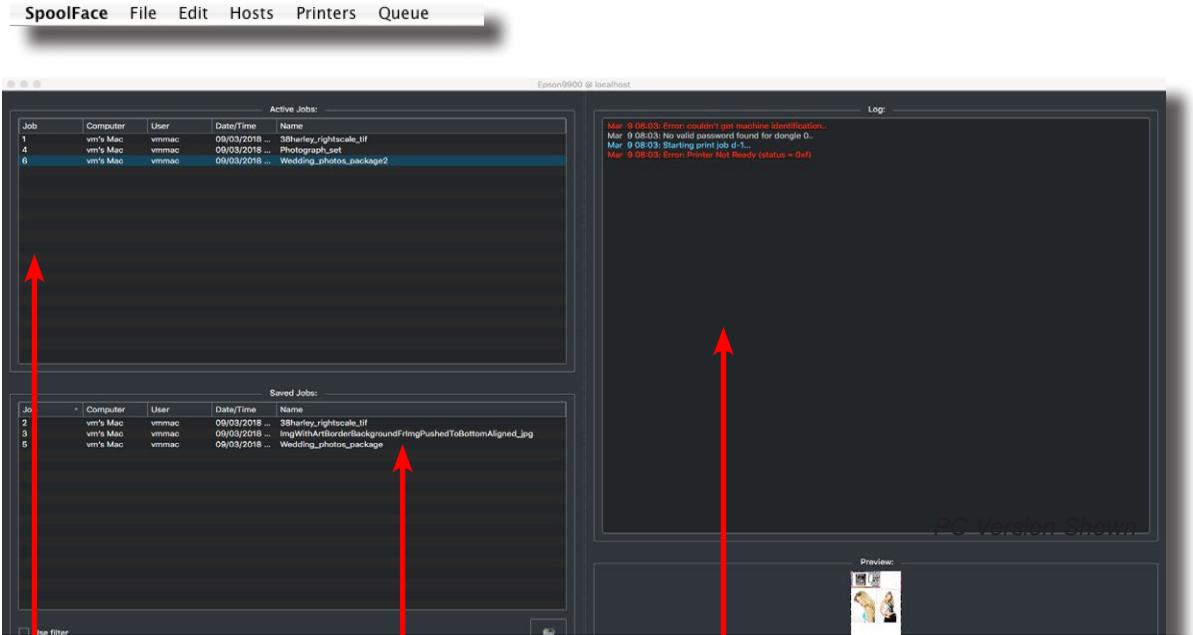
The upper left section of SpoolFace is the Active Queue. This is where jobs will line up to print. The top job is either printing, or the next one in line to print.

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).

The Basics: Spoolface (continued)

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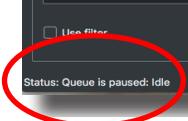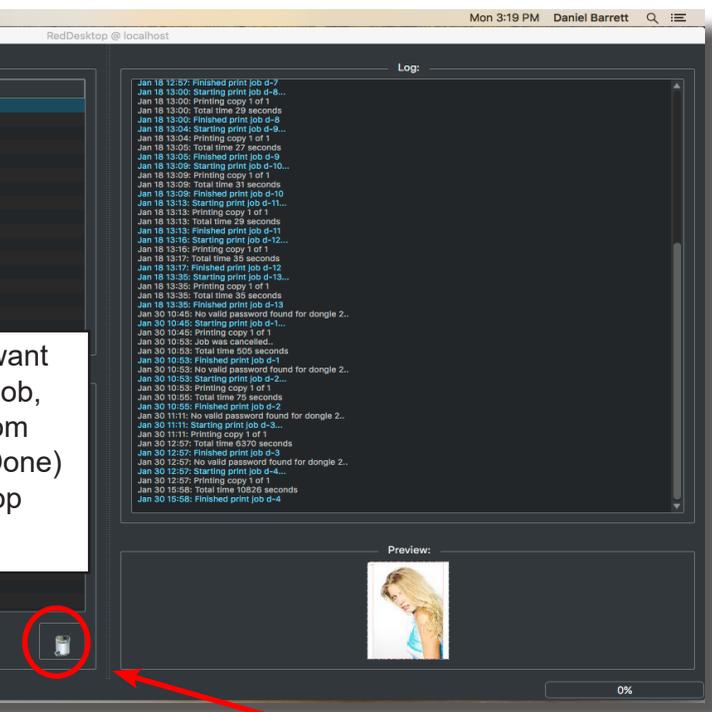
The bottom left corner of the Spoolface window contains the Status Bar.

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.

The Basics: Spoolface (continued)

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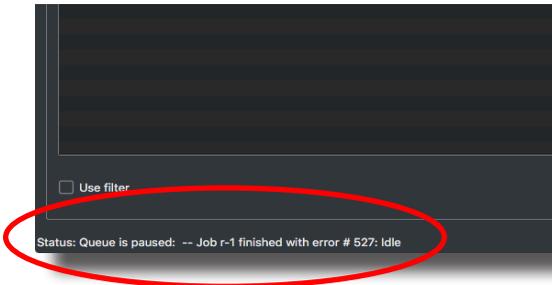
If an error occurs when printing (such as an ink cartridge becoming empty, a paper mis-feed, or a connection problem) then the Status Bar may display a numeric error. Error numbers can be checked in the Troubleshooting guide--most represent common problems that can be quickly fixed.

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 Printing 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 walkthrough, features like:

- • *Adding frames and backgrounds*

- • *The Smart Crop Tool*

- • *Boundaries*

- • *Adding Text*

- • *Gallery wrap*

- • *Using Layout Schemes*

- • *The Color Correction Tools*

- • *Color management and using Color Profiles*

- • *Templates (Also known as: Photo Packages)*

- • *AutoPrint Hot Folder utility
  (Available as a separate download)*

- • *PTA (Print Through Applications)*

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.

If you need to know more about a tool touched on in this chapter, use the **Table of Contents** or the Index (if available) 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--for that, see the previous chapter, ImagePrint Basics. To learn the basics of opening images, laying them out and printing it is recommended you start there.

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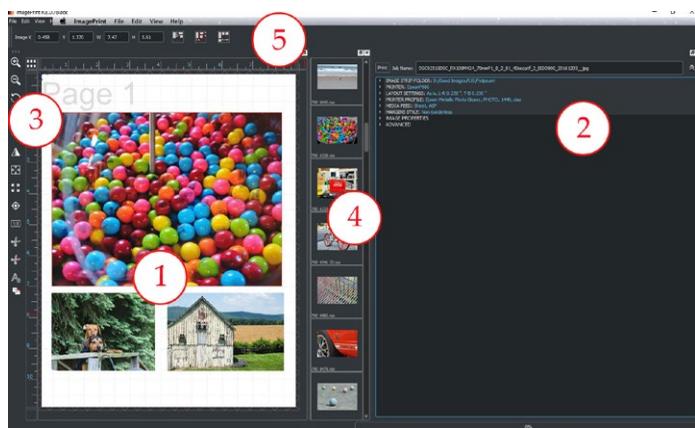
1. The Page Layout Window - This window contains the representations of all the pages within your layout. This is where you will place the images you plan to print.

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

3. The Floating Tool Palette - Icons for common 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 "mother-ship" 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 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 Page Layout Window

The Page Layout 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.*

Image Functions

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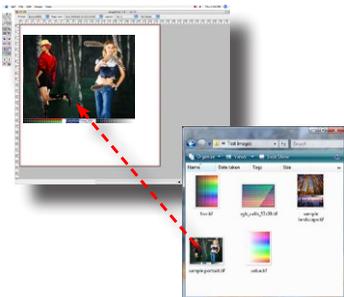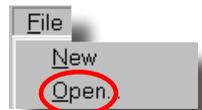
You can also drag files from any folder right into the ImagePrint interface. (And, though not officially supported, for most users, dragging from Adobe Bridge works as well!

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

Image Functions (continued)

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.

High Resolution Page Preview

Page Thumbnail View
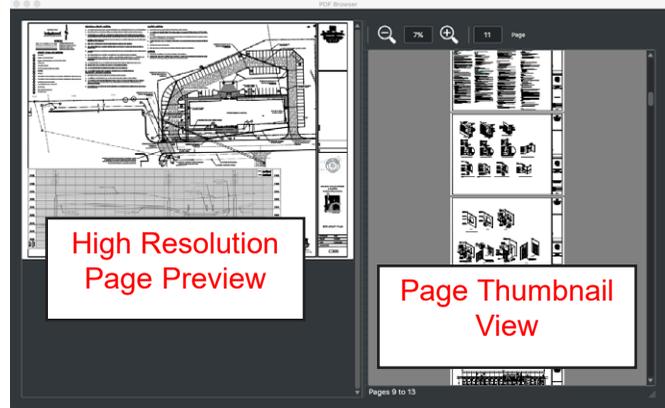
Using the PDF Browser

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).
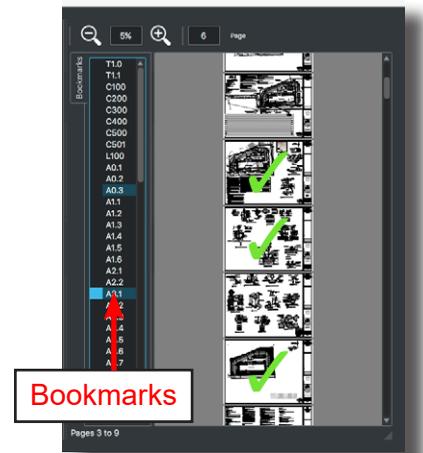
Bookmarks

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).

Image Functions (continued)

The Page Origin

The location of the first image on a page is determined by the X/Y page origin. The origin point is shown as a blue colored pair of 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 Automatic Layout Settings section of the Dashboard.
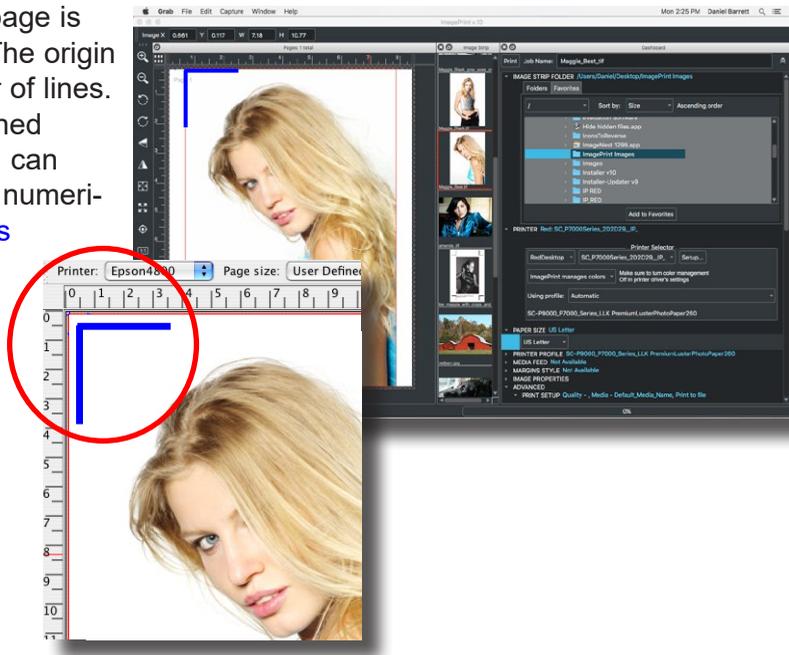
Filling the page

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 all 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.
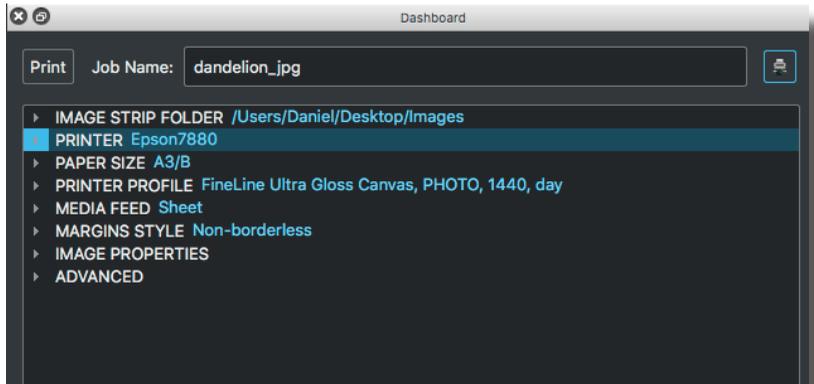
To access a menu in the Dashboard, click the small triangle item beside its name to expand that section.
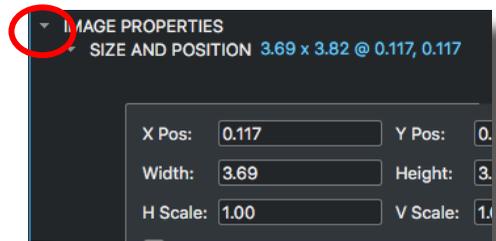
The current setting for each Dashboard item is shown in blue to the right of the menu label. This allows you to easily check your settings prior to sending a job to print.

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

The Dashboard (continued)
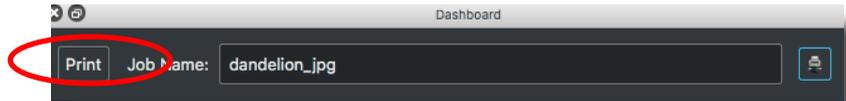
Print

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.

Job Name

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.

Spoolface

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

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, tiff, png, pdf or psd (Photoshop) files within it. The Image Strip is described more fully later in this chapter.
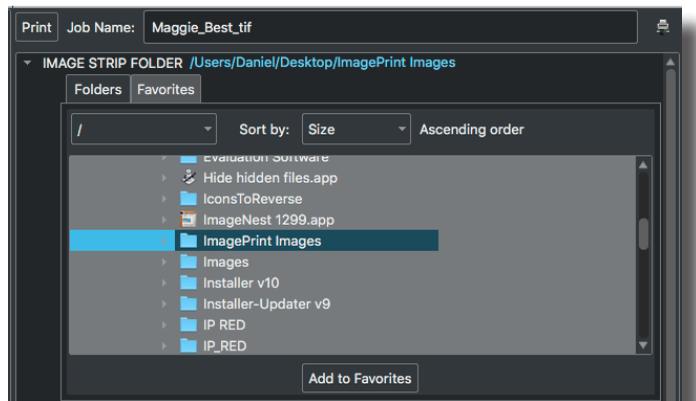
The Dashboard (continued)

Printer

The Printer Section of the Dashboard is where you select the printer you will be using from your list of installed ImagePrint printers.
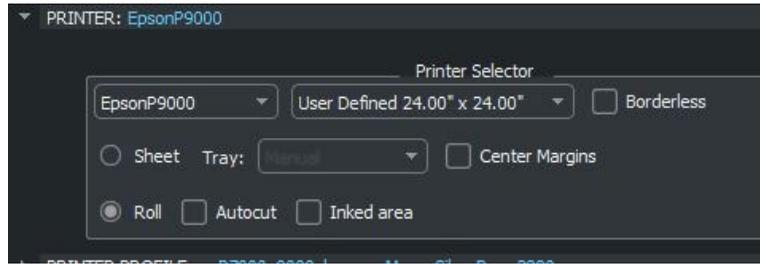
This section is also where you pick the page size that is loaded on the printer as well as most media related settings such as roll vs sheet, or borderless/non-borderless printing mode.

The **Printer** menu on the left side of the Printer Section of the Dashboard shows the currently selected printer. If you have installed more than one ImagePrint printer use this drop-down menu to choose the printer all current settings will apply to.

Note that most settings, such as Profile Selection and Page Size, are remembered for each printer--switching to a different printer will cause the last used settings for that printer to be used.

To the right of the Printer menu is the **Page Size** menu. This drop-down menu gives access to a list of valid page sizes for the currently selected printer. Choose the size of the media loaded on the printer or choose **User Defined** to create a custom page size.

Defining a Custom Page Size

For most printers, user defined page sizes are available. To define a user defined page size, choose **User Defined** from the page size menu in the Printer Setup Area (or, if User Defined is not available, choose the currently defined custom page size).

The Custom Page Size window will appear.

Defining a Custom Page Size

To specify a new custom page size:

Type the desired name of the new page size in the **Name** field of the Custom Page Size window.

Define the page width and height in their respective fields by typing them in or using the up/down arrows.

Click **Save** to have new page size added to the list of user defined pages on the left side of the Custom Page Size window.
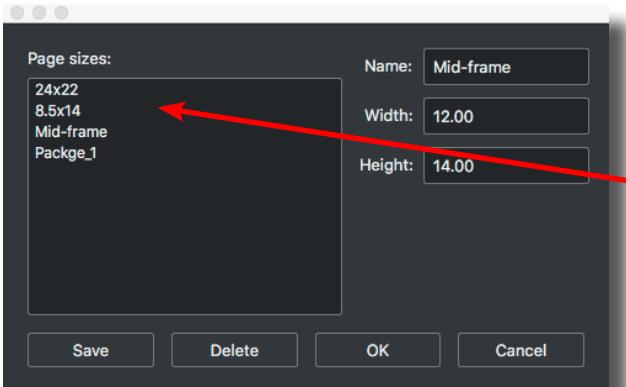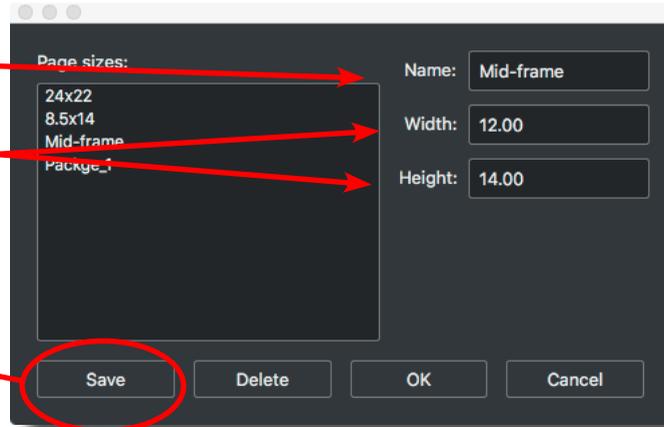
To delete a custom page size, highlight its name in the Page Size list and click the Delete button.

To make a custom page size your active page, highlight its name in the Page Size list and click the **OK** button. The Printer Setup window will show the page size, and the currently selected custom page size will become the active page.

To make a **new** Custom Page size, simply re-select the current custom page size from the Page Size menu. The Custom Page Size window will re-appear.

The Dashboard - Printer Section (continued)

In addition to the Printer Selector and the Page Size menu, there are several other media related settings within the Printer Section of the Dashboard
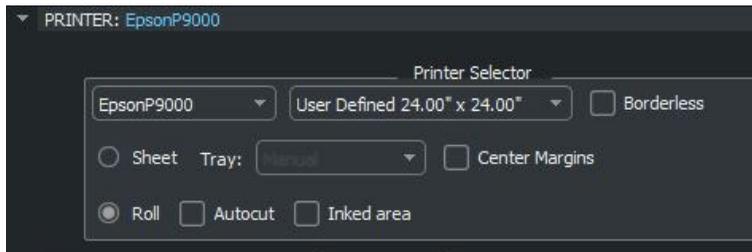
Sheet/Roll

Select the correct setting for the type of media you are using in the printer (roll or sheet). *Choosing an incorrect setting here may result in "Load Roll Paper" or "Load Sheet Paper" errors on the printer.*

Tray

If using Sheet paper and your printer supports different paper loading methods, this is where you specify where the sheet paper is loaded. Common options are ASF if the paper is loaded in the Automatic Sheet Feeder (tray) or Manual if loaded manually.

Autocut

Only if using Roll paper, choose Autocut if you want to have the printer automatically cut the paper when done printing

Inked area

Also only for Roll paper, choose Inked Area if you want to have the printer stop output-ting paper after the last image on the page is printed. Without Inked Area selected, the full page size you selected will be unrolled regardless of the imaged area.

Borderless

Edge-to-edge full bleed printing is available for some paper widths on most printers. Select borderless to activate this full bleed mode. Note that the ImagePrint layout area will change to reflect the expanded printable area. Each printer model has a limited number of supported borderless widths--consult your Print documentation for details on which widths your printer supports. Also, be aware that many printers do NOT support top/bottom borderless on sheet media--those printers will only print edge-to-edge and typically have a 1/8th to 5/8th inch border on the top/bottom.

Center margins

(Sheet media only) Many printers have differ-ing top and bottom margins when printing on sheet paper due to the need for the paper feed mechanism to grab the paper--choosing Centered Margins will cause ImagePrint to increase the smaller margin to match the larger one, reducing your total vertical print area but causing images to appear centered when printed.

Centered Margins

Normal Margins
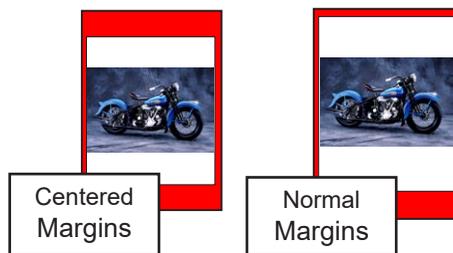
The Dashboard (continued)

Printer Profile

The Printer Profile section of the Dashboard is where the output profile for your paper is selected. Three methods are available for choosing the printer profile:

Profile Valet Choose using the paper name and automatically downloads profiles that are not available

Choose by profile
Choose using the file-name of the profile. Unavailable profiles must be manually down-loaded using the Profile Manager utility.

Favorites Select your profile from a list of previously saved favor-ites
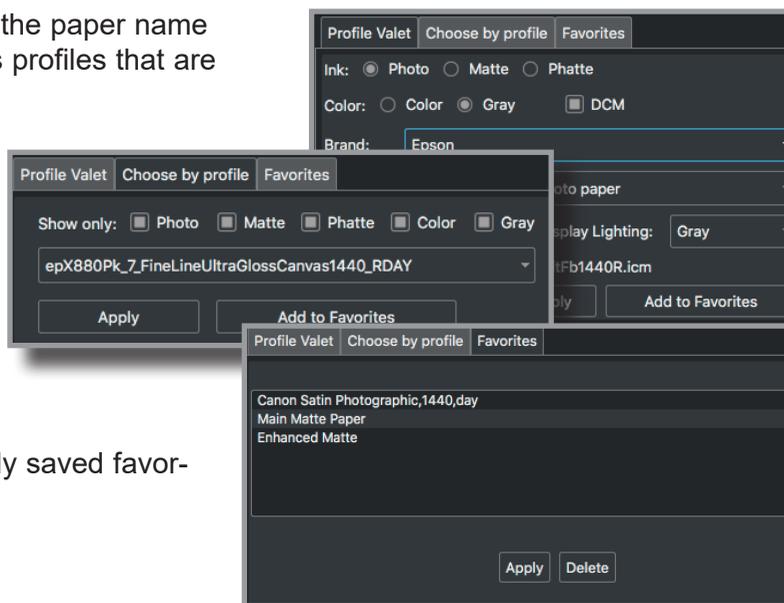
Selecting profiles is fully described in Chapter 6 of this manual: Color Management.

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.**

Image Properties

The next part 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.
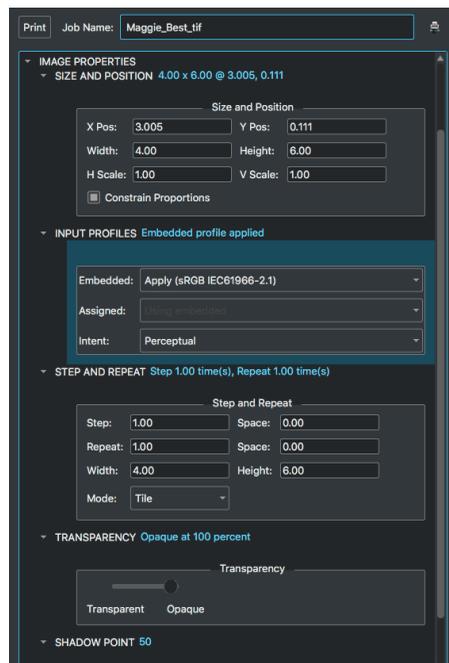
The Dashboard (continued)

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

Settings that don't affect the ImagePrint layout, but do affect the output, are found in this important section. For detailed descriptions of each option, consult chapter 15 of the manual: Printing and Print Setup

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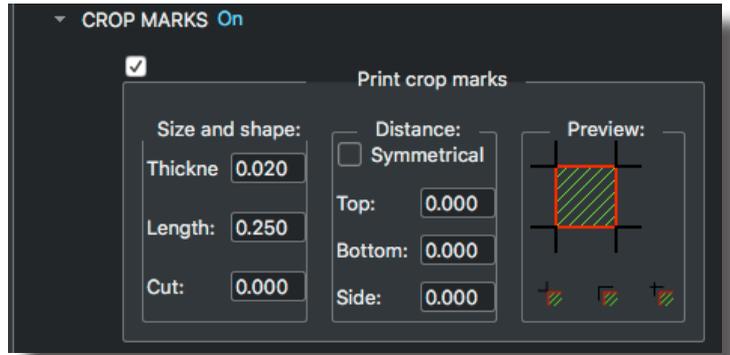
Crop marks will be printed as vertical lines, with Cut marks appearing as horizontal lines at each corner of every image on the page when crop marks is on.

Crop Line ➔

⬅ Cut Line

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.

The Dashboard: Advanced (continued)
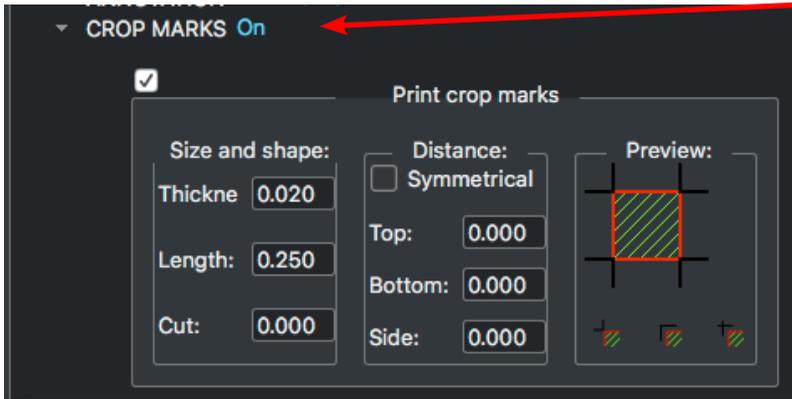
Print Crop Marks Click this checkbox to turn on Crop/Cut Mark printing.

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.

Dashboard: Advanced (continued)

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.
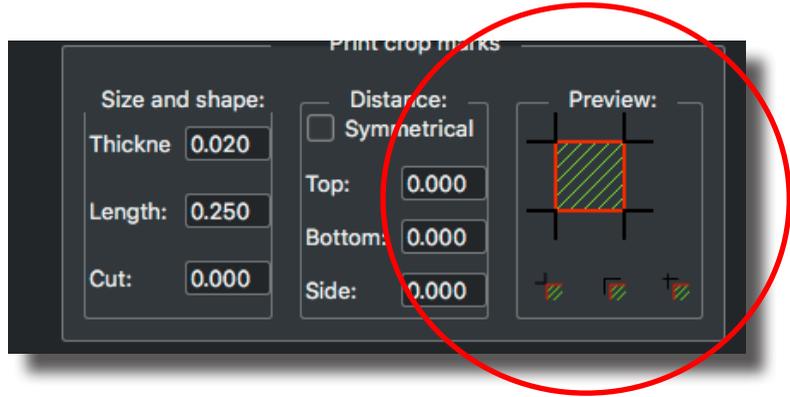
Below are the available predefined crops:
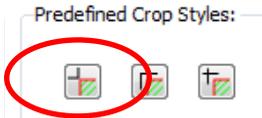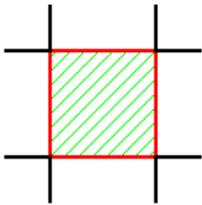
"L" Style
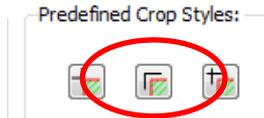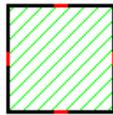
"Inverted L" Style
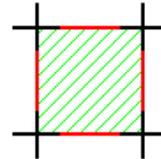
Cross shaped

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.

Dashboard: Advanced (continued)

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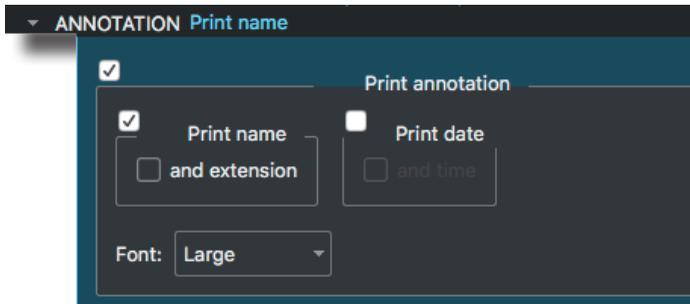
The Annotation section of the Advanced Dashboard area provides controls for adding text annotations (captions) to your images. The **filename** (with or without extension), **date** and **time** can be automatically printed beneath each image.

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, .eps), 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.

Dashboard: Advanced (continued)

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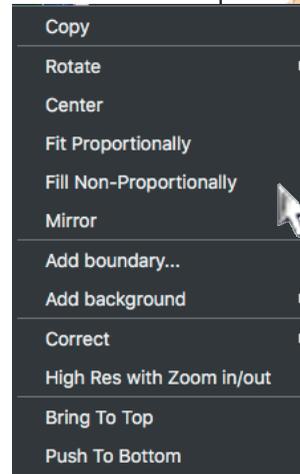
Note that the contents of the Mouse Menu depends on what you are clicking--

- *Clicking an image will show functions that apply to images such as Rotate or Add Background.*

- *Click on a blank area of the layout window and image specific functions won't be available, but non-image specific features like Add Text will be.*

- *Clicking 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.
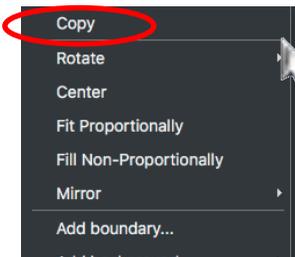
Copy/Paste

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 (continued)

Rotate

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

Add Background to the image
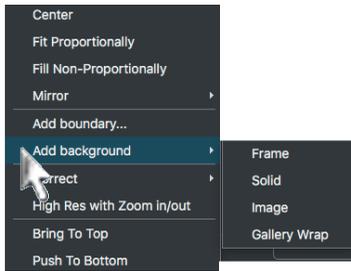
Choose this option to open the Backgrounds and Frames window. This window allows you to apply colored backgrounds, image backgrounds, frames and mattes, and gallery wraps to your image. If you have already applied a background or frame to the image, this menu item will show "Edit Background". For more 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.
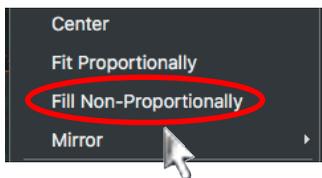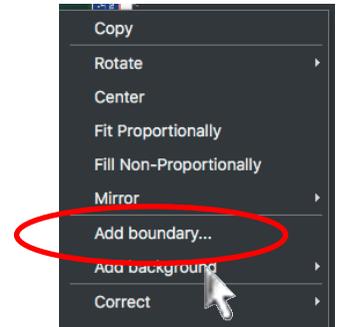
Fill Non-proportionally

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.
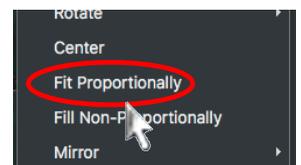
The Mouse Menu (continued)

Mirror

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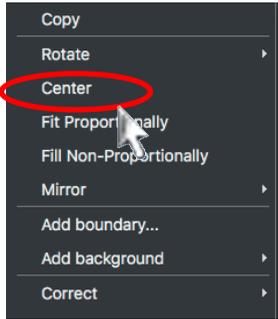
Center

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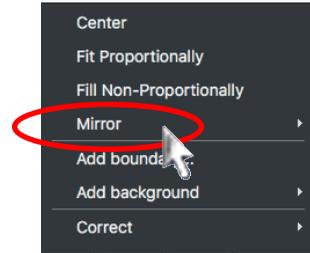
Correct

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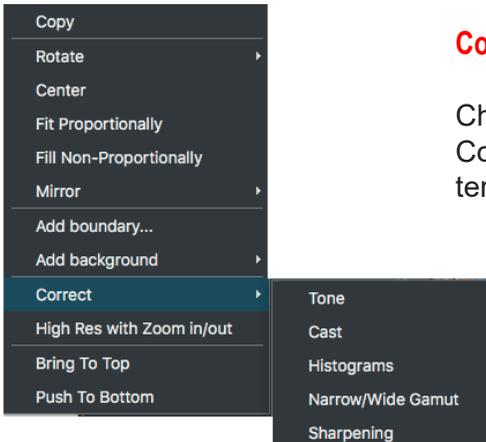
Add Text / Edit Text

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 **T** text icon from the **Floating Tool Palette** then click anywhere in the layout area to place text.

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.

Type text here
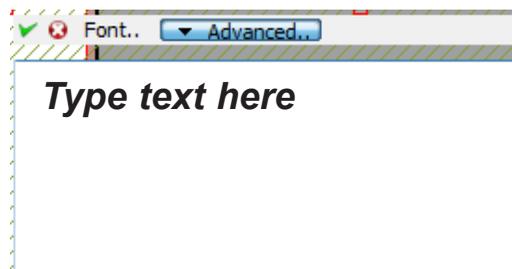
Adding the text

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.

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 (continued)

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
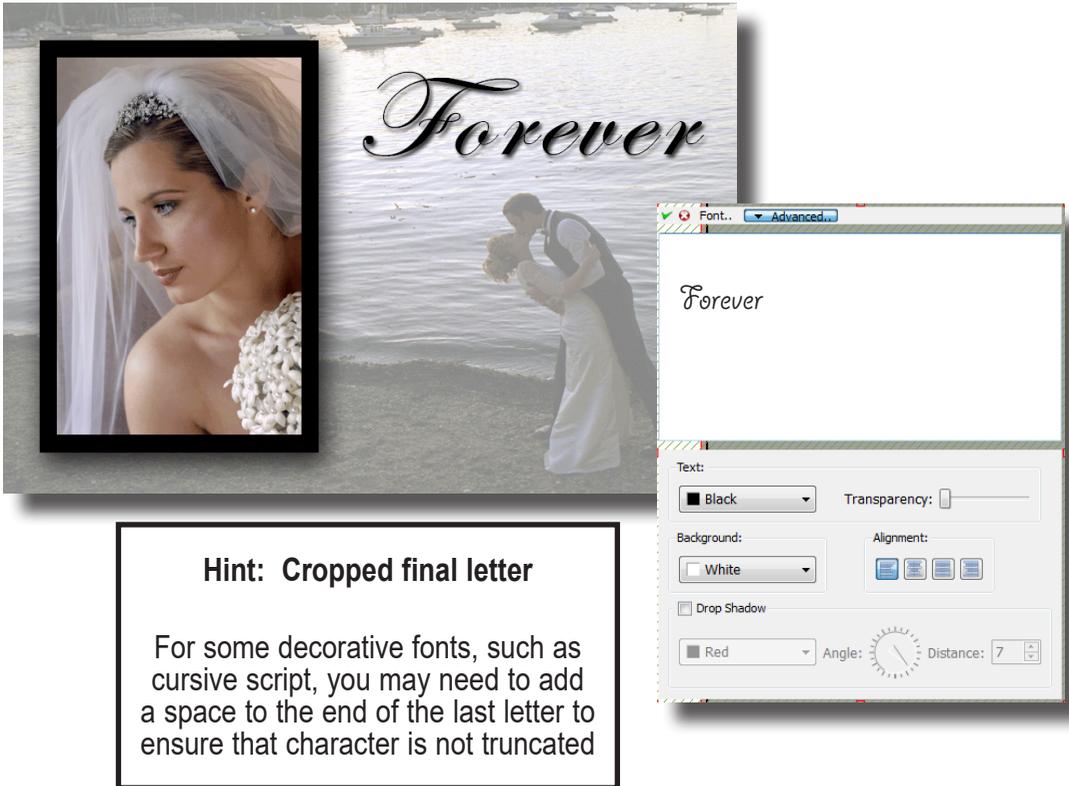
Editing your text

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 Tex**t 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.

Working with Images - Advanced

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.)

> Hold SHIFT while dragging the corner or edge of an image to duplicate it

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.
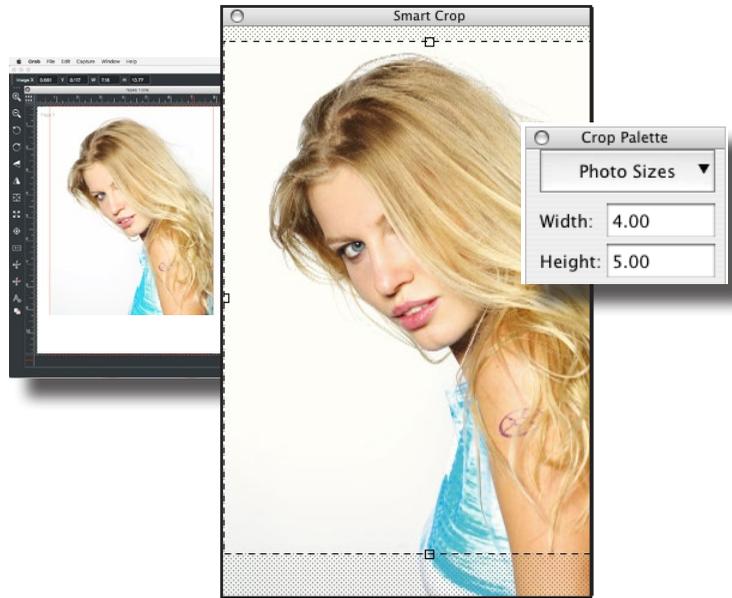
Mac Version Shown
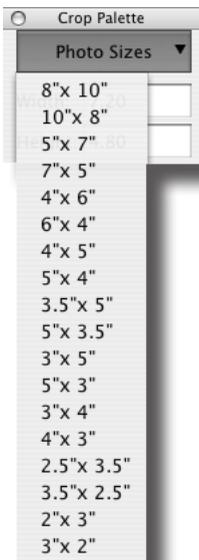
Cropping with preset sizes

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 (continued)

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.
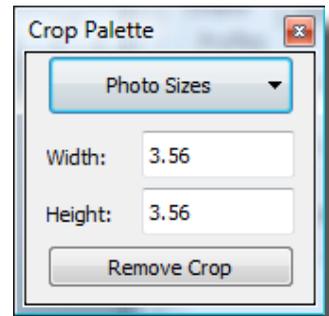
Changing the crop aspect ratio

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 mar-quee 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.
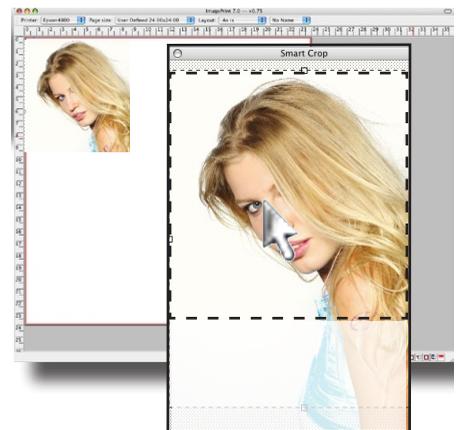
The Tool Palette

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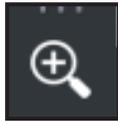
Zoom In Click the Zoom In icon to zoom in on the layout area.

Zoom Out Click the Zoom In icon to zoom out, expanding your current view of the layout area.
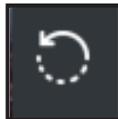
Rotate CCW This button will cause the currently selected image to rotate ninety-degrees counter-clockwise. You can also rotate the image by right-clicking it and choosing **CCW** from the pop-up menu that appears.

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.

The Floating Tool Palette (continued)
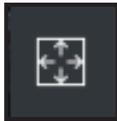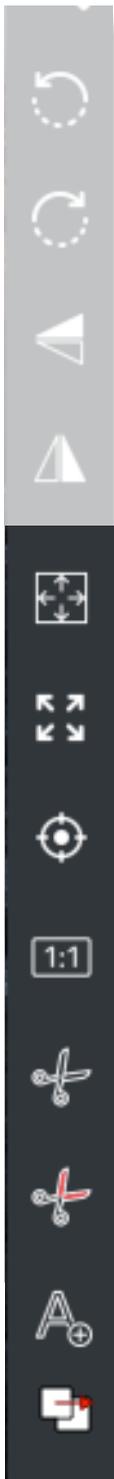
Fit to Margins The Fit to Margins button is a brand new method of sizing images according to the *desired page margins* in the final print. Click this button, and a pop-up window will appear that allows you to specify the horizontal and vertical margins you want to have. Click OK, and ImagePrint does the rest--sizing (and cropping if necessary) the image to perfectly fit the page without distortion while maintaining the specified margins.
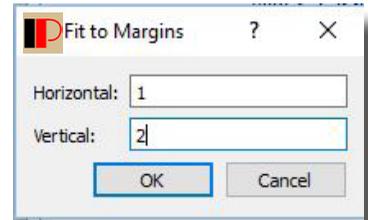
Fit to Page (Also available from Mouse Menu) The Fit Image button will cause the selected image to expand to fit as large as possible within the current page without distorting the image. The aspect ratio of the image is preserved as the image is resized.
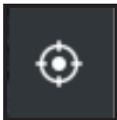
Center Image Clicking the Center button will center the currently selected image within the page.
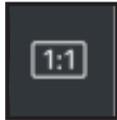
Original Size Clicking the Original size button will return the currently selected image to its original size, discarding any resizing operations previously performed.
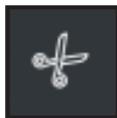
Delete Selected Image The Delete Selected Image button will remove the currently selected image from the ImagePrint layout.
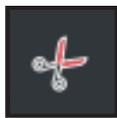
Delete All Images on All Pages The Delete All Images on All Pages button will delete every image on every page in your layout.

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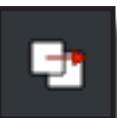
Alignment This special button lets you align any number of images to one "master" image. More information on how to use this tool is in the previous chapter, ImagePrint Basics.

The Main Menu

File   Edit   View   Help

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.

File	Edit	View	Help
Open			⌘O
Rebuild			
Launch SpoolFace			
Save Layout Scheme...			
Save Color Correction Data...			
Load Color Correction Data...			
Print			⌘P

File	Edit	View	Help
Open			⌘O
Rebuild			
Launch SpoolFace			
Save Layout Scheme...			
Save Color Correction Data...			
Load Color Correction Data...			
Print			⌘P
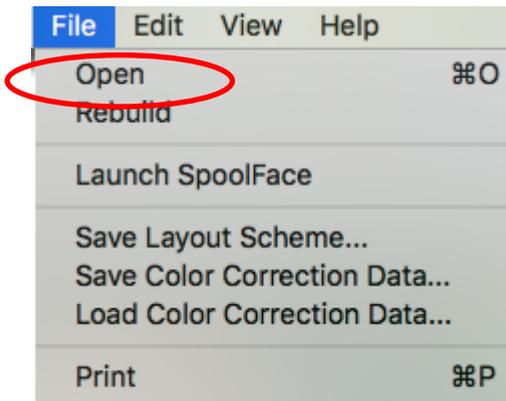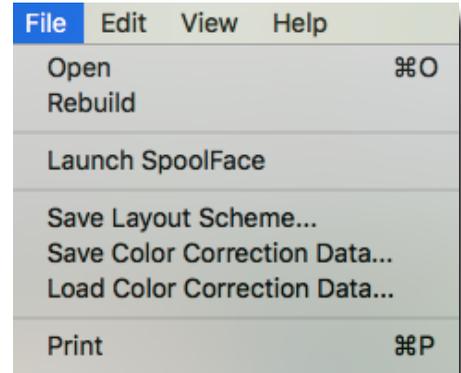
Open

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**.

The Main Menu (continued)
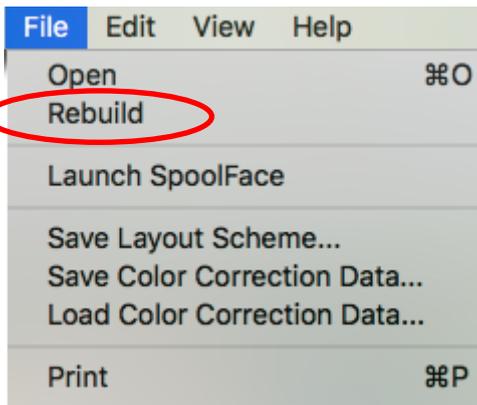
Rebuild

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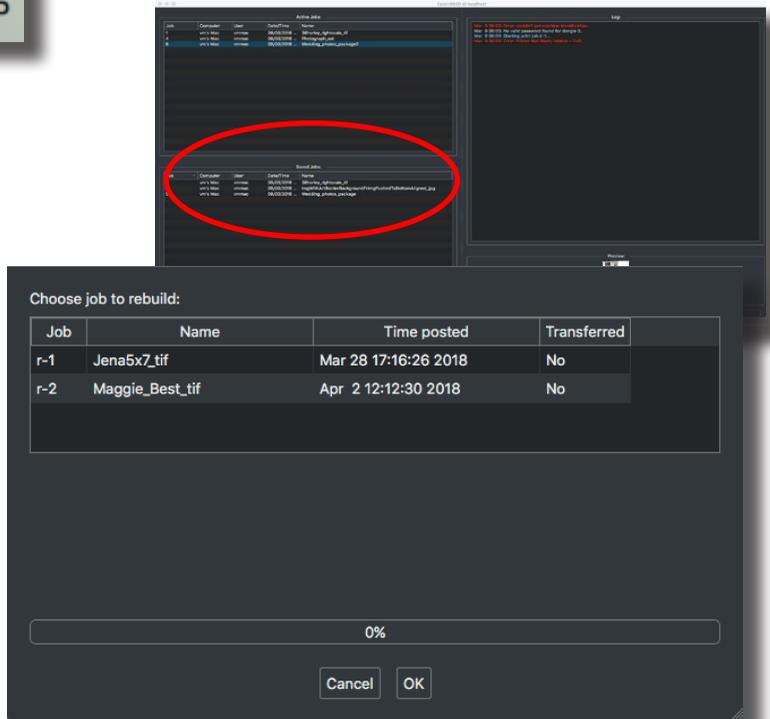
Important: All files that were in the layout being rebuilt MUST be in the same location on your computer that they were in when the layout was originally made, or they will not appear in the rebuilt layout!

The Main Menu (continued)
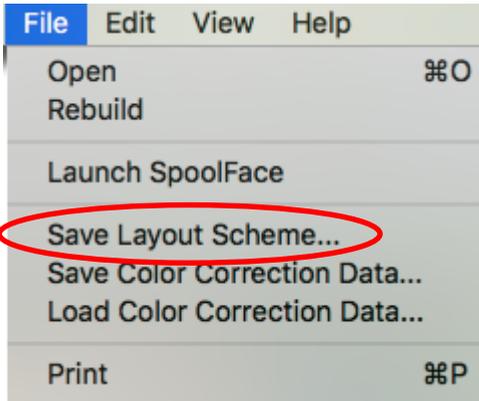
Save Layout Scheme

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 Color Correction Data

The Save and Load Color 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, **Color Correction**.
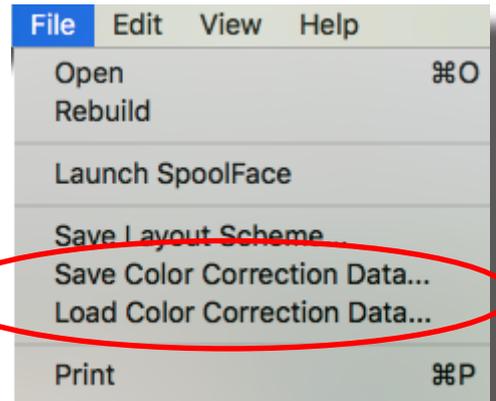
Print

The Print command is used to the send the current layout to the ImagePrint Spooler for printing. When the Print button is pressed, the Print Dialog Box will appear, allowing you to select your desired Print settings. For more detailed information on printing, see chapter 15, **Printing.**
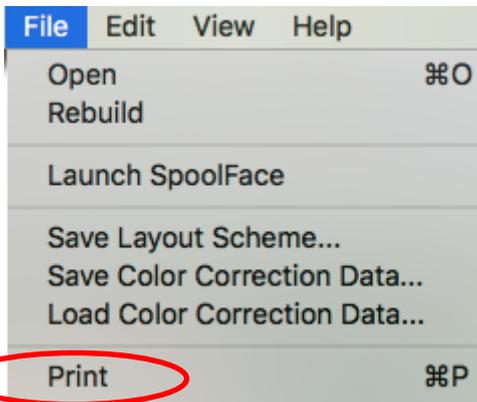
The Main Menu (continued)
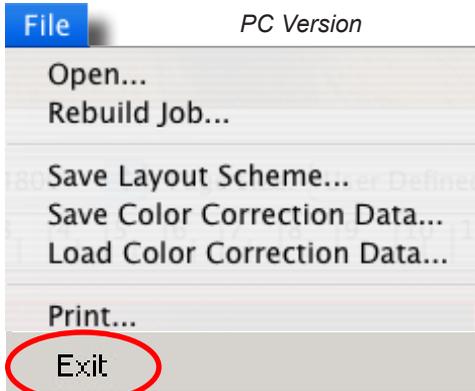
PC Version

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 Main Menu (continued)

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.
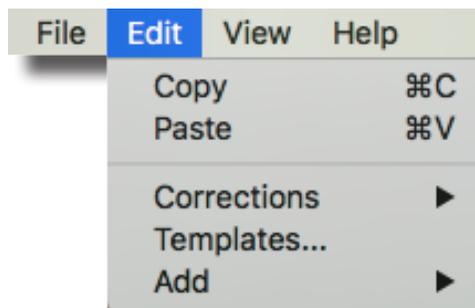
Copy / Paste

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 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 12, **Templates**.

The Main Menu (continued)

The Edit Menu (cont.)
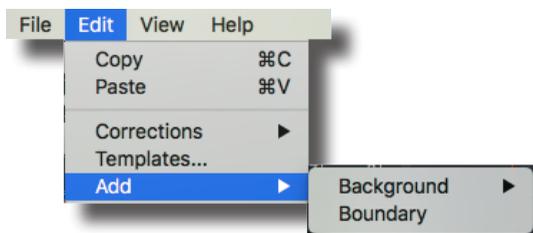
Add Background, Frames and Gallery Wrap

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 (continued)

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.*
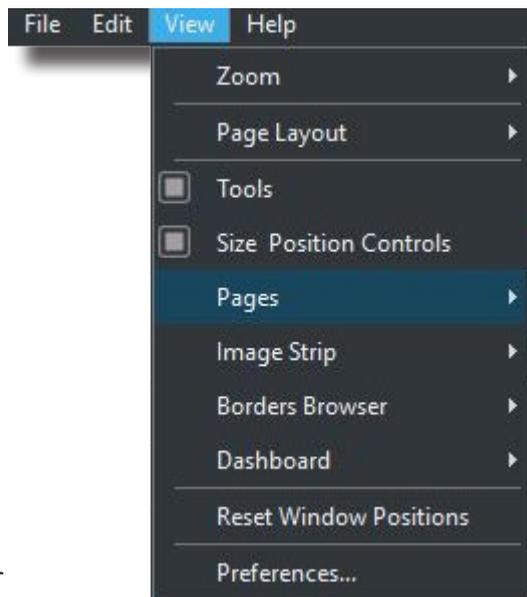
The Help Menu

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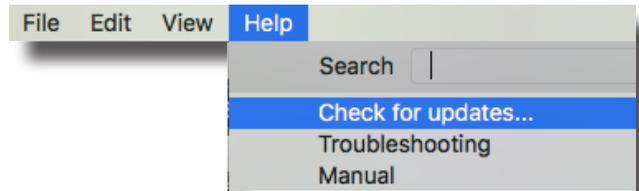
Check for updates...

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 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 ColorByte's use of profiles as well as touching on the topic of Color Management itself. Although choosing the correct settings is usually a simple process--especially with the Profile Valet - 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. 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 features ImagePrint offers such as Colorized printing, ImagePrint's special Grayscale output, profile naming conventions used by the software, and the Profile Manager utility.

Choosing Profiles and Color Management settings

Types of Profiles

Soft Proofing

The Profile Valet

ImagePrint's Grayscale Profiles

Colorized (Mixed color and B/W) Output

The Shadow Point Slider

Turning off ImagePrint's Color Management

In addition to the information in this chapter you'll find other color related information in Chapter 9, Color Correction Tools.

Choosing Profiles

Using the correct profile settings for your paper/printer and images is a vital component of any color managed workflow.

With the Profile Valet, profile selection is an intuitive, streamlined process that in most cases just requires the selection of a Printer (Paper) profile that's correct for the media you plan to use. In most cases all other settings can be left at their default.

The Printer (Paper) Profile

Where to set it?

Printer Profiles are chosen within the ImagePrint **Dashboard**.

In the Dashboard, click the triangle beside **PRINTER PROFILE** to expand that section.

Within the PRINTER PROFILE section, ImagePrint 10 offers two methods of selecting your Printer Profile--the Profile Valet, or Choose by Profile.

Print	Job Name:	redbarn_jpg

▸ IMAGE STRIP FOLDER /Applications/ImagePrint/test images
  PRINTER Epson7880
▸ PAPER SIZE Legal
▾ PRINTER PROFILE Breathing Color Vibrance Metallic, PHOTO, 1440, gray

Profile Valet	Choose by profile	Favorites

Ink: ● Photo ○ Matte ○ Phatte

Color: ○ Color ● Gray   ▣ DCM

Brand: Epson

Paper: Epson Traditional Photo paper

▾ PRINTER PROFILE FineLine Ultra Gloss Canvas, PHOTO, 1440, day

Profile Valet	Choose by profile	Favorites

Show only: ▣ Photo ▣ Matte ▣ Phatte ▣ Color ▣ Gray

epX880Pk_7_FineLineUltraGlossCanvas1440_RDAY

Apply	Add to Favorites

Choosing Profiles (cont)

Method 1: The Profile Valet

(Recommended)

If you have an internet connection the new **Profile Valet** is the recommended way to pick the right profile for your printer and paper. (*If you don't have an internet connection on your ImagePrint computer or are using an Epson Stylus 2200, 4000, 7600, 9600 or older printer, the Profile Valet is not available--you'll need to use the* **Choose by Profile** *method described on the next page*).
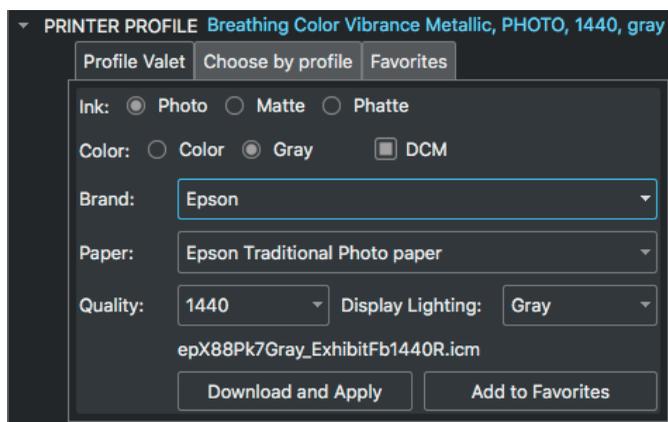
Make sure Profile Valet is selected at the top of the PRINTER PROFILE section of the Dashboard. Then choose the options that apply to the paper you wish to use. As you make your selections the Valet will narrow down its list of available profiles.

Ink: Specifies which Black ink should be used. Matte papers use **Matte** Black ink. Photo (any paper with a sheen) typically use **Photo** black ink. **Phatte** black is a special mode ImagePrint offers for some printers that allows both Photo and Matte black to be used on printers that normally on support one black at a time.

Color: Specify if you plan to print using a Color printer profile or one of Image Print's special grayscale profiles (for optimal B&W printing) if available for your printer. (Note: Some printers, such as the Canon 1000, can not use ImagePrint's "grey" profiles. To print grayscale images for those printers you will need to convert your images to neutral RGB or grayscale, and use a standard (color) profile. The "wide gamut" tint picker can be used to tint the output in such cases.)

DCM: Dynamic Contrast Matching profiles have enhanced contrast based on the characteristics of the paper. All profiles for newer printers contain this technology (so the option won't be selectable) but older printers may have both DCM and legacy non-DCM profiles available.

Brand: Choose the maker of your paper

Paper: Choose the actual name of the paper you plan to use

Choosing Profiles (cont)

Quality: The quality mode designates the ink droplet size that will be used. Each profile is made for a specific quality mode.

Display Lighting: ColorByte generates multiple Color profiles optimized for the viewing conditions of the print's display environment (for instance, a DAYLIGHT optimized print will look its best near a window or outside).

Once you have selected all the options, the Profile Valet will choose the profile from its list of available profiles on ColorByte's online profile repository. But...you still need to apply it!

Applying the Profile with the Profile Valet

- If you already have the profile on your computer, you'll see a small house icon 🏠 beside the profile name. Click the **Apply** button to apply the profile.

- If the profile is NOT already on your computer, the button at the bottom of the Profile Valet will read **Download and Apply**. Click this button to have ImagePrint acquire the profile from the online library and apply it automatically.

That's it! The profile for your paper is in place!

Profile Valet	Choose by profile	Favorites
Ink: ● Photo ○ Matte ○ Phatte		
Color: ○ Color ● Gray ■ DCM		
Brand: Epson		
Paper: Epson Traditional Photo paper		
Quality: 1440 Display Lighting: Gray		
cpx88Pk7Gray_ExhibitFb1440R.icm		
Download and Apply Add to Favorites		

Add to Favorites: If the currently chosen profile is one you plan to use often, you can add it to a list of favorite profiles with the Add to Favorites button. Profile Favorites are described a bit later in this chapter.
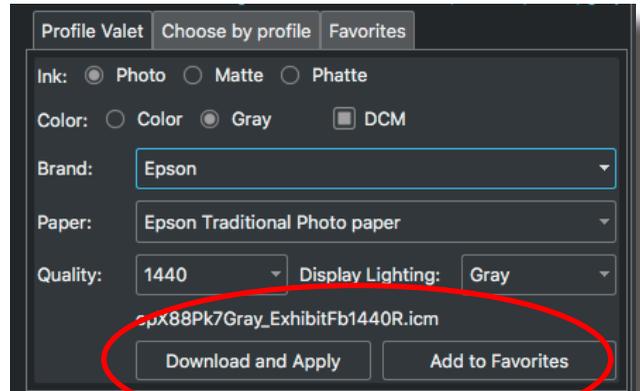
Disabling the Profile Valet's Internet Access
If you don't have an internet connection, or simply don't want the Profile Valet accessing it, you can choose to disable its internet checking feature. Choose Preferences from the ImagePrint menu (Mac) or View menu (Windows) and, in the General Section, select "Set Profile Valet Offline"

Method 2: Choose from already downloaded profiles

If you don't have an internet connection or are using a printer that isn't compatible with the Profile Valet, you'll need to pick profiles by the actual profile name rather than the paper name. *Because the filename of the profile uses will abbreviations due to character limitations, this method is less intuitive. Also, only profiles available on your system will be available for choosing.*

In the PRINTER PROFILE section of the Dashboard, click **Choose by Profile**.

Select the profile from the drop-down list--you can narrow down your selection by ink set (Photo, Matte, or Phatte) and Color vs Gray via the check boxes above the drop-down.

PRINTER PROFILE FineLine Ultra Gloss Canvas, PHOTO, 1440, day

Profile Valet | Choose by profile | Favorites

Show only: ☐ Photo ☐ Matte ☐ Phatte ☐ Color ☐ Gray

epX880Pk_7_FineLineUltraGlossCanvas1440_RDAY

[Apply]   [Add to Favorites]
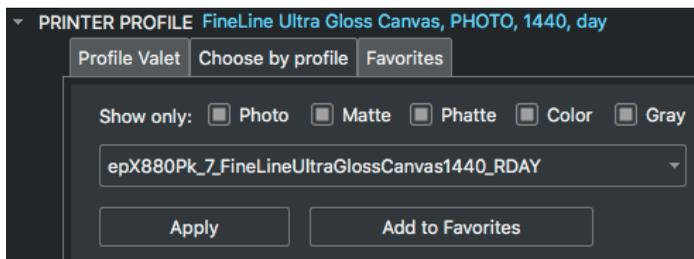
Only profiles that are within the ImagePrint Color folder will be shown in the drop-down menu. Profiles you don't have can be manually downloaded via the Profile Manager utility. This method is fully described earlier in this chapter.

Add to Favorites: If the currently chosen profile is one you plan to use often, you can add it to a list of favorite profiles with the Add to Favorites button. Profile Favorites are described on the following page.

Auto Set: When a profile generated by ColorByte software is selected as the Printer Profile, the Ink Set and Quality mode used to create that profile will automatically be selected in they're proper fields, eliminating the need to modify them to match the profile.

Note that this feature is only available for printer profiles generated by ColorByte.

Choosing Profiles (continued)

Method 3: Profile Favorites

You can save commonly used profile selections to a list of favorites, then easily select that profile in the future from the Favorites tab of the Dashboard's Profile section.

Add a Favorites:

To add the current profile selection as a Profile Favorite, click the Add to Favorites button found at the bottom of the Profile Valet or Choose by Profile area.

In the **Add Profile to Favorites** window that appears, specify a "nickname" that will be used for your profile in the Favorites list.

You can also specify what Media Type (name) should be associated with the pro-file as well as what Quality to use (and the passes/HS mode) as well as the Media Feed Adjustment setting. Media Type, Quality and Media feed adjustment are more fully described in Chapter 15 **Printing and Print Setup**.
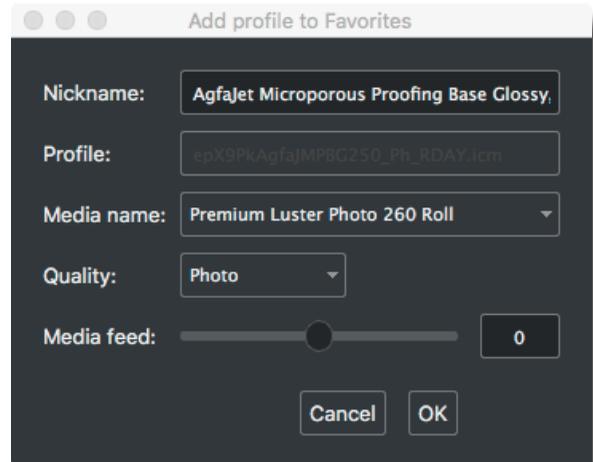
Accessing Favorites:

To choose a profile from your saved list, expand the Profiles section of the dashboard and click the Favorites tab.

Choose the profile favorite you wish to use and click the **Apply** button.

You can also delete a favorite from the list by choosing it and selecting the **Delete** button.
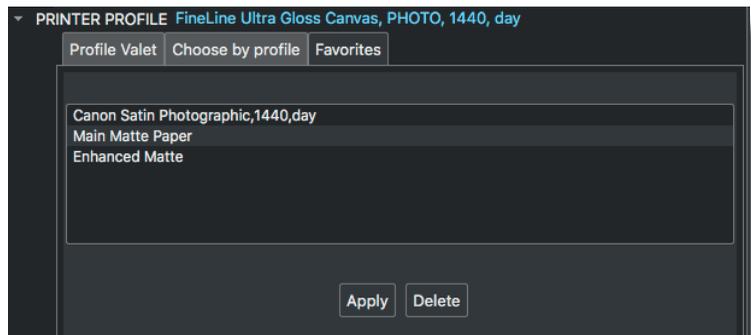
Choosing Profiles (cont)

The Source (Image) Profile

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 5, Tools and Features.

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.
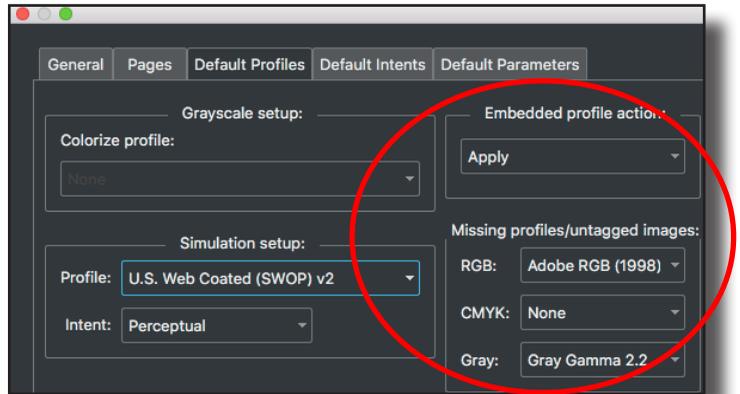
Color Management Concepts - Types of Profiles

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.

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 will be discussed later 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.

One of the biggest strengths of ImagePrint is the large number of printer profiles provided for free. ColorByte uses top of the line devices to build these profiles and uses its own proprietary software to create them. Although you can build profiles yourself, by far most users find that our profiles give superior results to custom profiles they can make themselves. Information on acquiring profiles form the ColorByte online repository appears later in this chapter.

Printer Profile Availability: If you use a paper that doesn't have a default profile available from ColorByte, you may be eligible to have one generated for free. Email ColorByte software at *support@colorbytesoftware.com* for details on the procedures required. (Typically you'll need to send some sheets of media to ColorByte to use in generating the profile). Make sure to include your dongle number, and the exact name of the paper and printer you are interested in, in the email.

> *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 - 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.

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

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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 in Preferences.*

Color Management - Softproofing (cont.)

Soft Proofing with color and grayscale 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 repro- duction 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.

> **GRAYSCALE SOFTPROOFING**: Note that Photoshop's Proof Setup feature works with all ImagePrint color profiles but only with newer (type "7") grayscale profiles. These grayscale profiles will have "7" in the name, right after the inkset (mk, pk, dk) designation. Photoshop Proof Setup does not work with older style ImagePrint Gray profiles. There's more on grayscale soft proofing on the following pages.

The first step in soft proofing in Photoshop is to copy the profile(s) you will be using to the folder Photoshop uses for soft proof profiles. The ImagePrint **Profile Manager** can do this for you: 1.) Launch the Profile Manager from its location in your ImagePrint folder (You don't need to connect to the profile online site). 2.) Choose the profile from the list of locally installed pro- files. 3.) Select "Install profile for Photoshop soft proofing" from the Profile Manager FILE menu. *For more information on the Profile Manager, check out the Profile Manager section later in this chapter.*

Once in place, this profile can then be selected within Photoshop by choosing **View->Proof Setup**. 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 infor- mation on the Photoshop Proof Setup feature, consult your Photoshop documentation.

More on soft proof enabled ("7") grayscale profiles

If you are using a grayscale profile with ImagePrint and want to use it for soft proofing in Photoshop you need to copy the profile into Photoshop's profile folder so that program can access it. The ImagePrint Profile Manager can do that automatically. Launch the Profile Manager from its location in your ImagePrint folder, then choose the profile from the list of locally installed profiles on the LEFT and pick "Install profile for Photoshop soft proofing" from its File menu. *For information on the Profile Manager, check out the Profile Manager section later in this chapter.*

Once you have the grayscale profile in place, there are some settings you may want to adjust in Photoshop to optimize the soft proof for grayscale printing. While not strictly necessary to achieve an adequate soft proof, you may find the following improves your screen to print match.

Optimizing the source space

Newer grayscale profiles created by Colorbyte now contain the necessary soft proof information for using them with Photoshop's Proof Setup feature, however the soft proof shown by Photoshop will assume that your grayscale images are in an *optimized* grayscale source space. To ensure the most accurate soft proof it is recommended that you use the optimized grayscale source space, "**GrayL.icm**", as the source space for your grayscale images. This space enhances the maximum density gradation of your images compared to standard grayscale working spaces such as "gray gamma 2.2".

The "GrayL.icm" profile is included in your ImagePrint folder and can be copied into Photoshop's profile folder via the Profile Manager (see the Profile Manager section within this chapter for information on copying profiles for use with Photoshop). Once in place it can be set as the default grayscale working space within Photoshop's Color Settings window. Images currently within a different grayscale space can be converted to this space by using the "Convert to Profile" function under Photoshop's Image -> Mode menu.

Preserve Color Numbers

It is also recommended, when soft proofing with a ColorByte gray profile in Photoshop, that "**Preserve Color Numbers**" be enabled in the Proof Setup window (do NOT use this option when soft proofing with ImagePrint COLOR profiles).

Color Management - Softproofing (cont.)

Softproofing older grayscale profiles in Photoshop

If you are using an older grayscale profile (made for printers earlier than the Epson 7880) Photoshop may not support it's use in softproofing.

An alternative method is to use **Adjustment Layers** to simulate ImagePrint's output in Photoshop. The following instructions outline how to build an adjustment layer in Photoshop (the procedure may vary slightly on different versions of Photoshop)

- Choose Image->Curves from the Photoshop menu.

- Adjust the curve to match your ImagePrint output.

- Once you have a curve that causes the on screen image to match the print, click the Save button within the Curves dialog box, and save the Photoshop curve as an adjustment layer (you may wish to give it the name of the media you are matching).

- You can create multiple adjustment layers in this way, each characterizing a different media output of ImagePrint.

- To enable/disable a particular adjustment layer, simply click the layer visibility icon (an eye symbol) within the Layers palette of Photoshop. This will allow you to work in a Photoshop environment that simulates how ImagePrint will print for that particular media.

- When saving the image, you should make sure that none of these custom adjustment layers are enabled in the layers window (the "eye" icon should not be beside any of them). This will ensure that the information in that layer is not saved with the image, which would be undesirable as the adjustment layer is used to adjust the Photoshop preview only, and should not be applied to the image data itself.

Acquiring Printer Profiles

ImagePrint ships with a small collection of default profiles for some printer/ink/media combinations. If your particular combination is not available in the default set, or if you would prefer to have a custom profile created, there are a number of options to acquiring new profiles.

The Profile Valet

Far and away, the easiest method of acquiring profiles for your papers is the new Profile Valet.

Accessed directly from within ImagePrint, the Profile Valet is designed to seamlessly integrate choosing and acquiring profiles. By keeping a constantly updated list of all profiles on the ColorByte online repository, the Valet is able to show you what paper profiles are available. Even better, the profile list is by easy to read paper names--not cryptic filenames.

And...perhaps best of all, choosing from the list of available paper profiles and clicking Download and Apply will cause the Valet to download the profile for you automatically. All without leaving ImagePrint or scrolling through lists of hard to understand profile names.

The Profile Valet is described in detail in the Choosing Profiles section that appears earlier in this chapter.

The next section describes another method of acquiring profiles--the **ImagePrint Profile Manager** utility. While users of the Profile Valet will not need to use the Profile Manager to download profiles, they still may find other features of the utility useful. With the Profile Manager you can easily copy profiles into the Photoshop soft proof folder. The Profile Manager also offers an easy method of removing unused profiles from the ImagePrint profile folder.
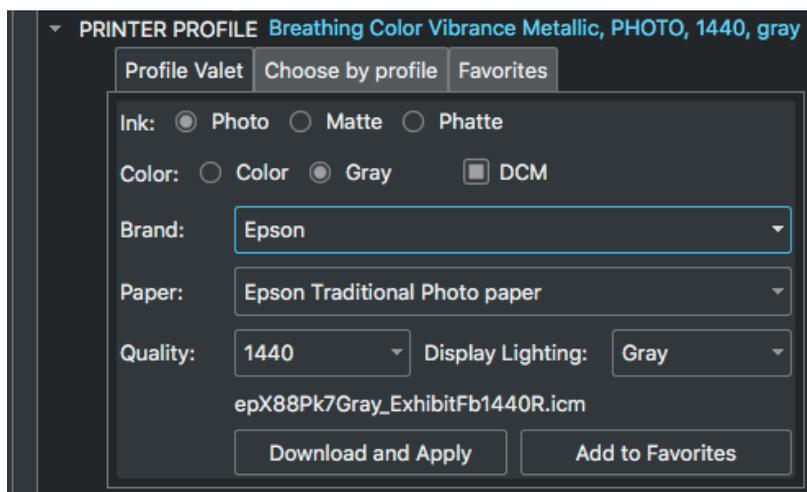
Acquiring Printer Profiles (continued)

If you are using an older printer such as the Epson Stylus 2200, 4000, 7600 or 9600, the Profile Valet will not be available. Likewise, if your ImagePrint computer does not have an internet connection you will not be able to use it. In that case, you will need to use a different method to acquire profiles. But don't fret--the Profile Manager is still an easy to use tool for finding just the right profile for your paper.

Download Profiles with The Profile Manager

Not needed if using the Profile Valet to choose your profiles.

ColorByte Software maintains a repository of ImagePrint profiles on its internet FTP site. If a default profile for your printer/ink/media is not available on your ImagePrint CD, it is possible it has been added since you received your ImagePrint software.

An alternative way to download and install profiles is via ColorByte's Profile Manager utility. This application ships with ImagePrint, and is also available for download from the ColorByte web site.

Using Profile Manager to install your profiles is simple and quick.

Just launch it from the ImagePrint folder on your system.

If on a Windows PC, you may have a Profile Manager icon on your desktop. If on a Mac, drag the Profile Manager icon to your Dock to have it easily available when you need it.
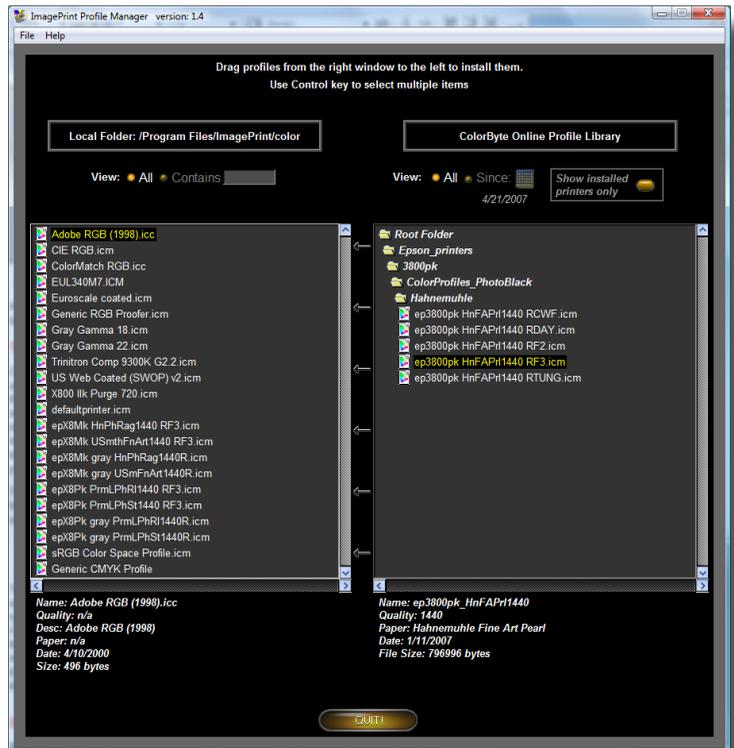
Each time the Profile Manager is launched, it will ask if you want to connect to the ColorByte FTP site. Choose **Yes** to log in so you can download profiles from ColorByte's extensive profile collection. (You must be on a computer connected to the internet in order to use the Profile Manager to download profiles).
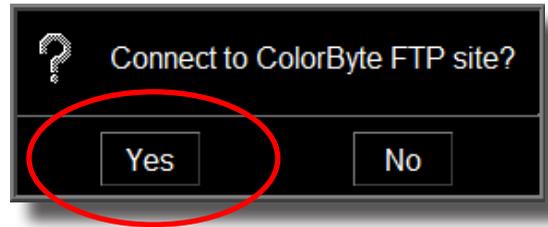
If you answer No, the Profile Manager will run in local mode only. While you won't be able to download new profiles, you can utilize the Profile Manager to easily remove unwanted profiles from your ImagePrint folder, install profiles for Photoshop to use for soft proofing, and perform other maintenance functions.

Once the Profile Manager has connected to the ColorByte FTP site, the Profile Manager will appear.

The left side of the Profile Manager shows the profiles you currently have on your computer.

The right side shows ColorByte's online profile library.
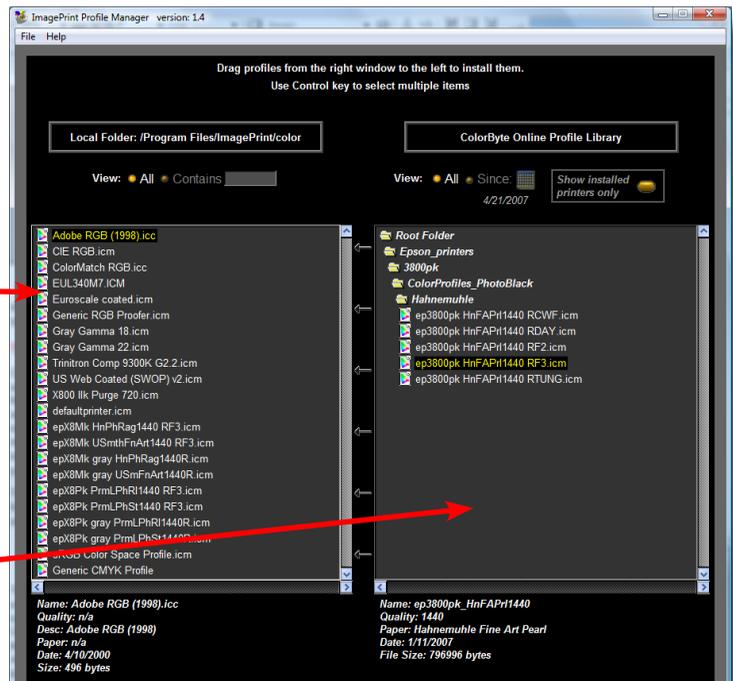
Finding a profile

To find a profile on ColorByte's profile library, navigate through the folders by double-clicking them. You will need to first choose the folder for your printer type, then your printer model and ink set.

For example, you may be looking for an Epson 3800 color profile for Hahnemuhle Fine Art Pearl (that paper is typically printed with Photo Black (PK) ink in the printer).

In this case, you would first double-click the Epson Printers folder. Then, you would find 3800pk in the list. Next, you would choose Color (since you want a color profile, not grayscale). Next, in the list of Paper manufacturers that appears, you would pick Hahnemuhle. Then you can pick your profile in the list of Hahnemuhle profiles in that folder.

If unsure of a profile, click on it. You'll see a description of it listed at the bottom of the Profile Manager.

Root Folder
Epson_printers
3800pk
ColorProfiles_PhotoBlack
Hahnemuhle
ep3800pk HnFAPrl1440 RCWF.icm
ep3800pk HnFAPrl1440 RDAY.icm
ep3800pk HnFAPrl1440 RF2.icm
ep3800pk HnFAPrl1440 RF3.icm
ep3800pk HnFAPrl1440 RTUNG.icm

Name: ep3800pk_HnFAPrl1440
Quality: 1440
Paper: Hahnemuhle Fine Art Pearl
Date: 1/11/2007
File Size: 796996 bytes
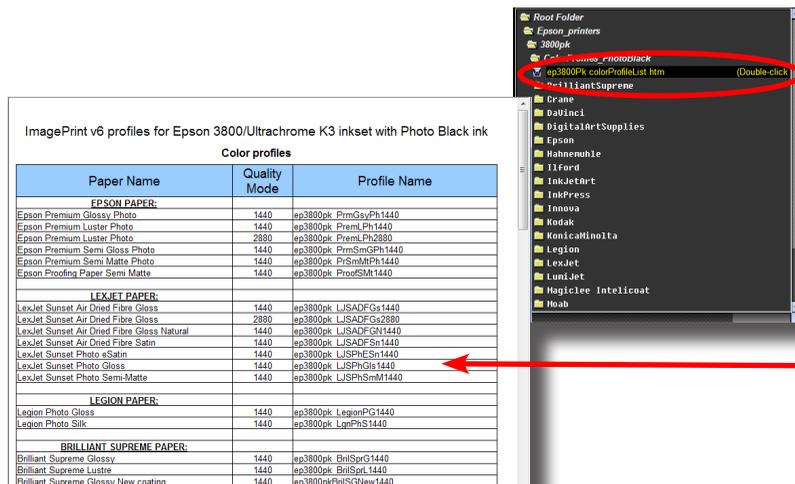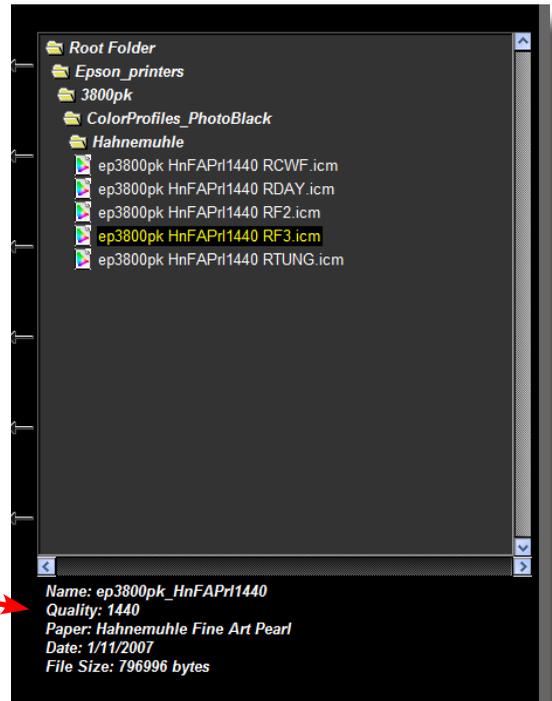
Another way to get information is to look for a Profile Description file. These files are usually listed among the Paper Manufacturer folders when you get to that stage in the folder hierarchy. Double-click this file to open a window containing descriptions of all the profiles

Root Folder
Epson_printers
3800pk
ColorProfiles_PhotoBlack
ep3800Pk colorProfileList.htm   (Double-click
BrilliantSupreme
Crane
DaVinci
DigitalArtSupplies
Epson
Hahnemuhle
Ilford
InkJetArt
InkPress
Innova
Kodak
KonicaMinolta
Legion
LexJet
LumiJet
Magiclee Intelicoat
Moab

ImagePrint v6 profiles for Epson 3800/Ultrachrome K3 inkset with Photo Black ink

Color profiles

Paper Name	Quality Mode	Profile Name
EPSON PAPER:		
Epson Premium Glossy Photo	1440	ep3800pk PrmGsyPh1440
Epson Premium Luster Photo	1440	ep3800pk PrmLPh1440
Epson Premium Luster Photo	2880	ep3800pk PremLPh2880
Epson Premium Semi Gloss Photo	1440	ep3800pk PrmSmGPh1440
Epson Premium Semi Matte Photo	1440	ep3800pk PrSmMtPh1440
Epson Proofing Paper Semi Matte	1440	ep3800pk ProofSMt1440
LEXJET PAPER:		
LexJet Sunset Air Dried Fibre Gloss	1440	ep3800pk LJSADFGs1440
LexJet Sunset Air Dried Fibre Gloss	2880	ep3800pk LJSADFGs2880
LexJet Sunset Air Dried Fibre Gloss Natural	1440	ep3800pk LJSADFGN1440
LexJet Sunset Air Dried Fibre Satin	1440	ep3800pk LJSADFSn1440
LexJet Sunset Photo eSatin	1440	ep3800pk LJSPhESn1440
LexJet Sunset Photo Gloss	1440	ep3800pk LJSPhGls1440
LexJet Sunset Photo Semi-Matte	1440	ep3800pk LJSPhSmM1440
LEGION PAPER:		
Legion Photo Gloss	1440	ep3800pk LegionPG1440
Legion Photo Silk	1440	ep3800pk LgnPhS1440
BRILLIANT SUPREME PAPER:		
Brilliant Supreme Glossy	1440	ep3800pk BrilSprG1440
Brilliant Supreme Lustre	1440	ep3800pk BrilSprL1440
Brilliant Supreme Glossy New coating	1440	ep3800pkBrilSGNew1440

Downloading Profile(s)

Once you find a profile on the right side of the Profile Manager, installing it for use with ImagePrint is simply a matter of dragging it from the right window, to the left.

Drag profiles from the right window to the left to install them.
Use Control key to select multiple items

Local Folder: /Program Files/ImagePrint/color

ColorByte Online Profile Library

View: ● All ○ Contains [   ]

View: ● All ○ Since: ▦
4/21/2007

Show installed printers only

Adobe RGB (1998).icc
CIE RGB.icm
ColorMatch RGB.icc
EUL340M7.ICM
Euroscale coated.icm
Generic RGB Proofer.icm
Gray Gamma 18.icm
Gray Gamma 22.icm
Trinitron Comp 9300K G2.2.icm
US Web Coated (SWOP) v2.icm
X800 IIk F
defaultprir
epX8Mk H
epX8Mk U
epX8Mk g
epX8Mk g
epX8Pk P
epX8Pk PrmLPhSt1440 RF3.icm
epX8Pk gray PrmLPhRl1440R.icm
epX8Pk gray PrmLPhSt1440R.icm
sRGB Color Space Profile.icm
Generic CMYK Profile

📁 *Root Folder*
📁 *Epson_printers*
📁 *3800pk*
📁 *ColorProfiles_PhotoBlack*
📁 *Hahnemuhle*
ep3800pk HnFAPrl1440 RCWF.icm
ep3800pk HnFAPrl1440 RDAY.icm
ep3800pk HnFAPrl1440 RF2.icm
ep3800pk HnFAPrl1440 RF3.icm
ep3800pk HnFAPrl1440 RTUNG.icm

To Download a profile, just drag it from the **right** window to the **left**. You can also drag a folder containing pro-files, or select multiple profiles by clicking and holding the Control key (PC) or Command key (Mac).

Name: Adobe RGB (1998).icc
Quality: n/a
Desc: Adobe RGB (1998)
Paper: n/a
Date: 4/10/2000
Size: 496 bytes

Name: ep3800pk_HnFAPrl1440
Quality: 1440
Paper: Hahnemuhle Fine Art Pearl
Date: 1/11/2007
File Size: 796996 bytes

QUIT!

When done downloading profiles, click the Quit button to exit the utility.

Other Profile Manager Features

Filter Controls

Above both the Local window, and the Remote window, there are fields which will let you filter which profile names appear in the profile lists. (For example, you can choose to only show profiles that correspond to your installed printers).
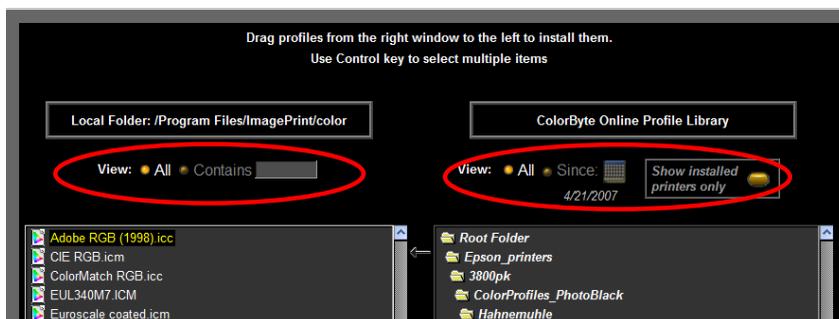
Remove Unwanted Profiles

Double-click a profile on the left (local) side of the Profile Manager to remove it to a backup folder of your choice. This is a convenient way to de-clutter your ImagePrint Color folder when you have profiles you no longer use.

Copy Profiles to Photoshop's Soft Proof folder

In order to be used by Photoshop for soft proofing, ImagePrint's profiles need to be installed in Photoshop's profile folder. The Profile Manager can do this for you automatically--just click on a profile on the left (local) side, then click the File menu and choose "Install profile for Photoshop soft proofing".

Extensive Help

The Profile Manager is updated frequently, and not all features are listed in this manual. To see what else it can do, choose Display Help from the Profile Manager's Main menu to access descriptions of all its features.

Downloading Profiles via your web browser or FTP client

If you do not wish to use the Profile Manager to download profiles, you can download profiles directly from the ColorByte FTP profile repository via an FTP client or web browser. The profile repository is accessible via the ColorByte software ftp site:

>ftp.colorbytesoftware.com.

>The username is: profiles

>The password is: profiles

Profiles are located in folders based on the printer, ink type, and paper type.   After downloading a profile, place it in the **color** sub-directory of your ImagePrint folder (Mac) or the Color folder accessible in the ColorByte Software group within your Windows Start Menu (Windows) and restart ImagePrint to make it available within your Color Management window.

Generating your own profiles

Another method of obtaining profiles is to generate your own. If you have a color spectrophotometer or colorimeter, and profiling software, you can create your own color profiles for use with ImagePrint. This can be an efficient and convenient method for keeping your printer calibrated in color critical environments, and there are a number of products available that can be used. Remember that profiles are only as good as the software and hardware used to create them so choose carefully when purchasing your color reading device and profiling software.

> **IMPORTANT**: **ImagePrint currently only supports Version 2.0 ICC/ICM profiles (NOT version 4).**

Note: When outputting a color profiling target with ImagePrint, it is necessary that no color management be in effect. For details on turning off ImagePrint's color management features, see *Turning Off Color Management*, later in this chapter.

Installing downloaded profiles

To be used by ImagePrint, profiles must be in ImagePrint's Color folder. If using the Profile Valet or the Profile Manager to acquire profiles you can skip this page as both of those methods will take care of putting the profiles in the right place as they are down-loaded. If however you are downloading profiles via a browser or creating your own profiles, read on for information on manually copying them into place.

The location for the ImagePrint Color folder is within the ImagePrint folder on your computer. The default path of that folder is:

/Applications/ImagePrint/Color
(on Macintosh computers)

C:\ProgramData\Application Data\ColorByte Software\ImagePrint\Color
(on Windows computers)

Tip: On Windows a shortcut to the color folder can be found in the Windows START menu (in the bottom left corner of your screen). Just click START, then choose the ColorByte Software program group in your list of programs to find the COLOR FOLDER shortcut.

Each time ImagePrint is launched, it scans the profile directories for available profiles. Remember, a profile's filename may be different than the internal name that ImagePrint shows in its menus.

If you rename a profile, make sure not to use any non-alphanumeric characters to avoid problems. Keep profile names to less than 30 characters in length, or ImagePrint may have problems reading them

Finally, if you are using ImagePrint's client/host network option, make sure to copy any profiles you add both to the Client computer(s) Color folder as well as the Host's. (Otherwise you may get an error when printing).

Note: Be careful to only put profiles in the Color folder. Other files, or sub-folders, could cause problems when ImagePrint launches.

ImagePrint's Grayscale Printer Profiles

If you are using a printer that utilizes gray ink cartridges in addition to standard black, then you may be able to utilize ImagePrint's powerful Grayscale printing technology to achieve extremely neutral, metamerism-free grayscale prints. You will also have access to special features like Narrow Gamut toning and the ability to print "Colorized" grayscales. (Grayscale profiles are not available for all printers -- if your printer has an enabled "gray" button within the Profile Valet your printer supports them.)

Printing grayscale prints is just a matter of choosing a grayscale printer profile in the Printer Profiles section of ImagePrint's Dashboard.

Although picking a "Gray" profile is the only change necessary to get Grayscale output, be aware of the following points regarding grayscale printing:

- RGB, CMYK, LAB and Grayscale images *can* be printed using the grayscale profiles. The source of the image doesn't matter, nor does it matter if the original image is colored or contains only neutral values. All that's necessary is that a "Gray" printer profile be chosen--ImagePrint will take care of the necessary conversions from the image's source color space to the color space of the gray profile.

- When a grayscale profile is chosen, any color elements of the image will be displayed as monochrome in the ImagePrint layout area. The Narrow Gamut B/W controls and the Colorize field of the ImagePrint Preferences window become active when a grayscale profile is selected.

- When printing using ImagePrint's Grayscale technology, the black and gray inks will be used predominately along with small amounts of selected other inks. (The black and gray inks alone are not truly neutral, so other inks must be mixed in to provide neutrality).

- Choosing a "Gray" profile will also cause the proper ink set to be selected in the Print Setup section of the Dashboard. You do not need to make any changes to the ink set yourself.

- You can choose not to use a GRAY profile and print your grayscale images with a standard color profile. However, those prints will be made using all of the inks and will likely show considerable color inconstancy and casting. For the best results, grayscale output should always be printed using a "Gray" profile.

- The "Gray" profiles are *not* standard ICC profiles. They have special characteristics that allow ImagePrint to control the printers inks that cannot be provided by standard profiles. Only ColorByte can create these profiles.

Other Color Management Features

Colorize B/W

What is it?

ImagePrint's unique Colorize B/W printing allows you to have the best of both worlds--vibrant color for the color portions of an image while maintaining perfectly neutral grayscale areas!

To use the Colorize B/W feature, first pick a ColorByte **Grayscale** profile for the paper you are using within the PROFILE section of the ImagePrint Dashboard. *Only printers that support grayscale profiles can use the Colorize B/W feature.*

Next, open the ImagePrint **Preferences** window (Preferences is found under the View menu for Windows systems and under the ImagePrint menu for Macs).

In Preferences, choose the **Default Profiles** tab and select a **color** printer profile in the **Colorize B/W** field for the paper you are using.

The effects of the colorized image will *not* appear on screen. On screen, the image will appear to be grayscale, however, the printed output will show the colorized image.

With this feature, you can add color highlights to your black and white output, without losing the neutrality ImagePrint is famous for.

Important: Colorize B/W only works with 8 bit images--16 bit images are NOT supported.

ImagePrint automatically switches to the specified Grayscale printing profile for the neutral parts of images while using the profile listed in the Colorize field for the colored highlights.

Other Color Management Features

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.
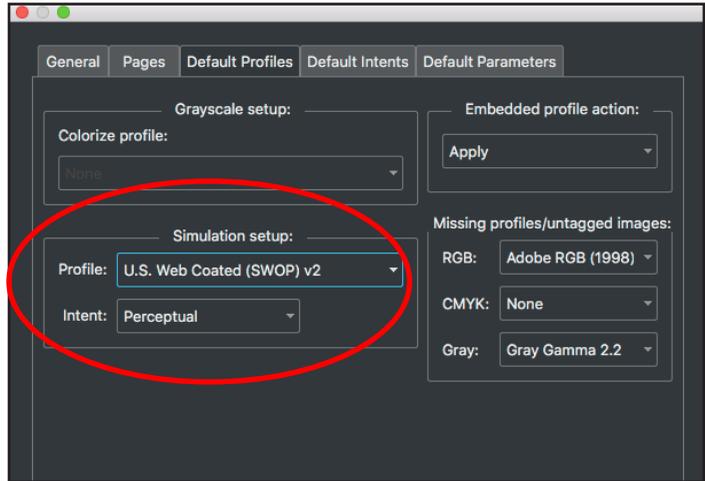
! Most users should leave the Simulation Setup profile at None.

Choose 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.

Other Color Management Features

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 much stronger if the Rendering Intent used for the image is Relative Colorimetric rather than Perceptual.

IMAGE PROPERTIES
- ▶ SIZE AND POSITION 2.58 x 2.69 @ 0.117, 0.117
- ▶ INPUT PROFILES Embedded profile applied
- ▶ STEP AND REPEAT Step 3.00 time(s), Repeat 3.00 time(s)
- ▶ TRANSPARENCY Opaque at 100 percent
- ▼ SHADOW POINT 50

Shadow Point

50
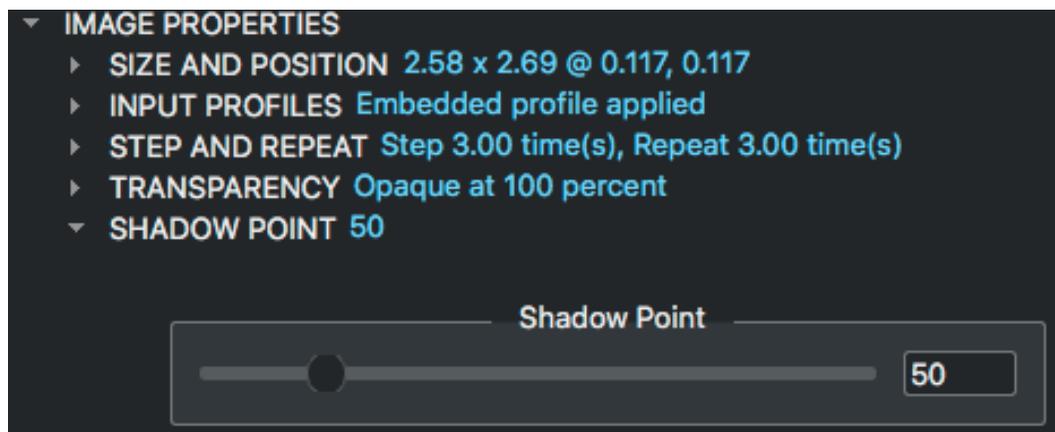
To adjust the Shadow Point slider, open an image in ImagePrint and choose **IMAGE PROPERTIES** from the ImagePrint Dashboard, then expand the SHADOW POINT section. Adjust the slider to alter the selected image's shadow point--remember, higher values will expand (lighten) the shadow, lower values darken 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.

Other Color Management Features

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.
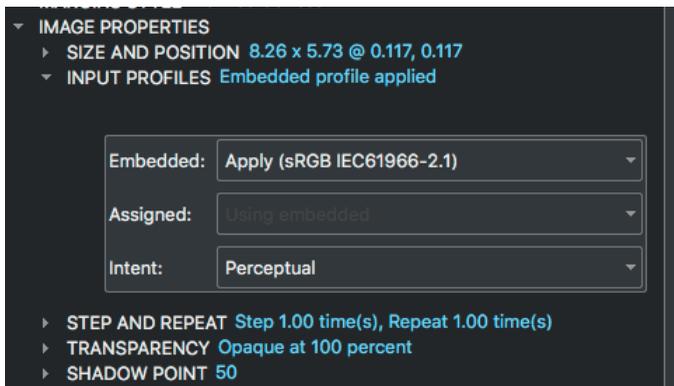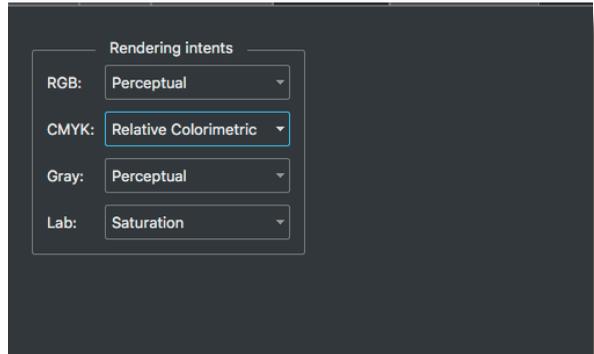
Specifying the Rendering Intents on a Per Image Basis

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 repro-duced 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 auto-matically.

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 *satu-ration* 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.

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 signage often works 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. (For details on outputting a profiling target with ImagePrint, please consult the section of the Appendix entitled "***Printing Calibration Targets***").

Turning off color management in ImagePrint is easily done by setting the source profile for your image type to **NONE** within the ImagePrint Preferences window. (If the image you plan to print has an embedded source profile, you should also specify the Embedded Profile action be "Ignore" within the Preferences window.) Since color management requires a source profile and an output profile to function, having no source profile available effectively shuts it off.

Following are explicit steps to disable color management for each target image type:

First, choose **PREFERENCES** from the **ImagePrint** menu (if using Mac) or from the **View** menu (if using Windows). In the Preferences window, click the DEFAULT PROFILES tab to access the Source Profile fields and change the appropriate setting in the Missing Profiles/Untagged Images section:

> **If printing an RGB calibration target** - (Recommended) Choose NONE in the RGB field within the Missing Color Profile section.

> **If printing an CMYK calibration target** (rare) - Choose NONE in the CMYK field within the Missing Color Profile section.

If you are not sure what type of target you are outputting, all of the above fields can be set to NONE to absolutely ensure color management is off.

What about the Printer/Paper profile?

With no Source profile available, the Printer Profile is not actually used for color management (color management is not possible without a source profile).

But... some information from the currently selected printer profile will still be applied to the print -- most importantly: what inkset (matte or photo) to use. So, normally you'll want a paper profile in place that corresponds to the inkset you are using even when printing without color management.

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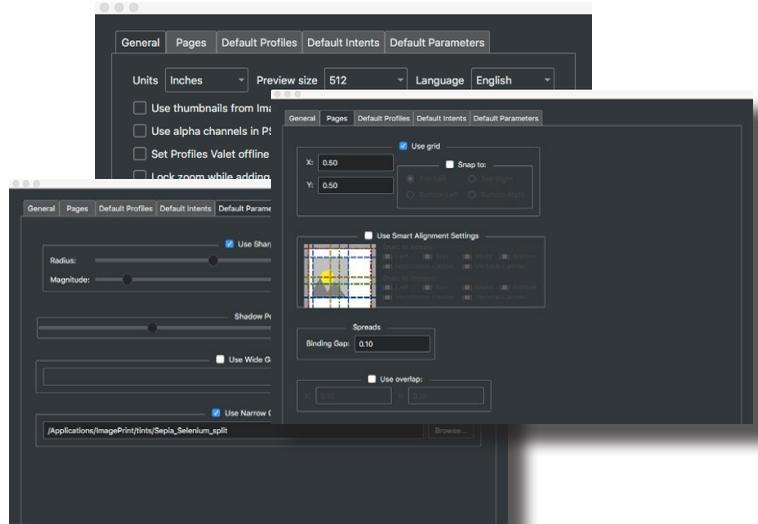
The Preferences window can be accessed via the View menu on the **Windows** version of ImagePrint, and via the ImagePrint menu on the **Macintosh**.

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.
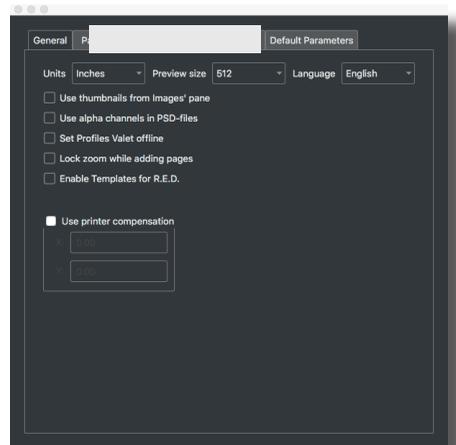
Use alpha-channel in PSD files

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.
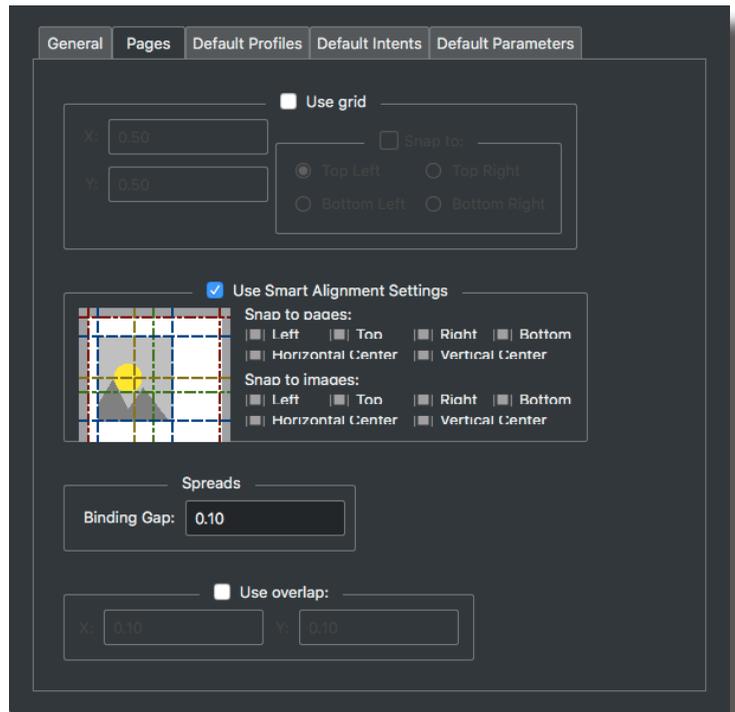
Smart Alignment Settings

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.

Preferences   - Pages and Grid (cont)

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.
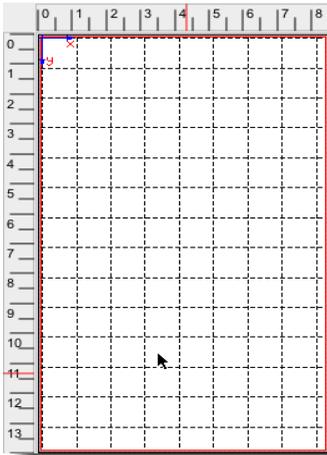
Grid X/Y Spacing The Grid Spacing fields allow you to specify the amount of spacing between the lines of the layout grid. The X field will control the amount of spacing along the horizontal axis, the Y field controls the spacing along the vertical axis. After typing in new numbers, click the Apply button (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.
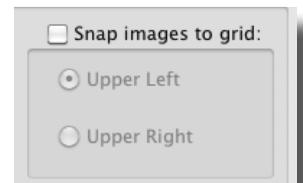
Upper Left / Upper Right   Use these buttons to select which corner of the image will snap to the grid. Choosing **Upper Left** will cause the upper left corner of images to "jump" to the closest upper left intersection of grid lines as you move them, while

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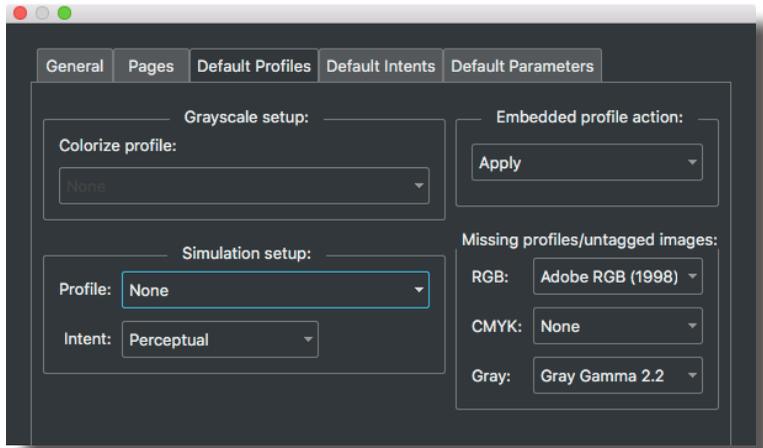
The settings available in this part of the Preferences window are described in **Chapter 6, Color Management**.

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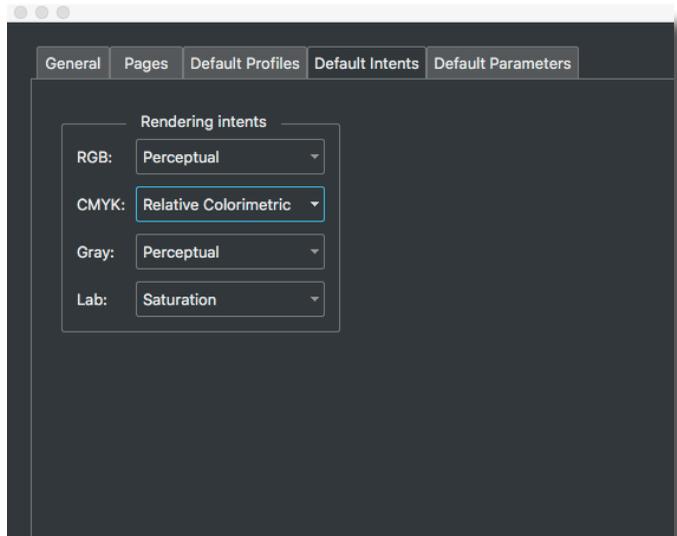
The settings available in this part of the Preferences window are described in **Chapter 6, Color Management**.

Preferences (cont.)

Default Parameters

The Default Parameters
section of the ImagePrint
Preferences window allows you
to set default settings for sev-
eral ImagePrint tools. When
ImagePrint is launched, the val-
ues you select in this window
will be applied to each image
you open automatically.
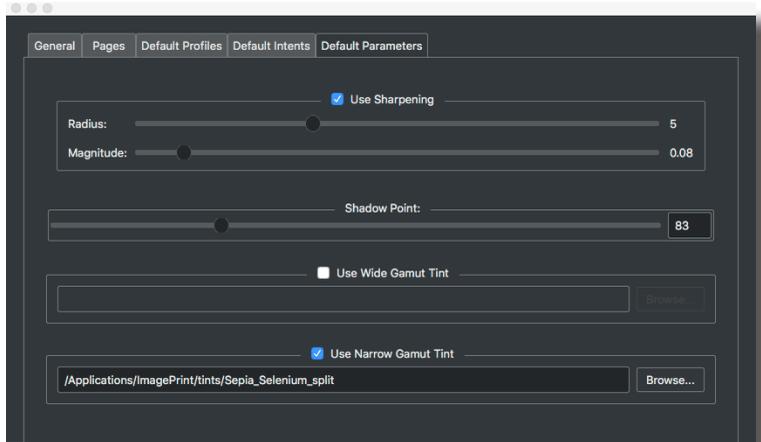
Use Sharpening

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 cho-
sen, 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.
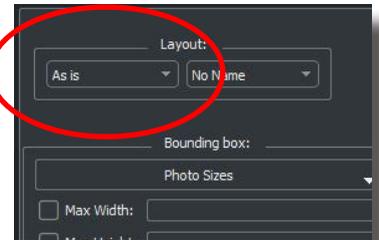
There are five available layout styles:

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.

Layout Settings (cont)

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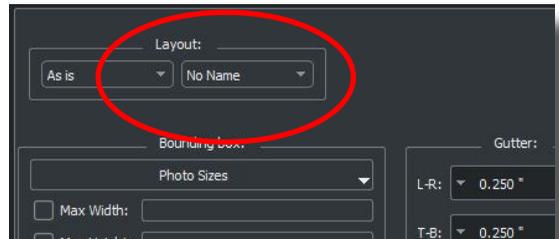
More information on saving Layout Schemes will be covered later in this chapter.

> **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.
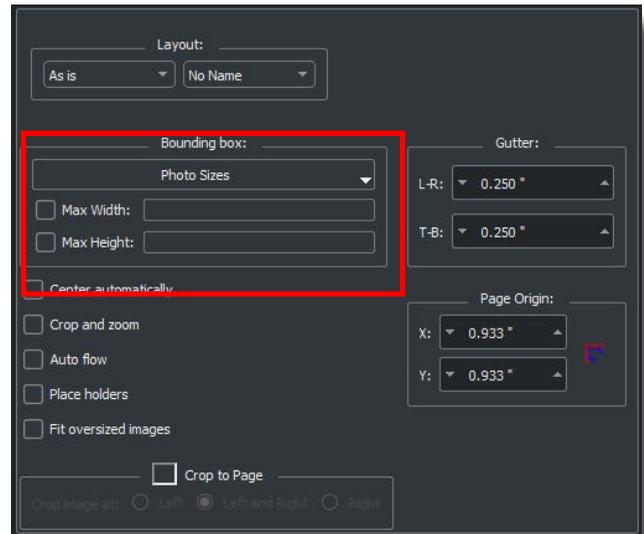
Max Width / Max Height

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.

Layout Settings (cont)

Center Automatically

Clicking the Center Automatically checkbox speci-
fies 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.
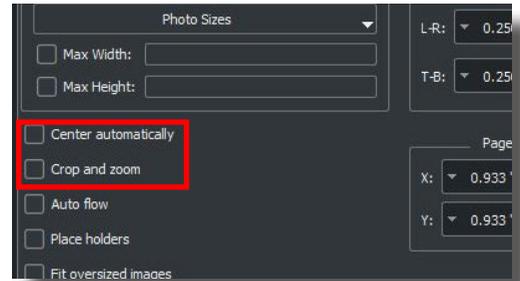
Crop and Zoom

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 with-
in 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.

Crop and Zoom ON   Crop and Zoom OFF

Layout Settings (cont)

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.
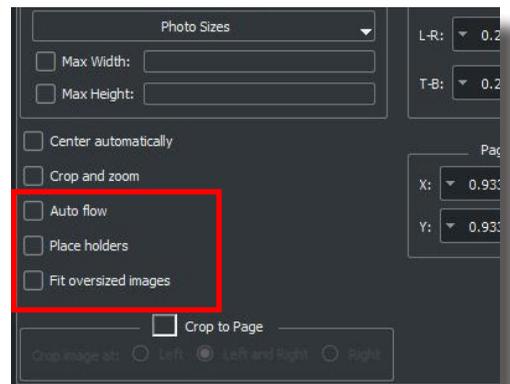
Place Holders

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.

Layout Settings (cont)

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.

Gutters
L/R: .25 inch
T/B: .25
(Default)

Gutters
L/R: 0 inch
T/B: 0 inch

Gutters
L/R: .5 inch
T/B: 1.0 inch
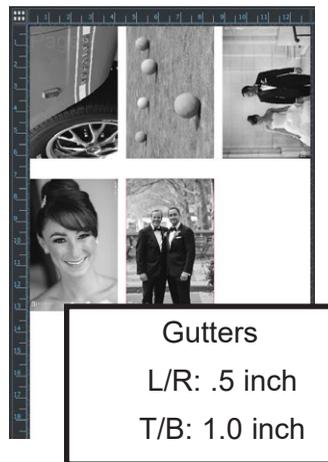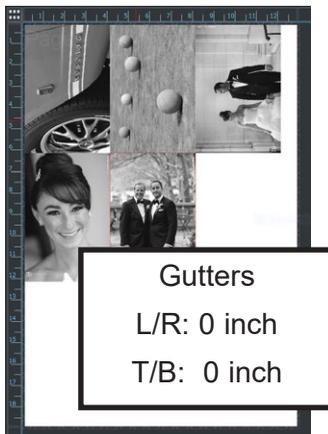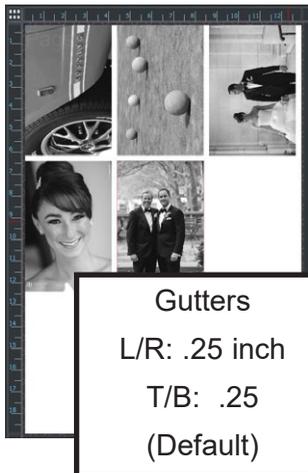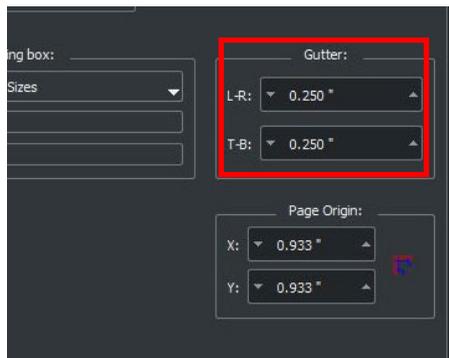
Page origin

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.
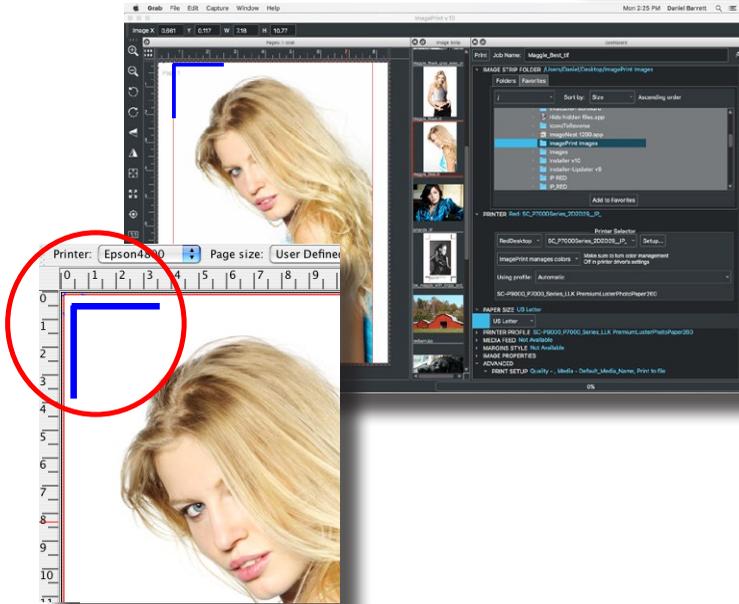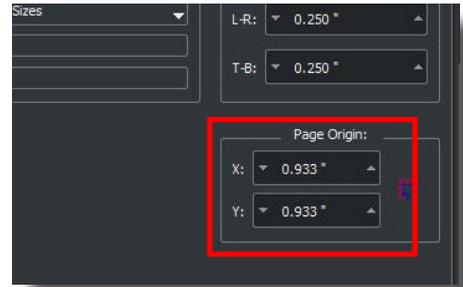
Understanding Page Origin

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.

Layout Settings (cont)

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.
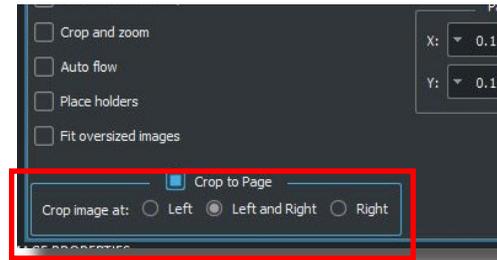
Layout Setting Examples

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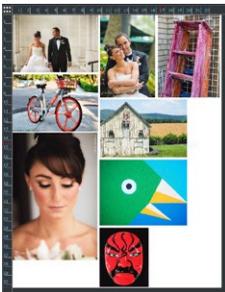
No layout settings in effect. Images open "as is" at their saved size, nesting on the page starting as far up and to the left as they will fit and placed at a default of .25 inches apart from one another.

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

Color Correction

Correction Tools

Tone, Selective Cast adjustment, Histograms, Wide Gamut, Narrow Gamut and Sharpening with Before and After Probe

ImagePrint offers color and tone correction abilities for RGB and CMYK and GRAYSCALE (narrow gamut) images through its set of correction tools including 16-bit output sharpening.

Each correction window contains *before and after* views of the image, allowing you to see how the corrections you make compare with the original--both after the printer profile is applied, and in its *unconverted* (no printer profile applied) state as well.
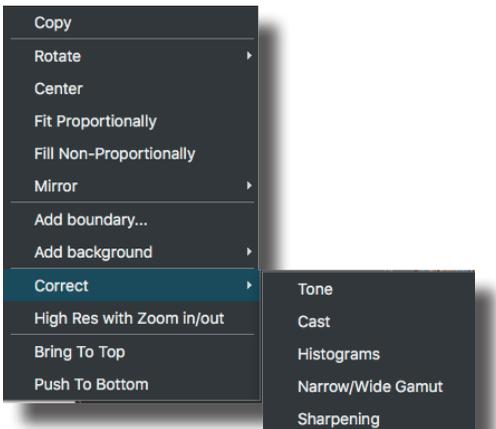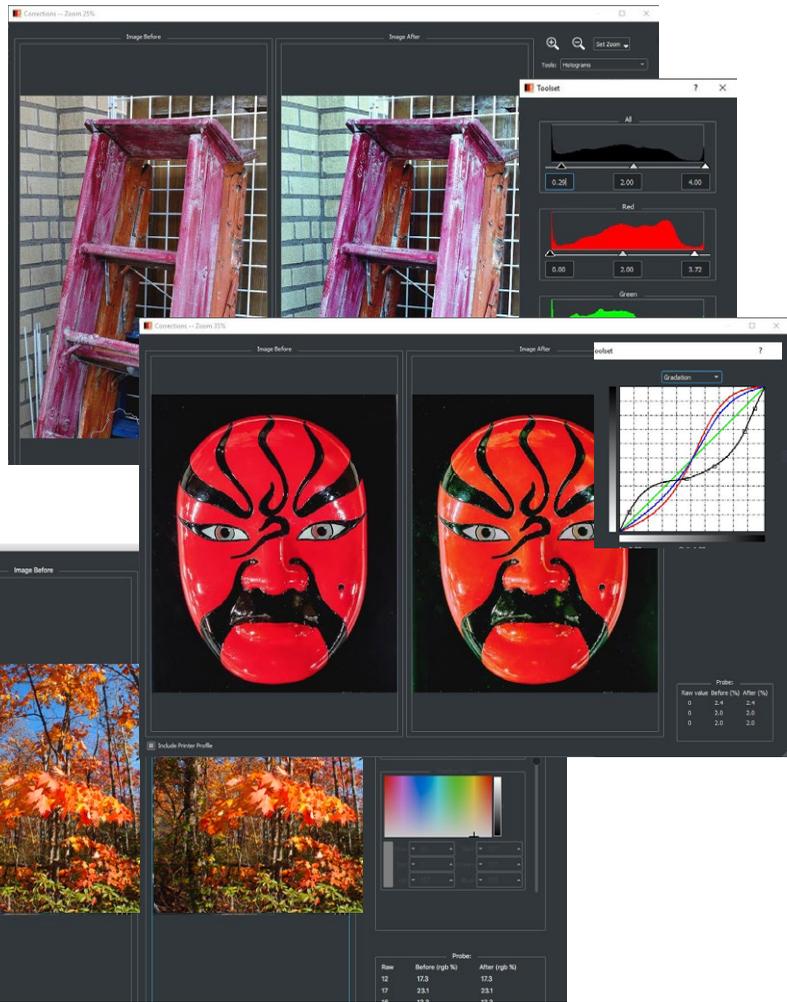
To Access the Correction controls, choose it from the Edit drop-down menu within ImagePrint's Main menu, or right click (or Control-Click) an image within ImagePrint's layout area and choose Correction via the menu that appears.

Correction Tools (cont.)

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.
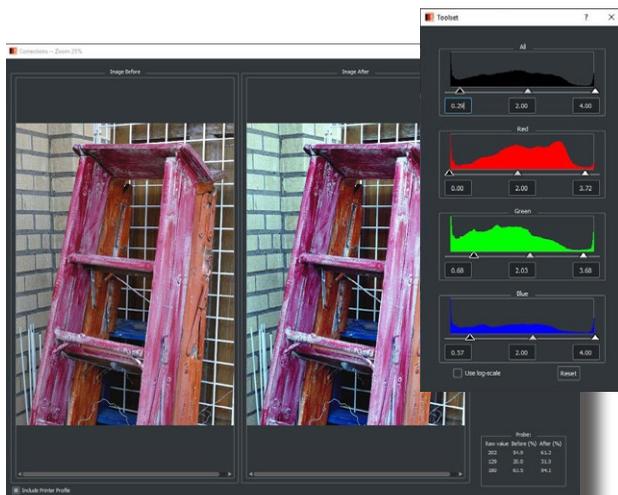
Before and After views

The most obvious change to the ImagePrint Correction window with version 10 is the addition of 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 are when it comes to texture and overall feel, 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.)

Correction Tools (cont.)
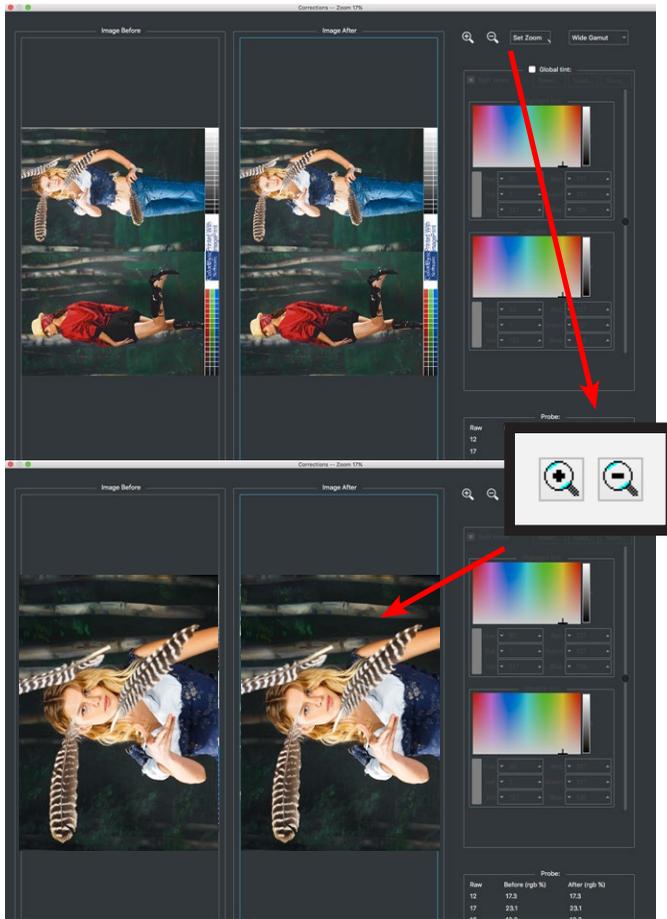
Positioning and Zooming

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.

Correction Tools (cont.)

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.

Probe:		
Raw	Before (rgb %)	After (rgb %)
12	17.3	17.3
17	23.1	23.1
16	13.3	13.3
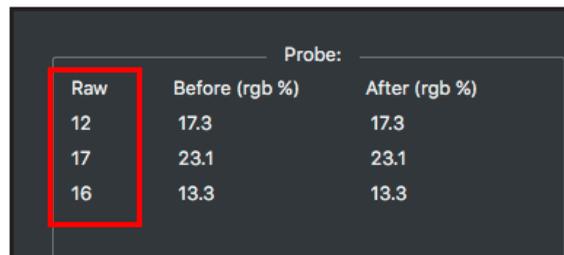
Probe:		
Raw	Before (rgb %)	After (rgb %)
12	17.3	17.3
17	23.1	23.1
16	13.3	13.3

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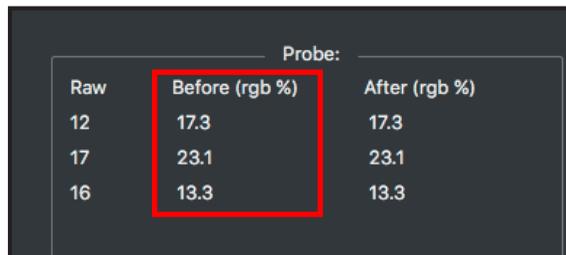
3. **After - Profile and corrections applied**

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.
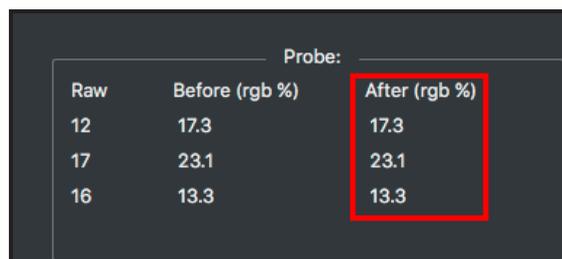
Probe:		
Raw	Before (rgb %)	After (rgb %)
12	17.3	17.3
17	23.1	23.1
16	13.3	13.3

Tone Adjustment

The Tone Adjustment window gives access to controls for adjusting the tonal curve of your image. Its primary purpose is to adjust neutral tones and to adjust overall tone compression and contrast.

It is *not* used for general *hue* correction (changing one color range into another one)--this is best achieved through the **Selective Color Cast** window described later in this chapter.
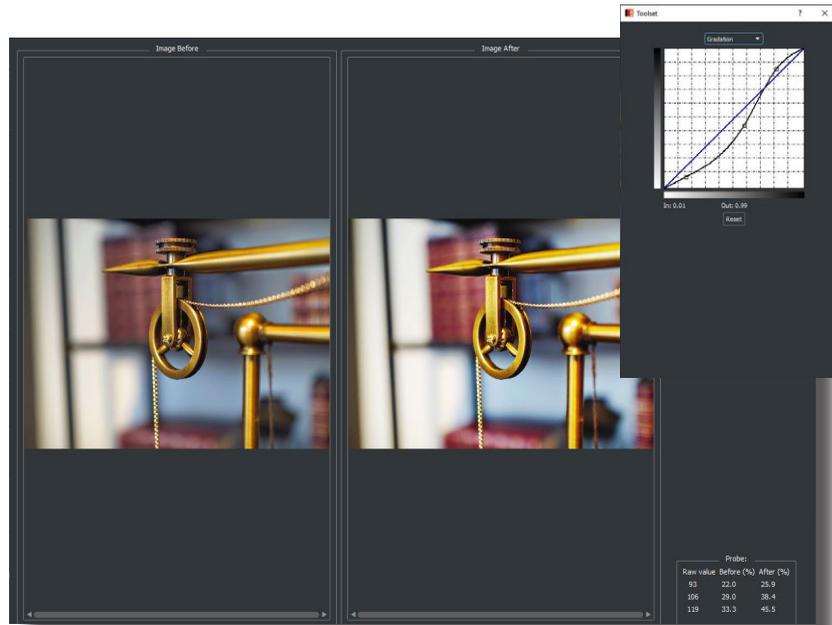
To access the Tone Adjustment controls, choose Tone from the drop-down menu at the top of the Combine Correction window.

Contrast and Range Correction via the Tone curves

To display the overall gradation curve, choose Gradation from the drop down menu at the top of the Tone curve. The black curve defines the *tonal compression* of the image. By adjusting this curve, the contrast throughout the tonal range can be modified.

The horizontal axis of the gradation curve shows the input density while the vertical axis displays the output density. Adjustable points (called "anchor points") are located, from left to right, at the highlights, quarter tones, mid-tones, three-quarter tones, and shadows. By selecting an anchor point and dragging it up or down, you can alter the gradation value for that point.

As you move the gradation curve, the underlying color cast curves will move along with the black curve, reflecting the changes made to each color channel by the overall gradation change.

Correction Tools (cont.)

Adjustments in the gradation curve change the input-to-output tonal compression. For example, moving the three-quarter tone point down expands the shadow area of the image by starting the three-quarter tone range at a lower density. This will result in more detail in the darker areas of the image, at a possible cost of detail in the mid-tones or highlights of the image.

To adjust a specific color channel, choose the desired channel from the drop down menu at the top of the Tone and Gradation window. The curve for the selected channel will be displayed in the channel's color (red, green or blue), and can be adjusted by clicking and dragging. As with the gradation curve, control is along five points of the tonal range: highlights, quarter tones, mid-tones, three-quarter tones, and shadows.
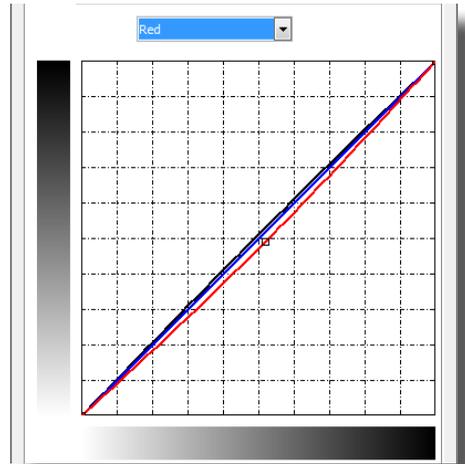
Selective Color Cast Controls

ImagePrint's Selective Color Cast controls are accessed by choosing Cast from the Correction Menu of the ImagePrint Menu Bar.

The Selective Color Controls are used for changing a hue or range of hues within your image.
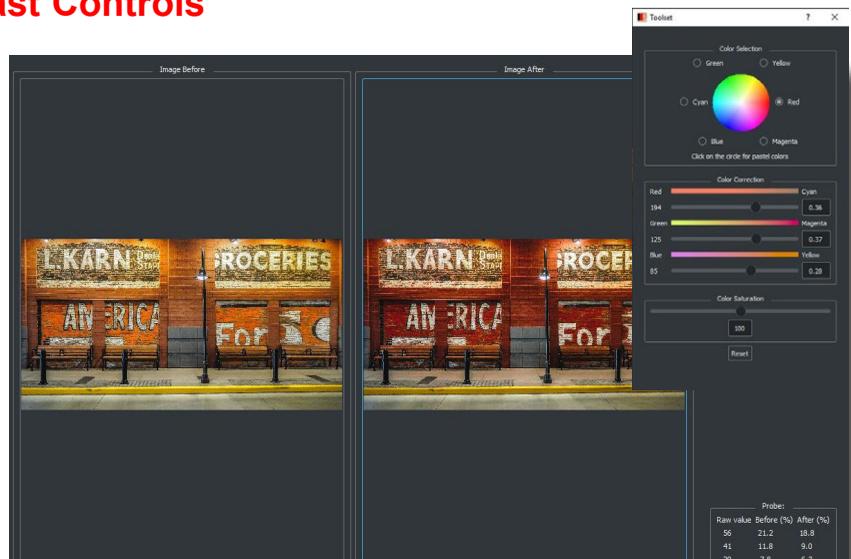
Correction Tools (cont.)

Note that the Selective Color Cast Controls are not "masking" tools that allow you to specify specific *areas* within your image. Rather, adjustments will be made to all instances of a given *hue* within your image.

Understanding the Color Circle

The Color Circle allows you to toggle between saturated (high chroma) and pastel (low chroma) areas of the image.

When you **click** any portion of the image shown in the combined correction window, the predominant hue of your selection will be shown as the selected color in the list of colors surrounding the color wheel within the Color window.

Also, ImagePrint automatically detects if the selected color is a pastel or saturated color, and the color wheel will be updated in its appearance to reflect this.

Important: To toggle between adjusting either high or low chroma colors, click on the color wheel. This toggle feature allows you to make changes in the darker or lighter colors only.

Correction Tools (cont.)

Adjusting Hue

The sliders in the Color Correction section is where you perform the actual color correction.

1. Select the color (hue) you wish to change by clicking on it within the image shown within the Combined Correction Window. You can click in either the "before" or "after" preview.

2. Adjust the sliders to add or remove color(s) in a channel. Note that as you move the sliders, the slider bar colors will update to show the selected hue's changes. You can quickly alter the selected hue to the desired color by moving the sliders toward the area of the slider that displays the color you wish to achieve.
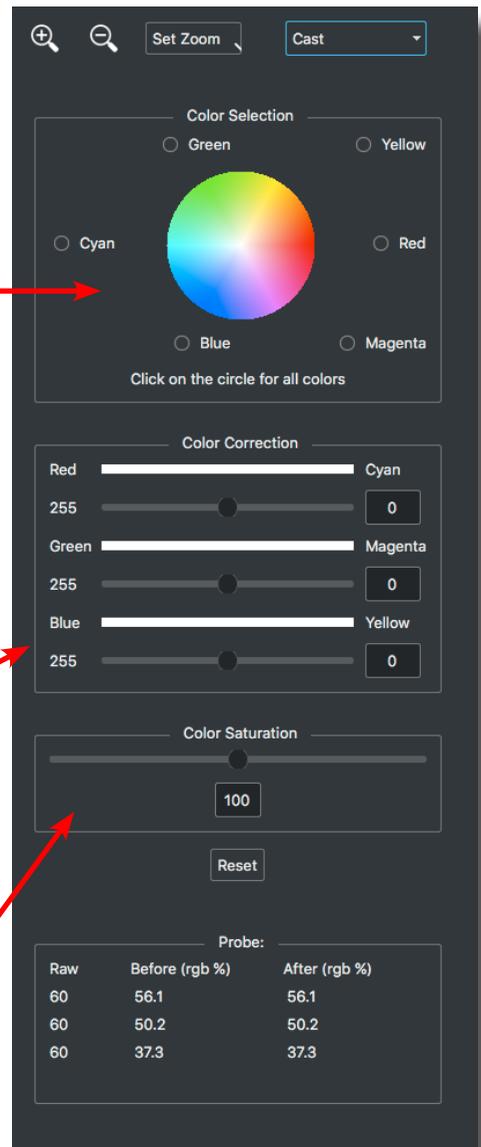
Adjusting Saturation

The overall saturation of the current image can be adjusted with the **Saturation** slider at the bottom of the Selective Color window. Moving the slider to the left will desaturate the image, moving it to the right will increase the saturation.

Correction Tools (cont.)

Adjusting the Range using Histograms

Manipulating an image's histograms is a quick and powerful method of setting its tonal range.
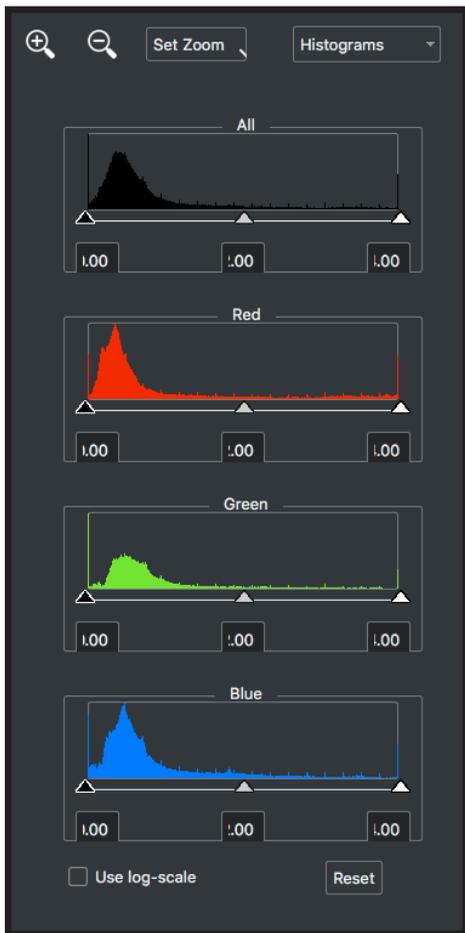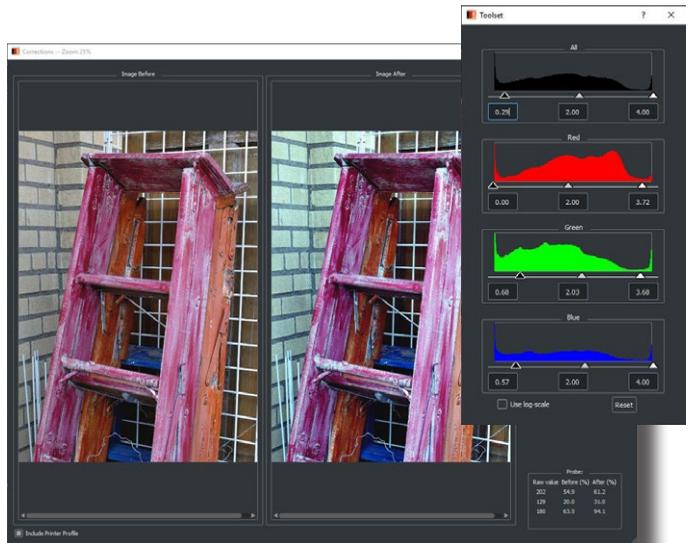
To access the Histogram Window, choose Histograms from the Correction menu in the ImagePrint toolbar.

The Histogram window displays the input density histogram for each color channel and for the composite (all colors).

To adjust the range limits, slide the white slider (highlight) and/or black slider (shadow) to the desired position.

The center slider (gray) is used to adjust the **midpoint** of the gradation. This control can be used to cause the gradation to ramp more quickly to the shadow or highlight area.

Narrow Gamut Toning vs Wide Gamut Toning

In addition to the Tone, Cast and Histogram controls, which let you correct your images, ImagePrint also offers to ways of applying toning *effects* to your images--Narrow Gamut Toning and Wide Gamut Toning. Note that only one or the other of these effects will be available--depending on the Paper Profile you have currently in effect.

Narrow Gamut toning, which applies only to grayscale printing, allows you to add tints to your black and white prints, such as sepia or selenium tones. You can also use it to slightly warm or cool specified tonal areas of your prints.

Narrow Gamut controls will only be available when a gray paper profile is in effect (the color space of the image doesn't matter--just the paper profile you have selected for printing). Using an ImagePrint gray paper profile causes (almost) only the black and gray printer inks to be used, resulting in cleaner grayscale prints that do not change under different lighting conditions. The available narrow gamut tones are specifically formulated to not reduce these benefits. If you need a stronger tint, you may need to use a Color paper profile instead and utilize ImagePrint's Wide Gamut toning feature (below).

Another Grayscale printing only feature--our DCM controls, are also available in this section of the Correction window as a convenience. DCM controls will be described in this section of the manual a bit later.
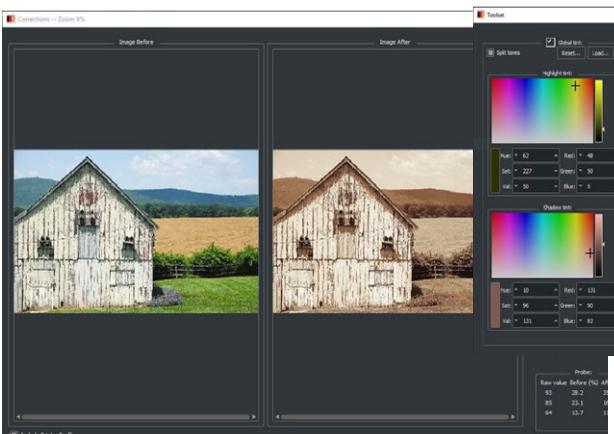
Wide Gamut toning, which applies to color printing, allows you to tone to your color prints with a specific hue. Sometimes known as brown toning, this feature will colorize your image with a strong tint and is similar in appearance to a duo tone.

Wide Gamut toning will only be available when a Color paper profile is in effect.

Correction Tools (cont.)

Using Narrow Gamut (grayscale) toning

To use Narrow Gamut toning, a grayscale paper profile MUST be in effect. In the ImagePrint **Dashboard**, expand the Profile section and either using the Profile Valet or the "Choose by Profile" method, pick a gray profile for the paper you plan to use. For information on selecting profiles, see chapter 6 of this manual: **Color Management.**

Narrow Gamut will be available as an option under the Tools menu in the upper right of the Combined Corrections window.
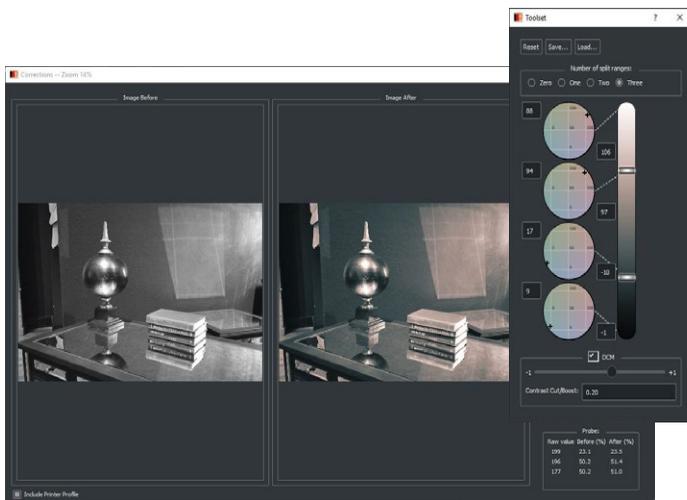
Split Ranges

The Narrow Gamut Correction window contains 1 to 4 "**Tint Pickers**" that allow you to adjust the tint (tone) of the selected image. The number of Tint Pickers is determined by the Split Ranges you select.

Zero splits means just 1 tint will be used for the entire tonal range of the image. One split will divide the toned regions into 2--one for highlights, one for shadows. Two splits will give you 3 ranges to tone, and three splits will give you 4.

Control of the tint is accomplished by moving the control point located within the square. Click within the square to "jump" the point to that position.

Each tint picker square shows the range of toning available.

Moving the control point to the upper right of a circle will warm the corresponding tonal area image, giving it a sepia tone. Moving it to the lower left will cause it to be cooler, giving a selenium tone. The bottom right will result in a blue/red tonality, the upper left will move the image toward moss/green.

Correction Tools (cont.)

Mapping the tint

If you have a single tint picker (zero splits) that tint picker affects the entire range of the image, likewise, if you have two tint pickers, the left tint picker begins at the highlights while the right tint picker always starts in the shadows.

When you have two or more split ranges active, you will be able to use the slider controls that appear along the bottom of the Narrow Gamut Correction window to specify where in the tonal map of the selected image those middle tint picker(s) affect. This allows you to fine tune the way in which your tints ramp into the shadow and highlight areas.

As you move the control points, the numeric fields at the corners of the Tint Picker will change, allowing you to record the settings for future use. *Returning these fields to their original state of "50, 50" will return the image back to neutral.*

There are controls for resetting, saving and loading your tint settings above the Tint controls.
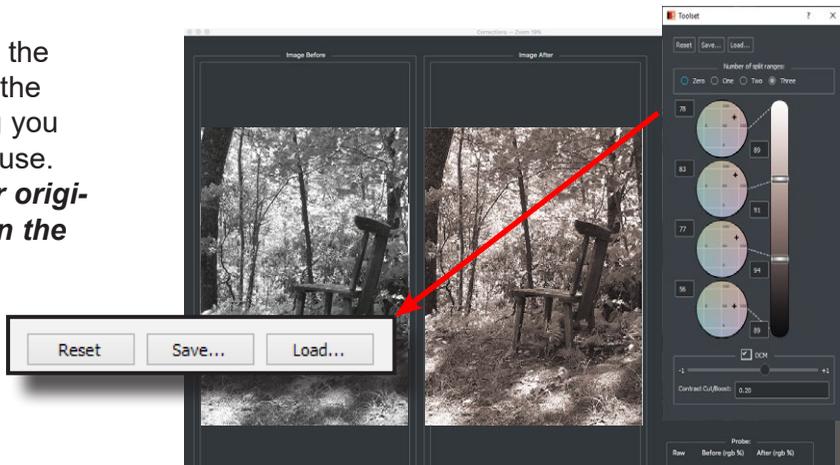
Reset
Clicking the **Reset** button will reset all tint pickers to their original 50,50 (neutral) state.

Save...
Clicking the **Save...** button will allow you to save the Narrow Gamut B/W toning settings to a file for later reloading.

Load...
Clicking the **Load...** button will bring up a file selection window allowing you to load a previously saved Narrow Gamut B/W settings file. You can also set a Narrow Gamut B/W Settings file as the default, causing it to be applied to every image opened when a gray profile is in use (see below).

Setting a default Tint - To set a Narrow Gamut B/W settings file as a default to be applied to all images as they are opened when a grayscale printer profile is in use, access the **ImagePrint Preferences** window and choose your saved Tint settings within the Default Parameters section.

Correction Tools (cont.)

Narrow Gamut in Action
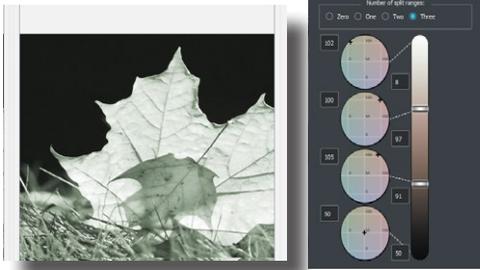
With zero split ranges in effect, the image is completely toned using the tint selected in the single tint picker. Note how the bar along the right side has updated to reflect the toned image gradation.
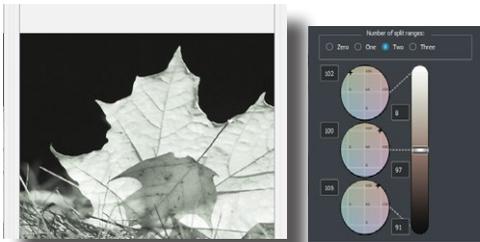
With one split range dividing the image into highlight and shadow areas, the tone selected in the left (highlight) tint picker tones the highlights while the neutral (50,50) value in the right (shadow) tint picker keeps the shadows neutral.
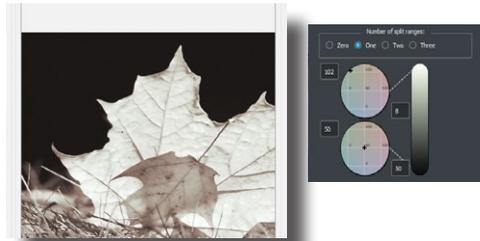
Now there are two split ranges, resulting in three tint pickers. By putting both the Shadow (right) and mid-tone tint pickers at the same value and adjusting the now-active slider to specify the mid-tone tint picker's effective tonal area, we're able to adjust way in which the tints blend from highlight to shadow with more control.

Three split ranges give us four toning zones. Here a narrow highlight is toned olive while the mid-tones are purplish, transition to a neutral shadow. Again, the gradation bar on the right shows us what's happening along the image's tonal range.

DCM - Dynamic Contrast Matching

Within the Narrow Gamut section of the Combine Correction window are the Grayscale DCM controls. This slider allows you to turn on/off DCM for your grayscale printing as well as adjust the DCM contrast applied.
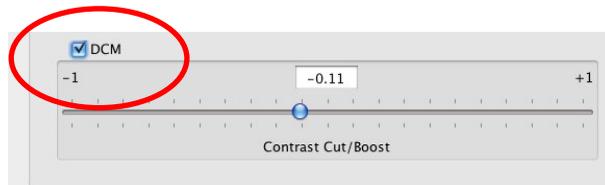
DCM Defined
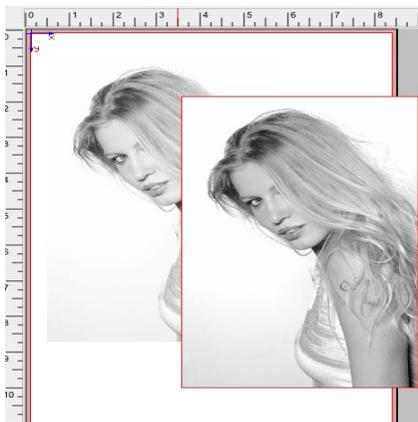
DCM stands for **Dynamic Contrast Matching**. This technology builds a contrast curve optimized for the paper profile you have selected automatically. The result is more dynamic, vivid prints that seem to leap off the page.

Because the contrast curve is optimized to fit your paper's tonality, Matte papers will show the most dramatic effect with this feature, especially grayscale printing on matte. Prints that used to appear washed out and flat will appear much more intense when DCM is applied.

DCM with grayscale printing

Clicking the DCM checkbox will enable DCM. You should see an immediate contrast boost in your image.

You can also "dial down" the contrast effect for your grayscale printing via the **Contrast Cut/Boost** slider within the Black/White Controls window.

Moving the slider to the left will darken the image, producing a more low key print. Pushing the control to the right will reduce the overall contrast, producing a higher key print.

Using Wide Gamut (color) toning

To use Wide Gamut toning, a Color Printer profile *must* be in effect.

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.
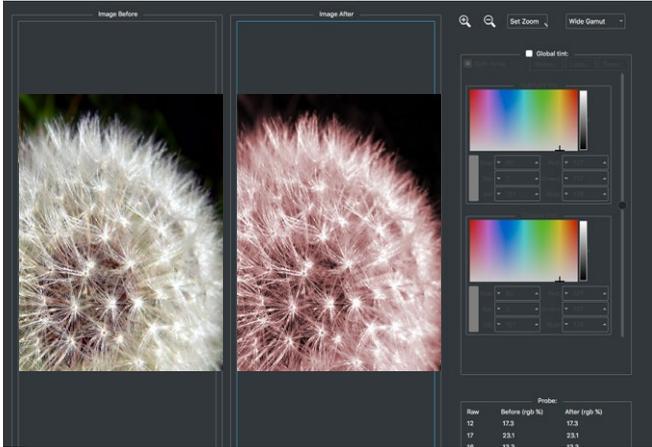
Quick Grayscale Conversion

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.

No Split in effect

Split tones enabled

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.
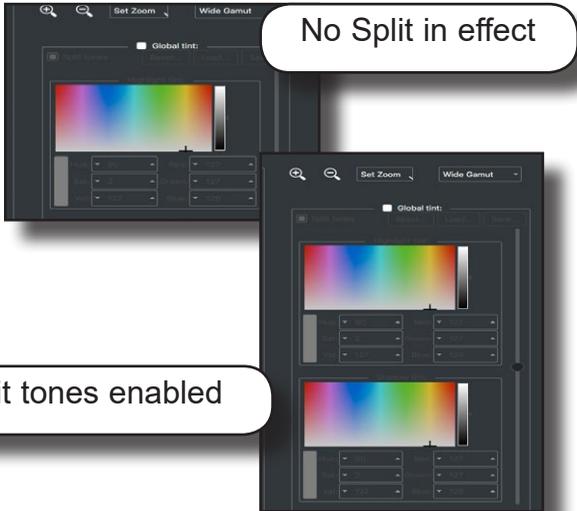
Correction Tools (cont.)

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.
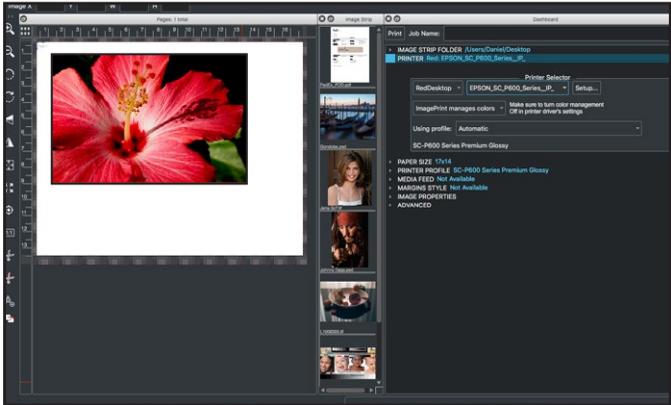
Determining the Split

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 sharp-
ening 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 view-
ing distance are examples of factors
that might cause the need for sharp-
ening beyond that which is done as
part of your normal workflow.
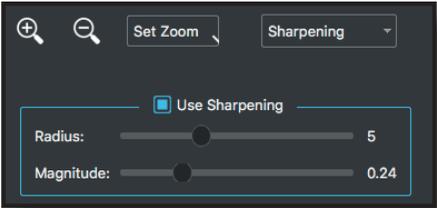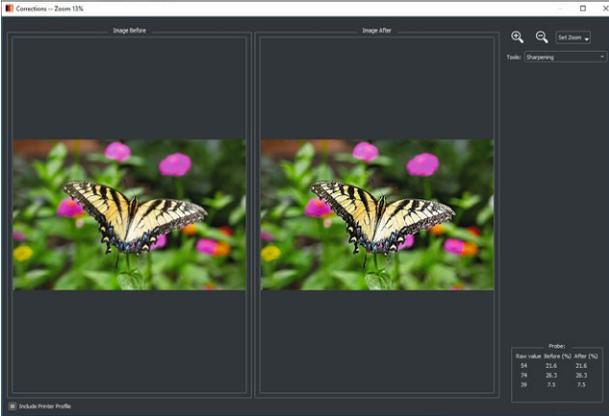
To enable output sharpening, click the Apply Sharpening
checkbox. Then, use the slider controls to adjust both
the Magnitude and Radius while observing your chang-
es in the right pane of the correction window.

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

Correction Tools (cont.)

Saving, Recalling and Resetting Tone, Cast, Histogram Changes

During your color correction work, you may decide to save the changes you have made in order to apply them to other images. ImagePrint gives you the option of saving, recalling default or previously saved settings for the Tone, Cast and Histogram controls. Note that the Wide/Narrow Gamut controls have separate methods of saving and recalling their settings as outlined in the sections describing those controls.

The controls for saving and recalling settings are located within the **File Menu** within the ImagePrint Main Menu. The following commands are available:
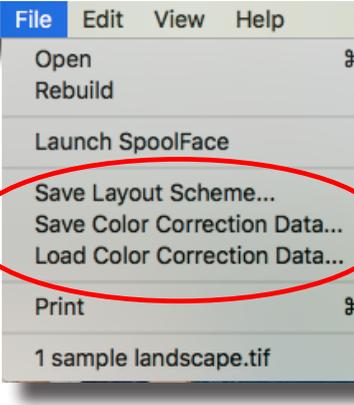
Save Color Correction Data Choosing this option allows you to save your current correction settings. All the settings within the gradation, tone & cast, and histogram windows will be saved.

A dialog box will give you the opportunity to name the settings file and choose where it will be stored. These settings can now be recalled any time using the ***Load Color Correction Data*** menu selections (see below).

Load Color Correction Data This option allows you to recall a previously saved correction settings file. A dialog box will give you the opportunity to pick the settings file you previously saved. Once loaded, the settings will go into effect ***for the currently selected image only***. (If you wish to apply settings to all images as you open them, see ***Load Default Color Correction Data***, below.)

Load Default Color Correction Data for this ImagePrint session *This option is only available when you first launch ImagePrint with no images yet laid out.* Choosing Load Default Color Correction Data will allow you to load a previously saved correction settings file and have its settings applied to all images you open for the remainder of your ImagePrint session.

After choosing this option, a dialog box will give you the opportunity to pick the correction settings file. Once loaded, the settings will go into effect for any images opened into ImagePrint until you quit ImagePrint. The next time you launch ImagePrint, your original, default settings will be back in effect. You must choose this option again to reload your correction settings if you wish to continue using them.

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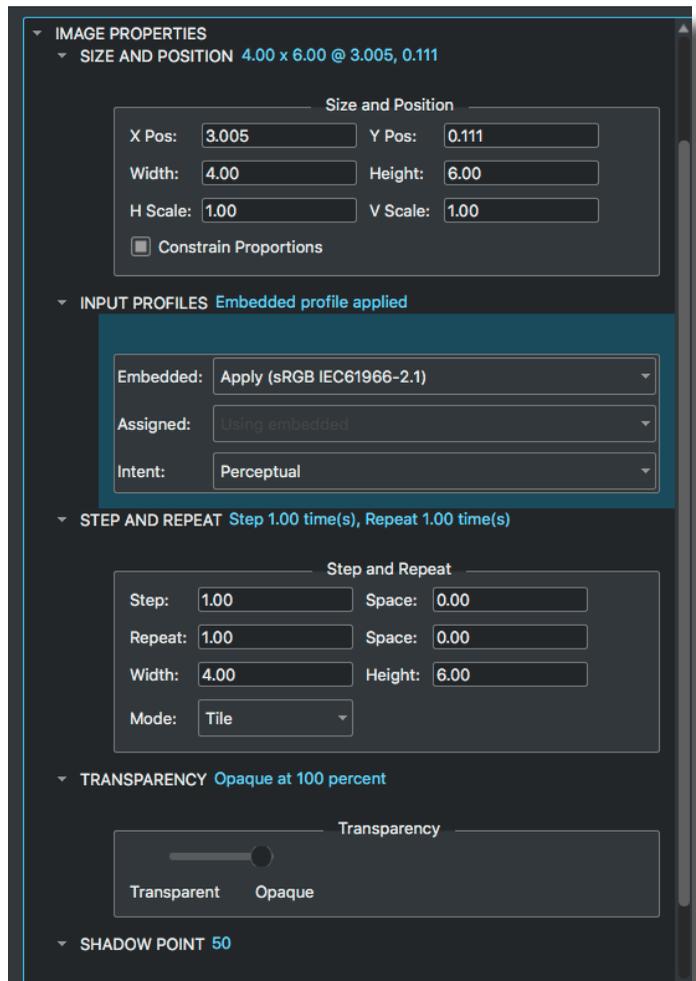
Important: Image Properties settings apply to the currently selected image. If no image is selected, the controls will not be functional.

Image Properties (continued)

Size and Position Settings

ImagePrint provides scaling and
positioning of your images via click-
ing 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 percent-
age 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 num-
ber 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 manage-
ment 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.
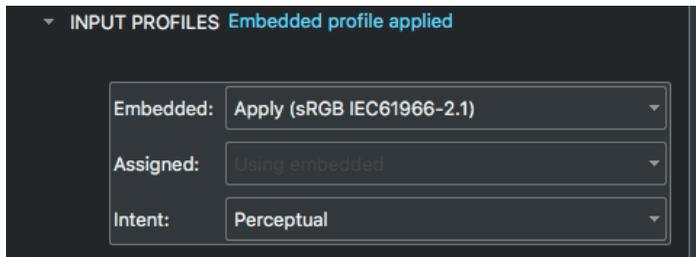
Step and Repeat

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.)*

STEP AND REPEAT	Step 3.00 time(s), Repeat 3.00 time(s)

Step and Repeat

Step:	3.00	Space:	0.10
Repeat:	3.00	Space:	0.20
Width:	7.94	Height:	8.46
Mode:	Tile		
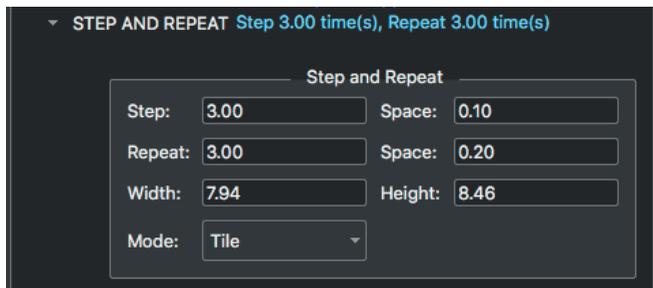
Access the Step and Repeat window by choosing **Image Properties** from the ImagePrint Dashboard.

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

Image Properties (continued)

Transparency

The Transparency section of the
Image Properties window allows
you to set the transparency of an
image.
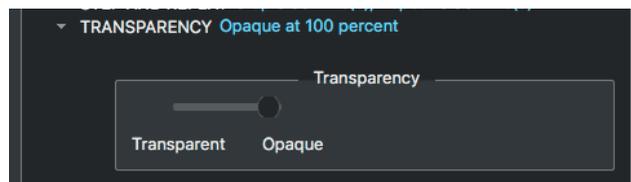
Access the Transparency window by choosing **Image Properties** from the
Dashboard.

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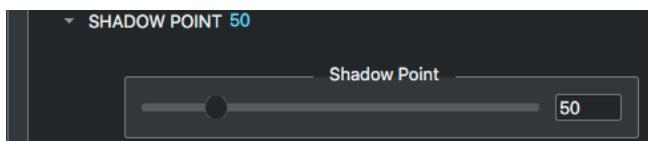
The Shadow Point is a Color
Management function described in **Chapter 6** of this manual.

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.
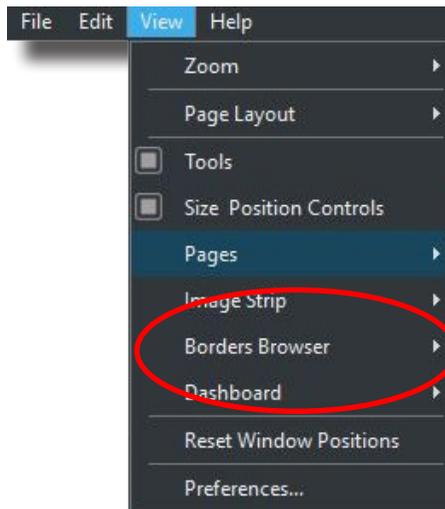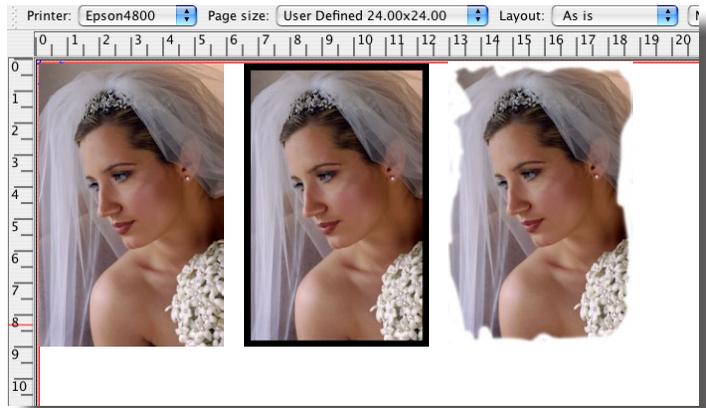
The Border Browser

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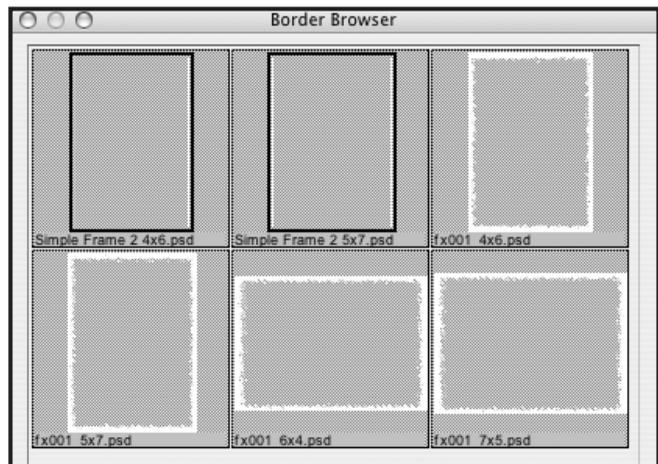
Applying Borders

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.
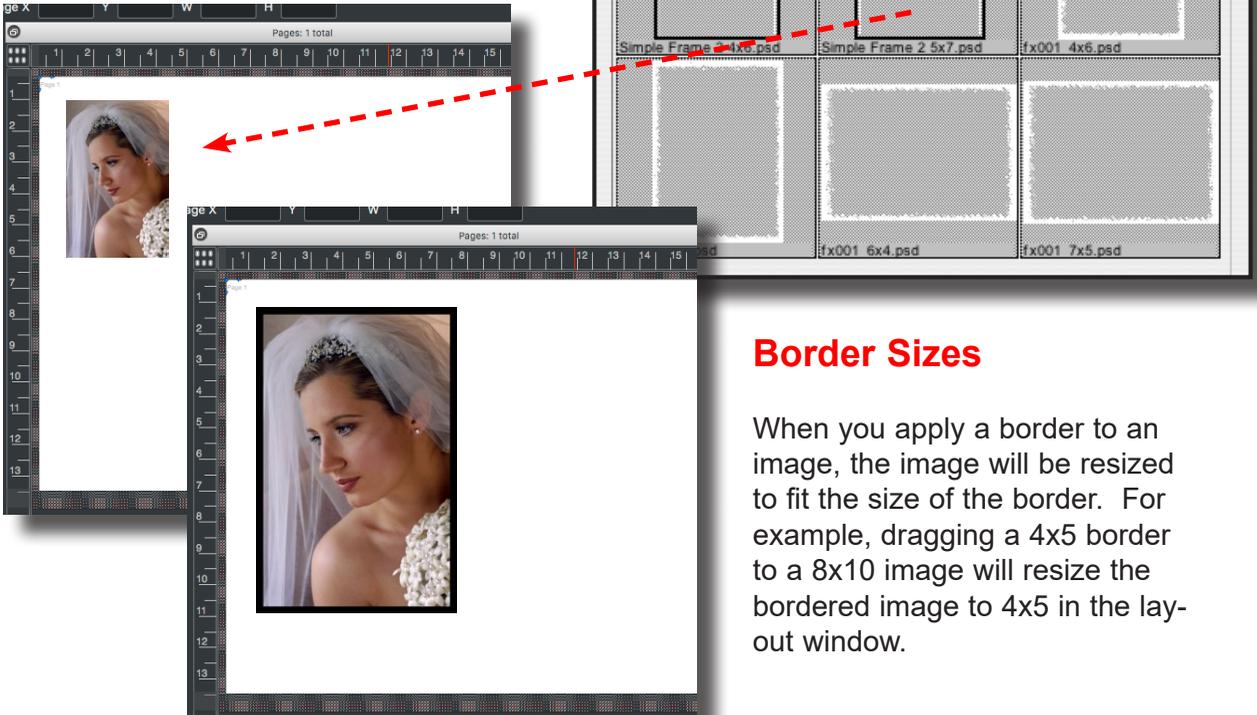
Border Sizes

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.)

Borders (Cont.)

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.
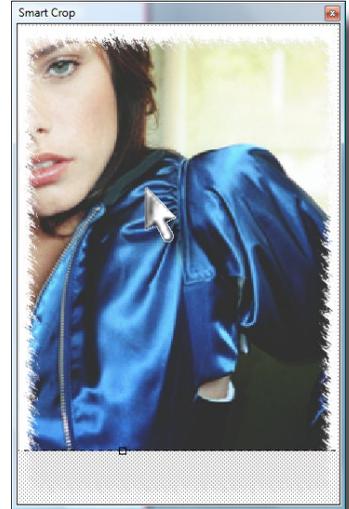
By moving and zooming the image within the border, it's easy to perfectly size and position the image.

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
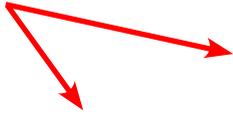
Templates

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.
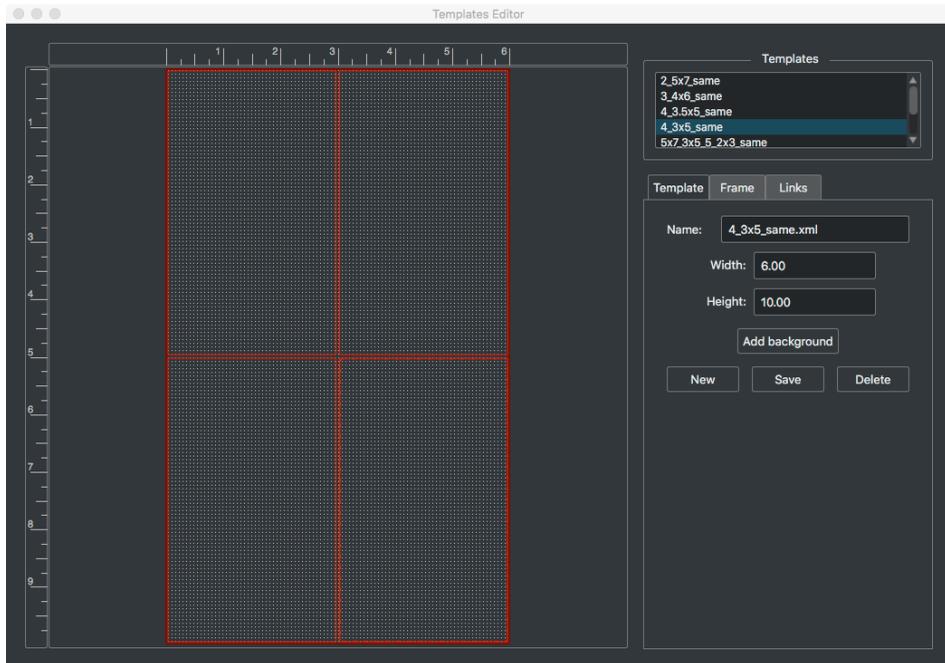
A template is composed of *frames* of various colors within a single rectangle which represents the template's bounding box. In the Template editor window, the template is shown as a gray patterned area.

Templates (Cont.)

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.
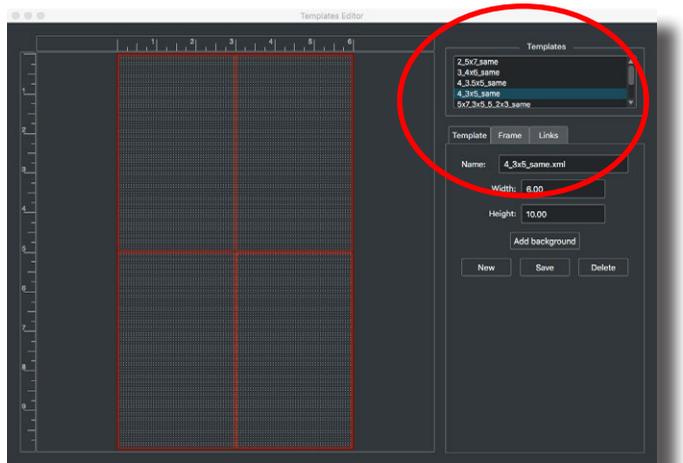
Creating New Templates

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.
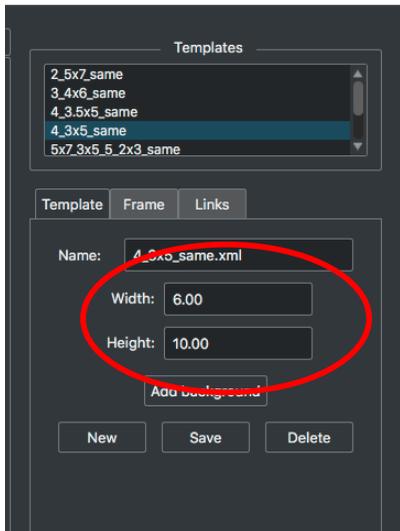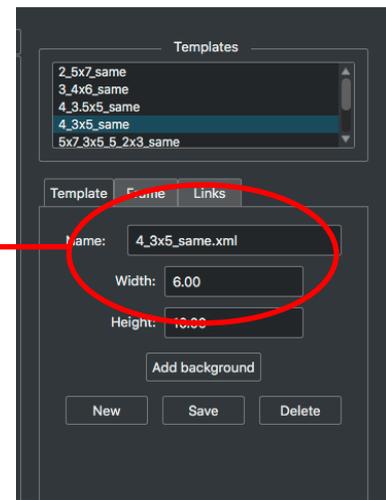
The next step is to specify the bounding box size of the new template. At first, this size will be that of the current page, as shown by the gray area within the Template design area to the left. Specify a new size by entering the numbers in the Template Width and Template Height fields of the Template 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.

Templates (Cont.)

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.
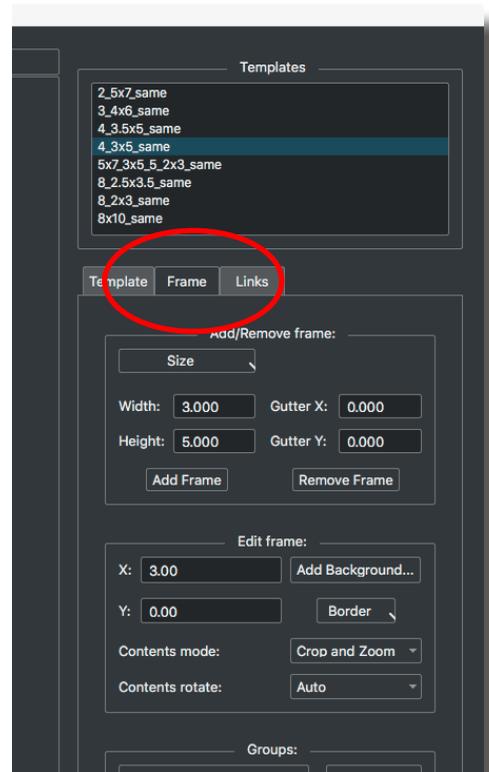
Once you have specified the width and height of the frame, click the **Add** button to have the frame immediately added within the Template design area of the ImagePrint layout window.

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.

Templates (Cont.)

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.
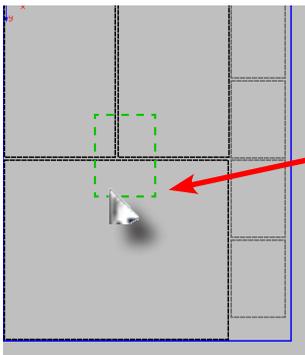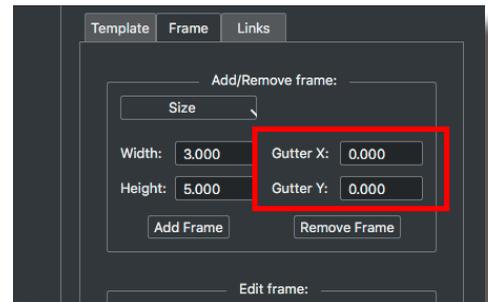
Positioning Frames

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.
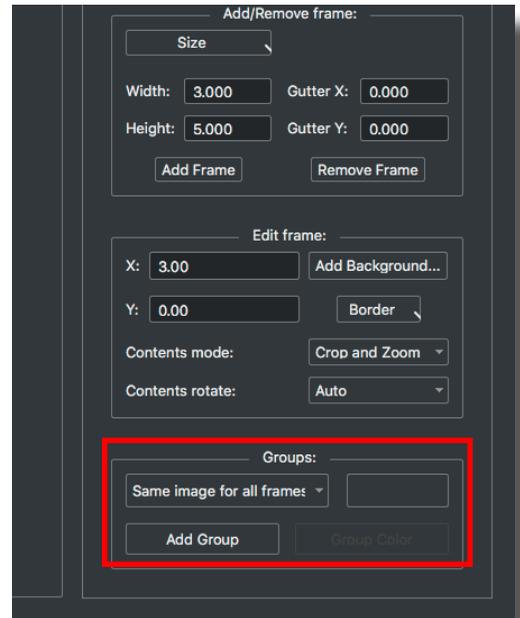
Creating and Assigning Frame Groups

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.
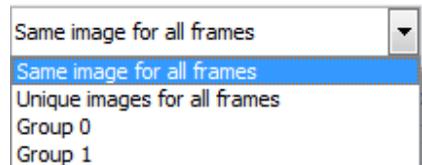
You can pick any created groups in the Group drop down above the Add Group button. Once you select a group, all frames you add will be a part of that group until you specify a different group.

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:
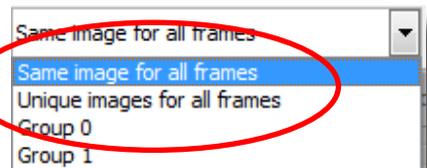
Same image for all Frames This option will cause every frame to be part of the same group within the template. Any image applied to this template will be applied to all the frames within it.

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.
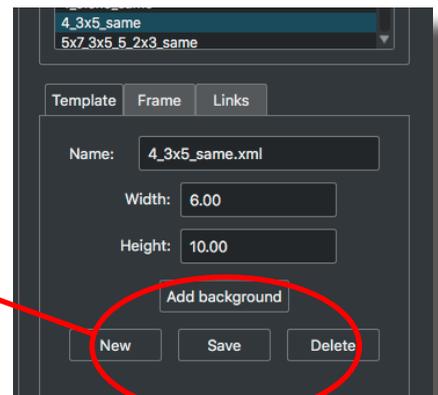
Deleting Templates

To delete a template, choose the **Delete** button on the right side of the template Window.
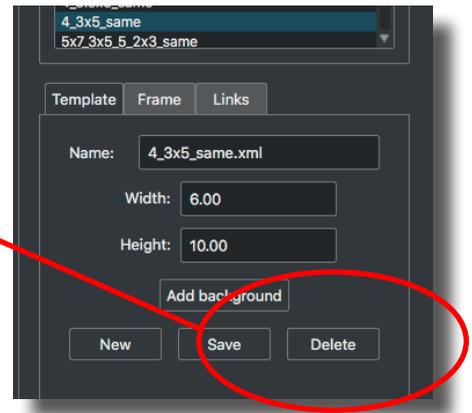
Editing a Template

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.
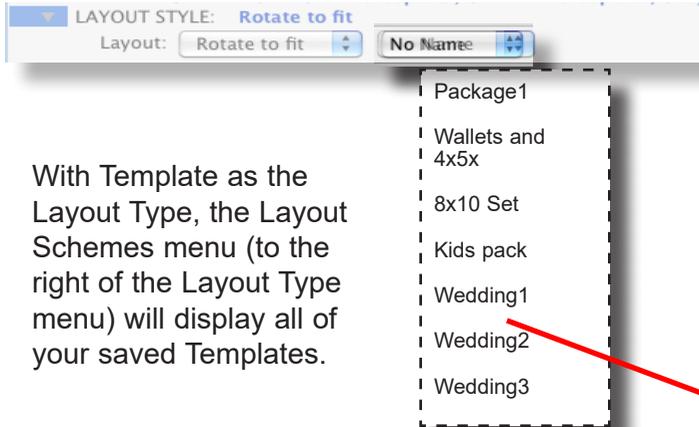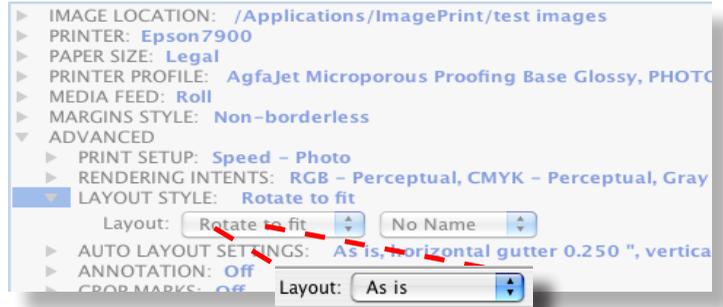
With Template as the Layout Type, the Layout Schemes menu (to the right of the Layout Type menu) will display all of your saved Templates.

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.
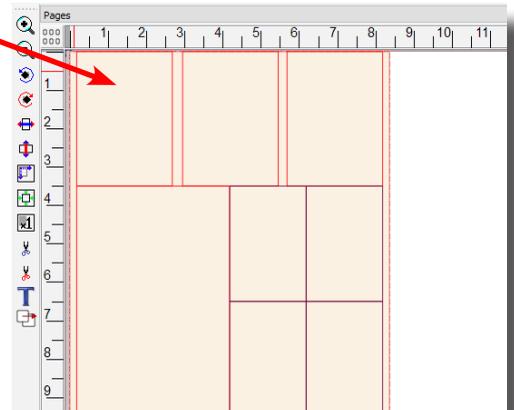
Templates (Continued)

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.
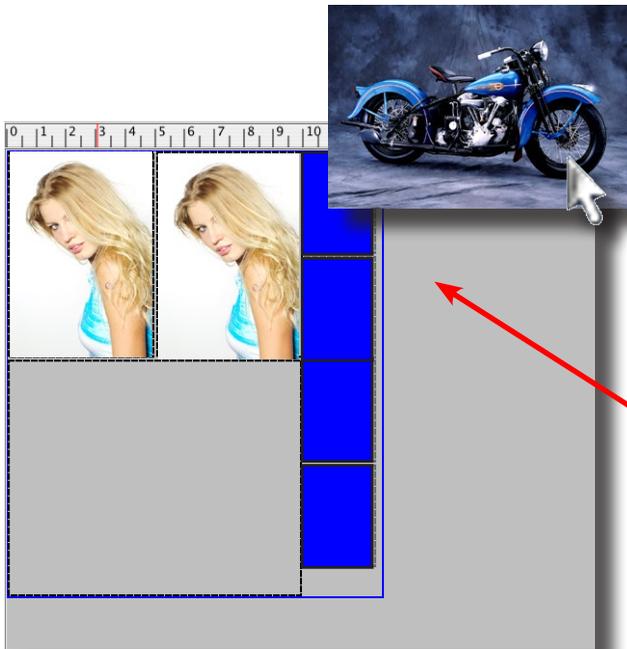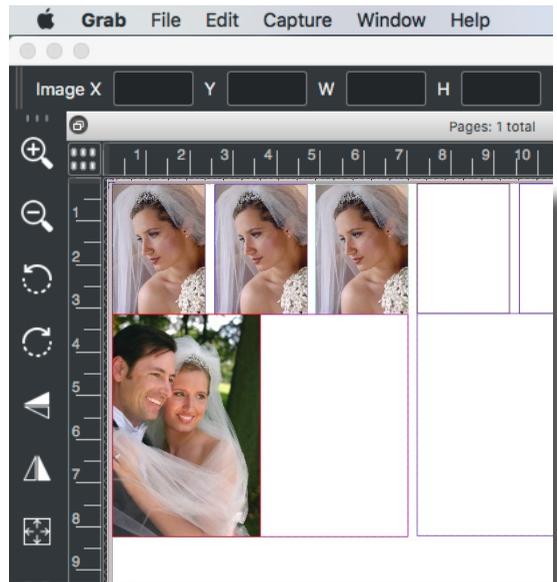
If you **drag** your image from the Image Strip (instead of using File->Open, or double-clicking it in the image strip) you can specify which frame the image will be assigned to.

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.
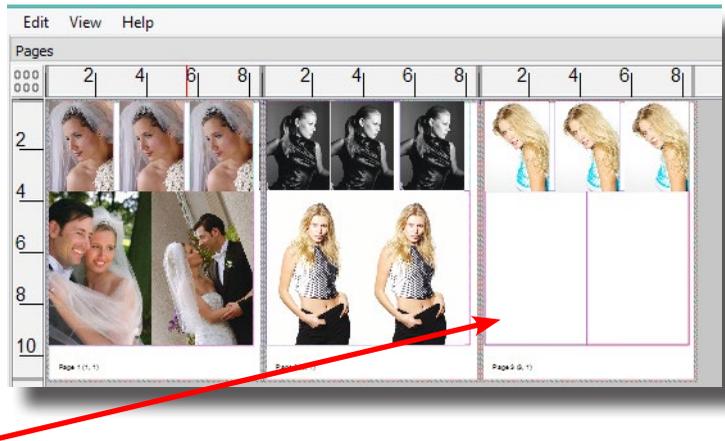
Scaling and Positioning Templates

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.
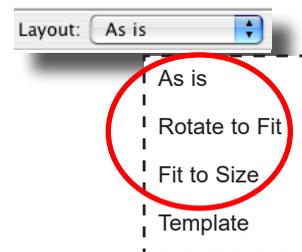
Cropping Templates

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.
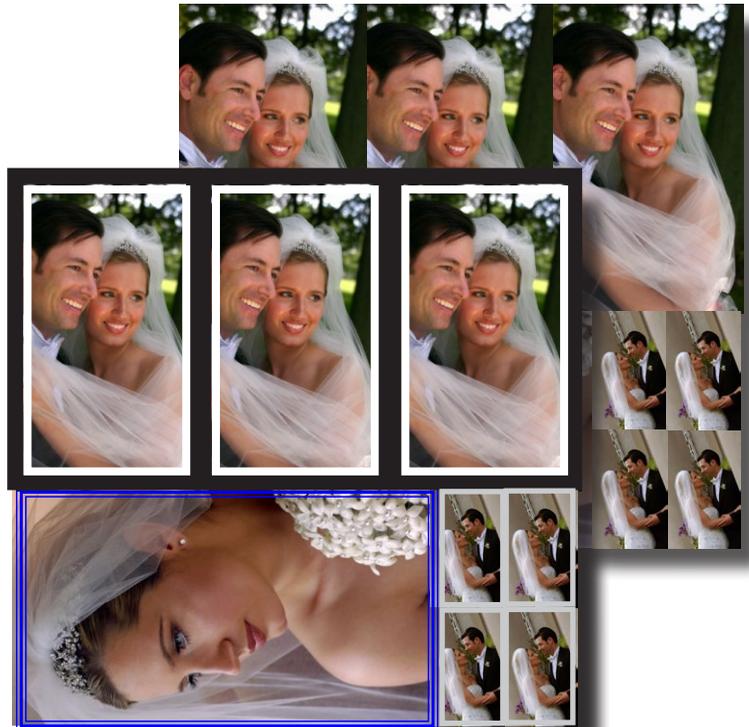
For more information on using Borders, see chapter 10, Borders.

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.
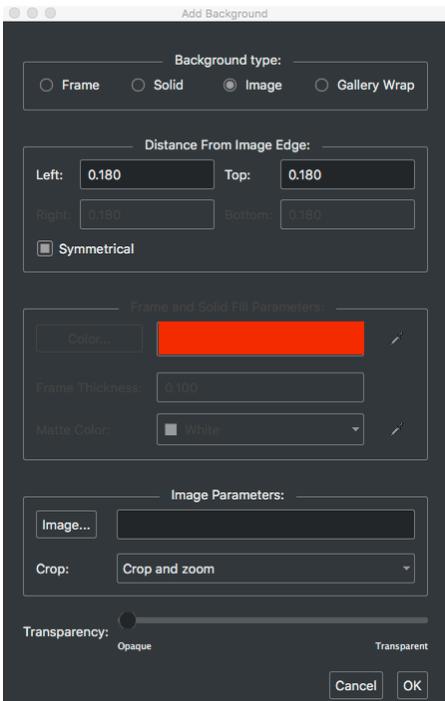
The Add Background window

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 custom-ize your templates with background graphics and frames.)

Backgrounds, Frames and Gallery Wrap (Cont.)

Adding a frame to an image

A frame is a rectangular border of a speci-
fied 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 drop-
per 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.)
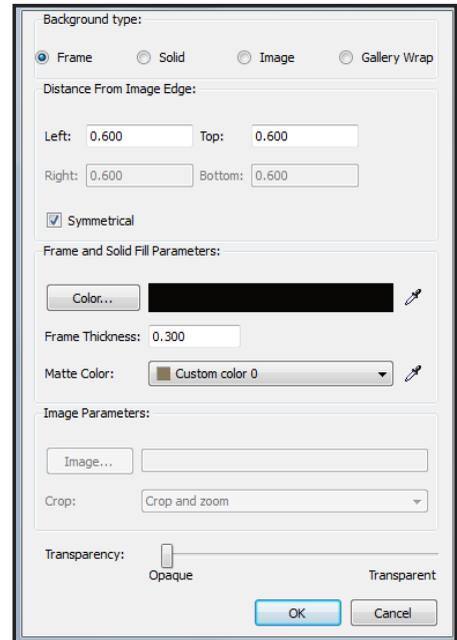
Backgrounds, Frames and Gallery Wrap (Cont.)

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
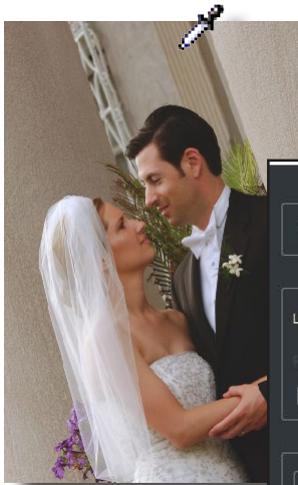
For the below image, Frame was selected in the Add Background window, then a .600 Distance from Image Edge value was chosen.
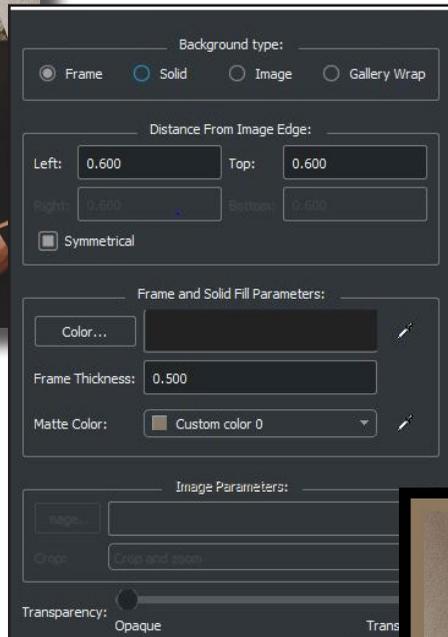
Next, for the Frame itself black was chosen, but for the Matte color, the Matte Color eyedropper was used to select a bit of color from the image. Finally, a Frame thickness of .3 was chosen--this means that the Matte color will fill the .3 difference between the .6 Distance from the image edge, and the .3 thickness of the black frame.

Frame

Matte

Background type:

◉ Frame   ○ Solid   ○ Image   ○ Gallery Wrap

Distance From Image Edge:

Left: 0.600   Top: 0.600

Right: 0.600   Bottom: 0.600

☐ Symmetrical

Frame and Solid Fill Parameters:

Color...

Frame Thickness: 0.500

Matte Color: ☐ Custom color 0

Image Parameters:

Image...

Crop: Crop and zoom

Transparency:
Opaque   Trans
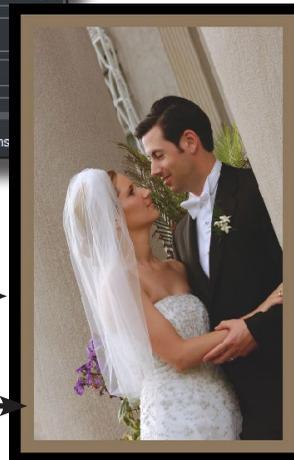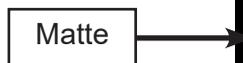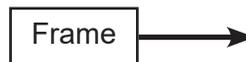
Adding a Solid Background

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.
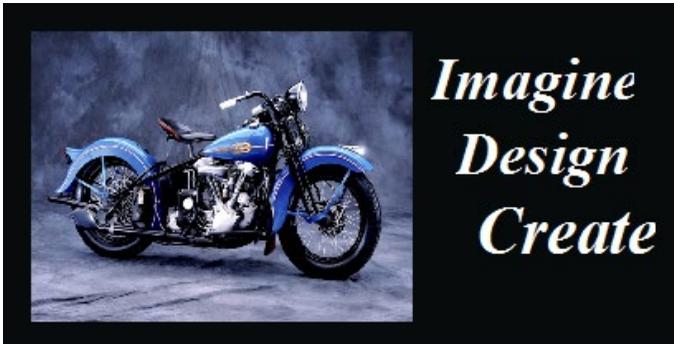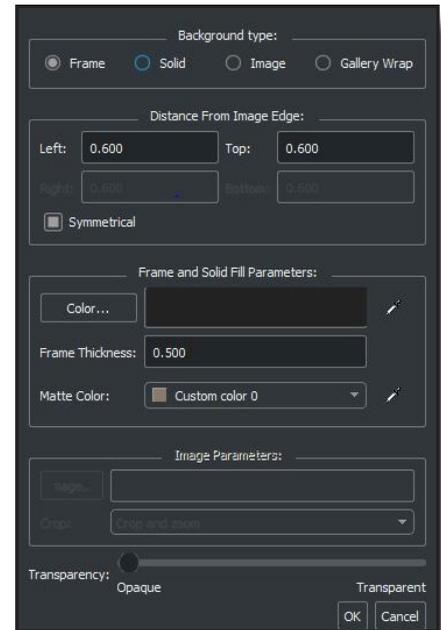
This image has a solid black background with non-symmetrical distances of Top, Left and Bottom .3, and Right 4.0.

(The text was later added via the Add Text menu).

Adding an Image Background

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:

An example of an image with a background image applied with slight transparency.

The text was later added via the Add Text menu.

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.
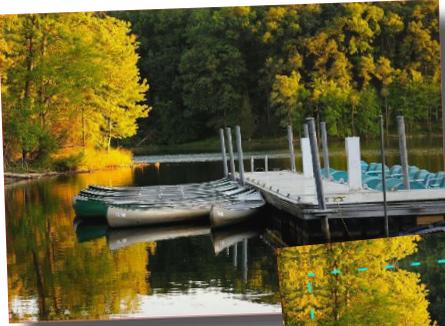
With ImagePrint's gallery wrap feature, a portion of the edges of the image will be duplicated and mirrored, allowing each edge to seamlessly wrap around the sides of the mounting bar. Note that gallery wrap can only be applied to a single image--not to a group of images.

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.

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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 specify-
ing 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.
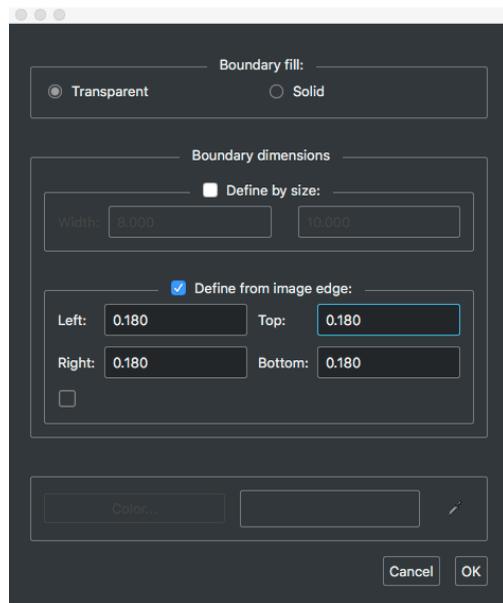
Boundary Dimensions

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.

This image has crop marks and an annotation (caption).

When dragged onto a boundary area, the crop marks are removed, and the annotation is added to the bottom of the boundary.

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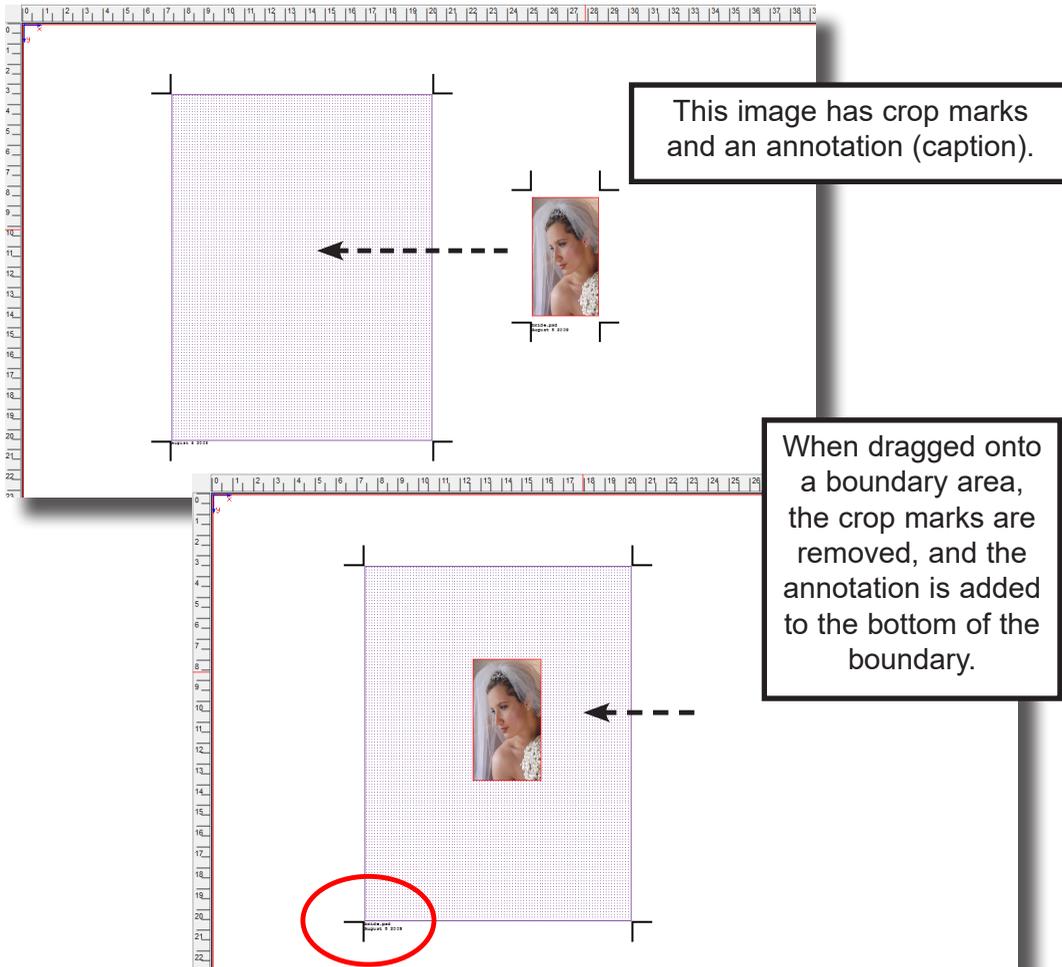
Printing and Print Setup

Printing the layout

Choosing Print from the top of the ImagePrint Dashboard or from the File menu will cause the current layout to be sent to the printer immediately. Unlike previous versions of the software, there is no print dialog. Once Print is selected the print is sent-- you are then free to close ImagePrint or begin a new layout--printing takes place in the background. To check the Print Status, the ImagePrint Spooler utility, Spoolface, is used. Spoolface is described in the next chapter.
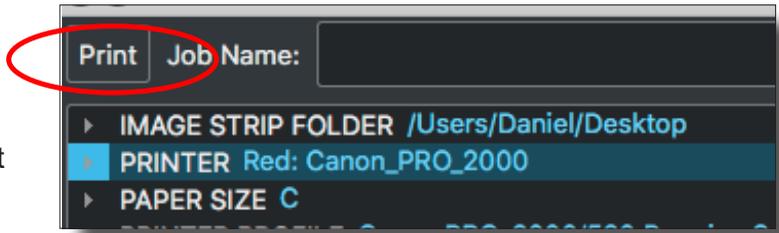
Specifying the print job name

You can specify the job name which will be shown in spoolface in the Job Name field at the top of the Dashboard. By default the job name will be the first image opened in the layout. With ImagePrint 9 the Print dialog has been replaced by the Print Setup area of the Dashboard. This is where most options previously found in the Print dialog can be set.
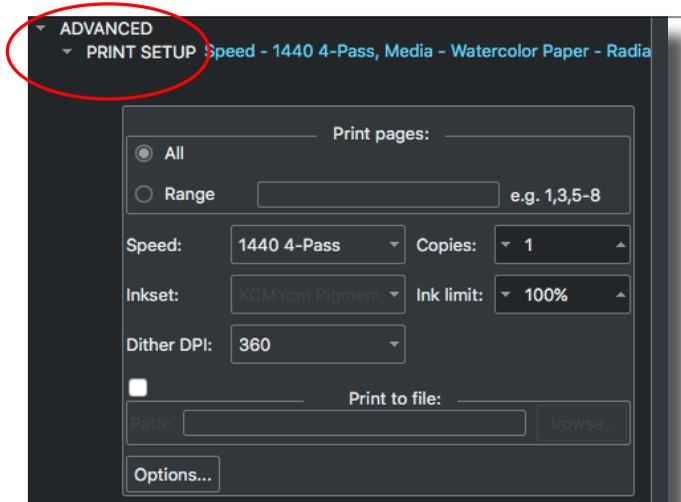
Print Setup

To check or adjust settings printer options such as quality, speed, number of copies and ink limiting, expand the PRINT SETUP section of the ImagePrint Dashboards ADVANCED area.

Most settings can be left at their default state. In fact, for most users, only the Paper Tray, AutoCut and Inked Area selections are ever changed.

The following pages give descriptions of the PRINT SETUP options.

Print Pages (range):

If your layout area currently has multiple pages, the Print Pages section allows you to choose to print all of the pages, or just certain ones.
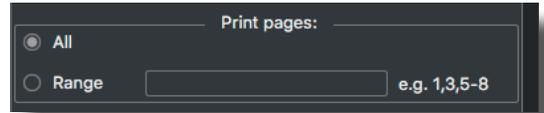
> • *If you wish to print all the pages in your layout, choose All.*
>
> • *To specify individual pages, separate the entries with commas (1, 3 would cause page 1 and 3 to print, but not page 2).*
>
> • *To specify a range of pages, separate the entries with a dash (1-3 would cause page 1 through 3 to print).*

Quality/Speed:

The quality (**speed** for some printers) field is where the quality settings can be specified. Quality can consist of 3 elements: The ***Droplet Size***, the ***High Speed*** mode, and the ***Passes***.

Droplet Size (1440, Photo, etc.)

The droplet size refers to the size of the ink droplets that will compose the output. Most printers have multiple droplet sizes available. Unlike the other Quality options, ***droplet size can affect the color reproduction of the print*** --that is why each Printer/Paper profile is created for a specific droplet size (1440, 2880, photo, etc.). **Only valid drop- let-sizes for the currently selected profile will be shown in Quality menu**.

Droplet-size designation: Different printers designate the droplet sizes different ways- -many use the droplets-per-square inch value (typically 720, 1440 or 2880). Most newer printers, however, use the terms Fine (for 720), Photo (for 1440) and Best (for 2880).

Most ImagePrint profiles are done for 1440 (Photo) droplet sizes so often only 1440 Quality settings will be listed. This is because this mode typically has the advantage of variable size--the size of the ink droplets can vary throughout the print. While smaller in size, the 2880 (Best) mode is a fixed droplet size which reduces some of the advan- tage a variable droplet can add in producing a smooth screen (dither) pattern. For most papers (excluding very high gloss papers) most users find no benefit in using the finer, fixed droplet sizes and prefer the significantly faster 1440 variable droplets. This is especially true on papers with a high dot spread such as rag and other matte papers.

HS - High Speed

Some printers offer an HS mode for some of their available quality settings. HS stands for High Speed, and refers to a printers ability to print image data in both directions of print head movement (bi-directional). HS modes, as the name implies, are faster due to this bi-directional printing and are typically fine to use. In the end, the droplets end up in the exact same place on the print and the same amount of ink is used.

However if you notice banding or mottled areas on your print when using HS mode, it may be due to the ink not having enough time to "soak in" to the coating of the paper. In that case, try printing in standard (non-HS) mode to see if it eliminates the problem.

Passes

Modern inkjet printers pass the print head over the same area of the paper multiple times as they print, firing different nozzles with each pass. By "interlacing" the printing in this way ink droplets are less prone to coalesce on the surface of the media resulting in less chance of ink spotting or ink related banding.

The default number of passes is 4, but many printers can also use an 8-pass mode. (Compared to 4-pass mode, the print head takes twice as many passes to fill in the same amount of the print while spraying half the ink droplets with each pass.

Printing in 8-pass mode is seldom necessary. It does not improve detail or save ink--the final ink droplet placement and ink usage will be the same as in 4 pass mode (it will just take twice as long to get there).

However for some papers (or problematic printers), the longer print time and increased droplet distance can solve issues related to ink not soaking into the paper quickly enough, causing them to combine with other nearby droplets to form mottling or banding.

Print Setup (continued)

Quality (cont)

Copies
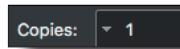
This field allows you to specify how many copies of each page in your layout will be output.

Ink Limit

The ink limit control lets you adjust the percentage of ink placed on the page. The default value is 100 percent, and you can not go above this value. However, lower values can be set which will result in a reduction of the total ink laid down. While typically this control should be left at its default 100 percent value, in rare cases a paper may show over inking effects (such as warping) and reducing the inks may help. Be cautious, as reducing the inks will often result in the image appearing washed out.

Dithering DPI

This menu displays the current dots per inch resolution setting that ImagePrint will use when rendering its layouts.

Note that this is NOT the ink droplet size setting of the printer--that setting is determined by the **Quality** field (see below).

In most cases, this setting should be left at its default setting, although if printing extremely large images (banners) you may find that lowering the Dithering DPI can speed up processing of your jobs.

Ink Set

The Ink field shows the currently selected ink set. If using a Printer Profile made by ColorByte Software, the correct ink set will be chosen automatically when you select your printer profile in the PROFILES area of the Dashboard and cannot be changed.

If using a non-ColorByte generated profile, you will be able to change the inkset. For a list of inkset names and what they mean, check the Printer Specific section of the Appendix at the back of this manual for your particular printer model.

Print Setup (continued)

Print to File

Choosing **Print to File** will cause ImagePrint to create a color managed TIFF file of the layout, rather than sending the job to print.
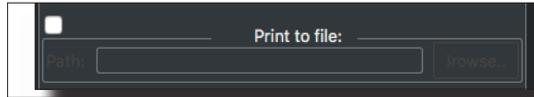
This job will pass through spoolface as normal, but instead of going to the printer, will be written as a file in the folder specified in the OUTPUT FOLDER field. The file will use the name of the current job, which by default is the name of the first image added to the layout, but can be changed in the Print Dialog.

To specify the folder where the image should be created, click the Browse button and choose a folder via the standard file selection dialog box that appears.

Note that the TIFF file will be created in the color space of the currently selected Printer/Paper profile.

It is usually recommended to choose a valid source profile, like Adobe 1998, in that field prior to using this option.

The Options Dialog

Click the Options button within the Print Setup section of the Dashboard to access the **Options** window for your printer.

The Options window allows you to pick Printer Specific options related to Media prior to printing. After selecting your options, choose OK to put them in effect. They will be remembered for the currently selected printer until changed.

Media Type

If using the Profile Valet and a ColorByte generated Printer profile, the Media Type will be *automatically* **selected based on the paper characteristics. So, if using the Profile Valet, unless you experience media related issues (such as paper jams or feed-related banding) it is not recommended you change this setting. If you change it, the next time you pick a profile in the Profile Valet, it will change back to the default setting (see TIP below).**

Tip: *However*--if you want to permanently override the Media Type setting chosen by the Profile Valet for a profile, just create a **Profile Favorite** via the **Add Favorite** button in the Valet. The Favorite you create will use the Media Type you specify.

The Printer Options window allows you to specify the Media Type of the currently loaded paper. This setting gives access to preset **Paper Thickness** configurations for certain printers. These settings come from the printer itself, and control certain features related to paper feeding. **The Media Type setting does NOT set the printer for Roll or Sheet.** You must still select the proper setting via the Media Feed section of the Dashboard.

Note, since this list will only include papers manufactured by the maker of your printer, you may not see your paper listed. In that case, just pick one that is close in thickness to the type of paper you are using.
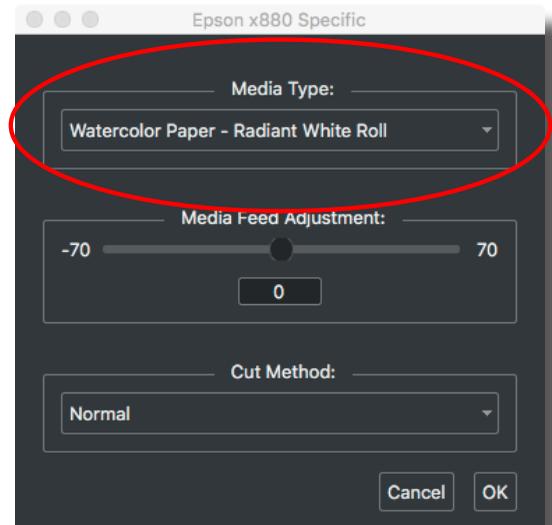
> **Important**: Some Media Type settings may restrict certain printer features if the paper selected is not supported for that feature by the printer. For example, choosing a paper with Sheet in the title may cause the printer's paper cutter to be disabled. Or, if a paper that is not supported for the paper tray is selected, the printer may show an error if the paper tray is used.

Printing (cont.)

Media Feed Adjustment

Many printers also allow for custom adjust-
ments to the paper feed controls in addition
to the Media Type selection. This is an
advanced feature, and should only be used
for those willing to experiment to achieve
the best results, or who are trying to solve a
specific problem with banding or paper feed
issues. *In most cases, it is unnecessary
to adjust this control.*

To use the custom setting feature, simply
adjust the Media Feed Adjustment slider.
Note that this setting is take directly from
the printer, and not created by ColorByte. ColorByte software does not receive information on
specific Media Feed settings--those come from the printer manufacturer.
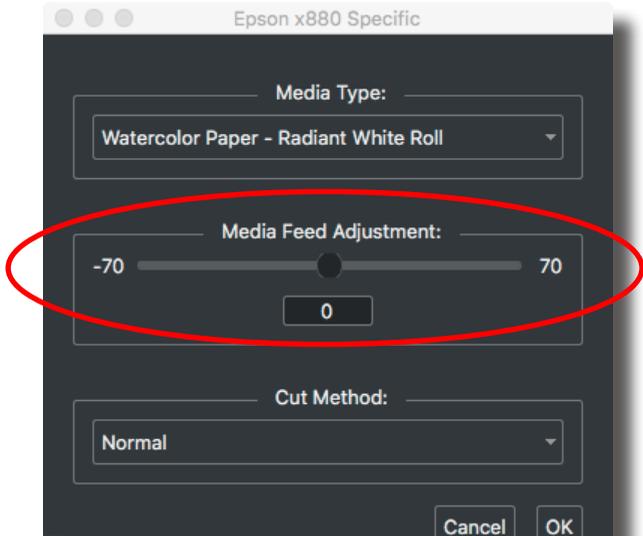
Cut Method

Some printers allow different cutting methods
when Roll paper is used with the Auto Cut
option in effect.

Choices in this menu may vary, but common options are:

Normal This option will be used when in non-borderless mode. A single cut is made
between prints, with a slight (typically 1/8 inch) border on each print.

1-Cut This option is only allowed during Borderless printing. A single cut will be made
between prints with no border remaining and no waste between prints. The cut will
not be made until the trailing edge of the print reaches the cutter, which means a
print may wait until a 2nd print has started before being cut. If a 2nd print does not
come after a short duration (typically one or two minutes) the printer may proceed
with the cutting in 2-cut mode (see below), with a resultant waste of a few inches
of paper.

2-Cut This option is only allowed during Borderless printing. Two cuts are made between
prints, with no border remaining. A waste strip of paper (typically 3 or 4 inches) will
result in this mode between every print.

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.
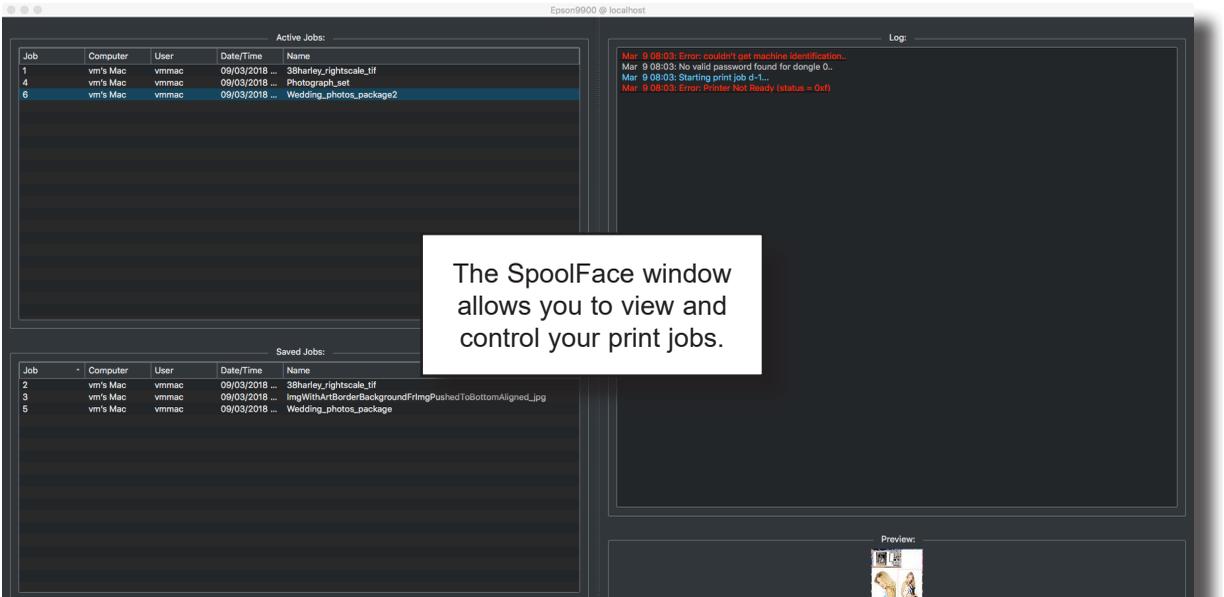
The SpoolFace window allows you to view and control your print jobs.

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.

The ImagePrint Spooler (Continued)

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.
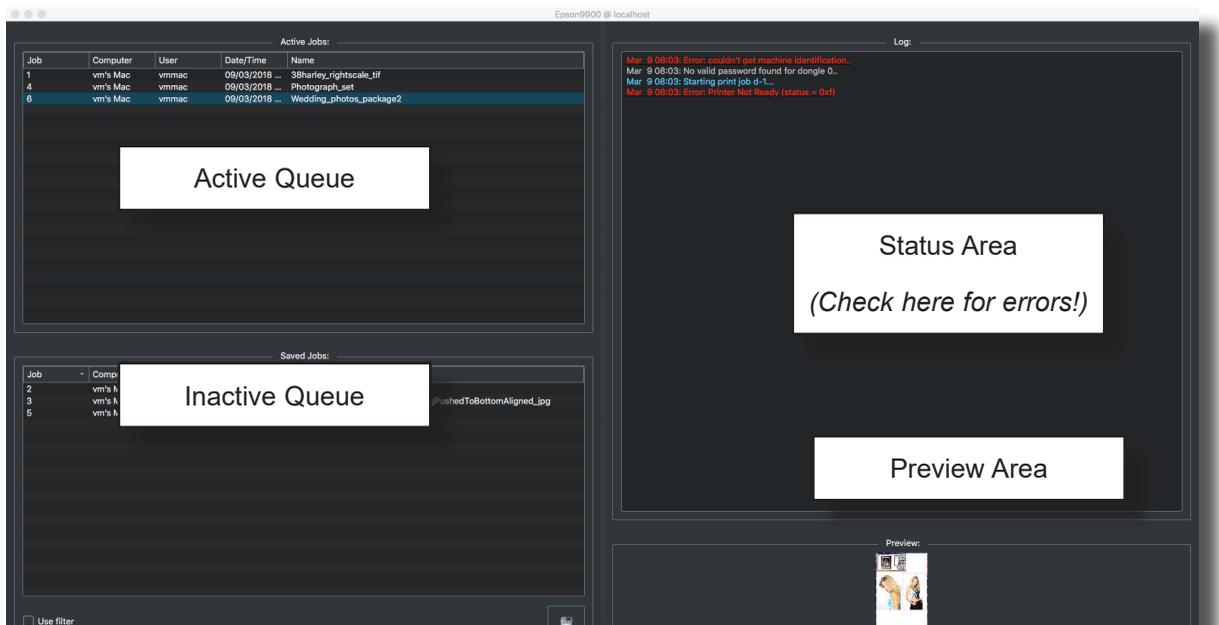
The ImagePrint Spooler (Continued)

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.

Using the ImagePrint Spooler (Cont.)

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.
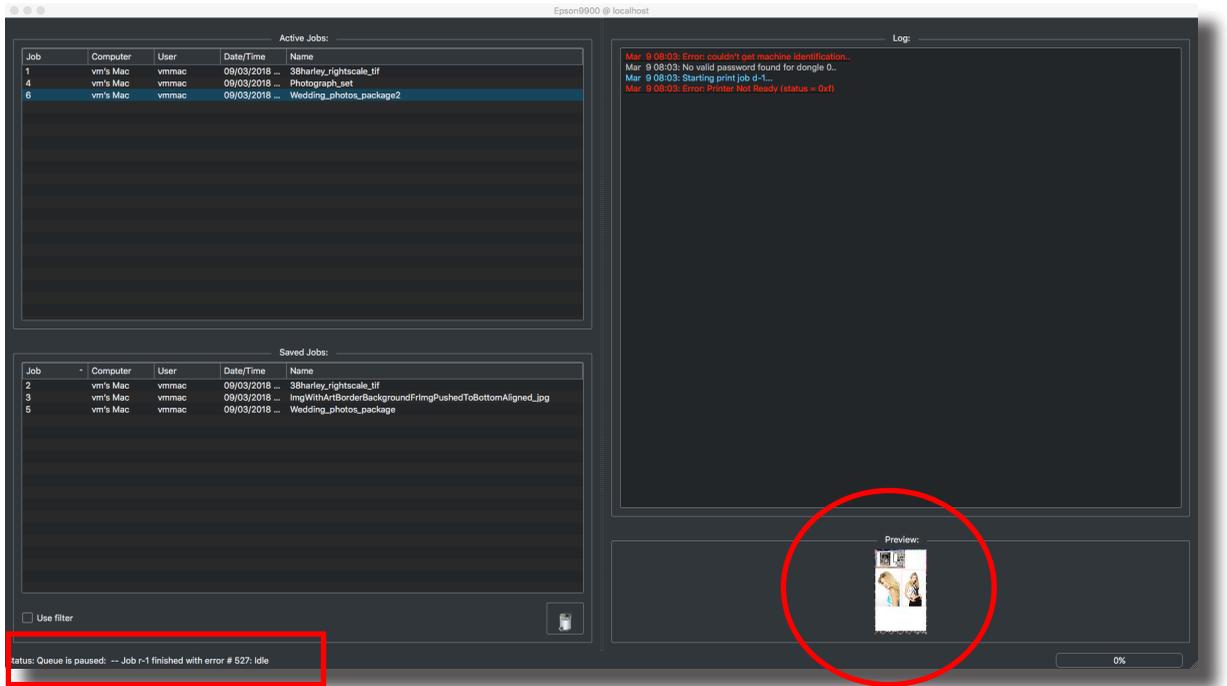
Status

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.

Using the ImagePrint Spooler (Continued)

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.
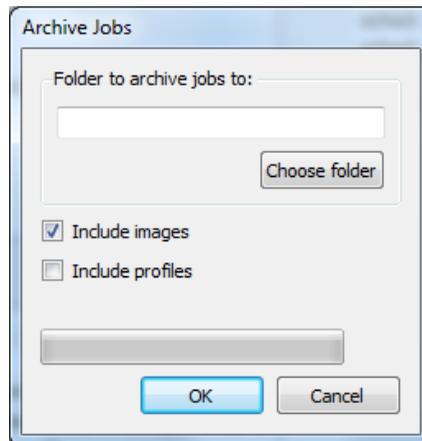
Click **Choose Folder** to specify the location in which you want to save the archive.

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 inter-face window:

Choosing a Different Queue

To display a Print Queue from another workstation in the current spooler interface win-dow, 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 hap-pen when ImagePrint does not have a valid license (or in the case of Macs, if no don-gle 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.

The ImagePrint Spooler (Continued)

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).

The ImagePrint Spooler (Continued)

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.

Filter pattern:	Auto	
Filter syntax:	Regular expression	▼
Filter column:	Job	▼
☐ Case sensitive filter	☐ Case sensitive sorting	

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 un-check the **Use Filter** checkbox.

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.
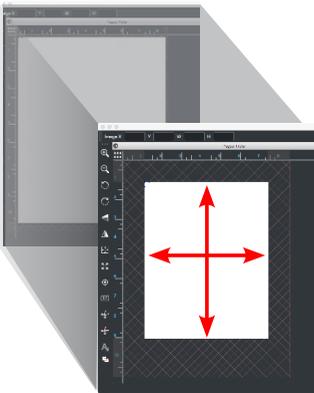
Setting up the Basic Cut parameters

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.

Cut-it-out! (Continued) - Basic Cutting
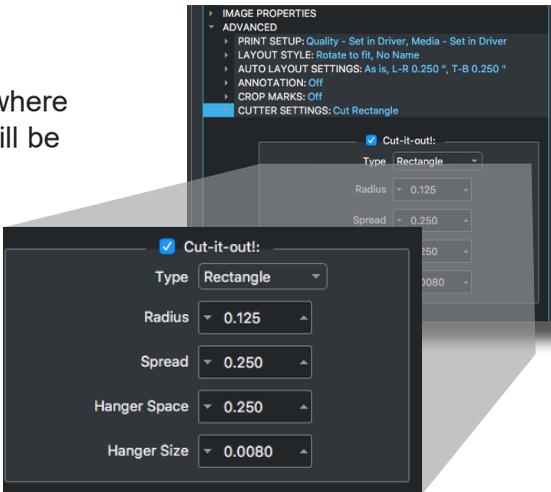
Setting up the Basic Cut parameters (continued)
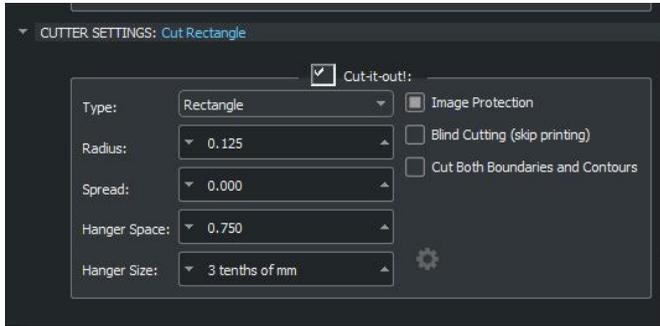
Type

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 round-ness 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.

Cut-it-out! (Continued) - Basic Cutting

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.

Cut-it-out! (Continued) - Basic Cutting

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.
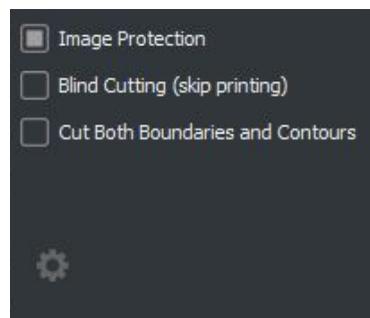
Blind Cutting (skip printing)

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.

Cut-it-out! (Continued) - Basic Cutting

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.

Cut-it-out! (Continued) - Contouring

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.
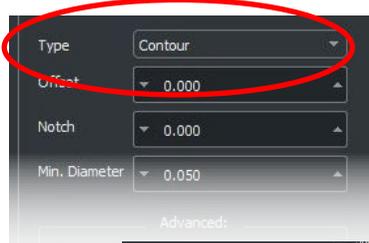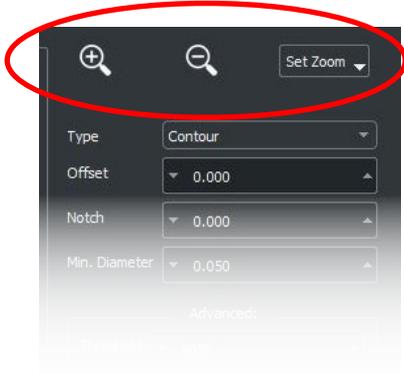
Type

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.
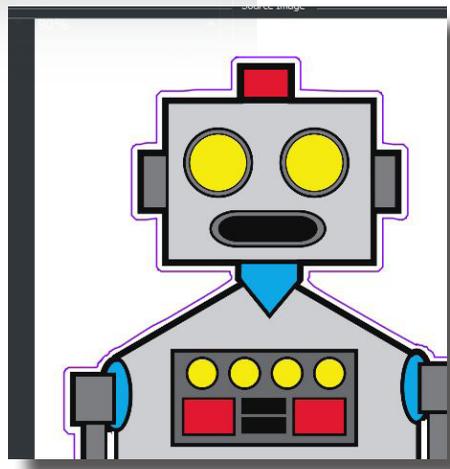
Wrap Contours

Wrap contours are more generalized outlines that are exactly big enough to "wrap" around the image but don't conform to its exact shape.
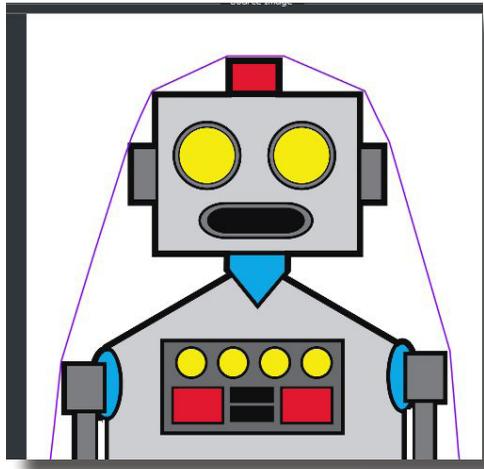
Cut-it-out! (Continued) - Contouring
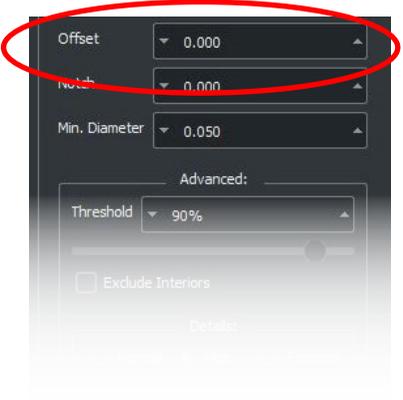
Offset

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.
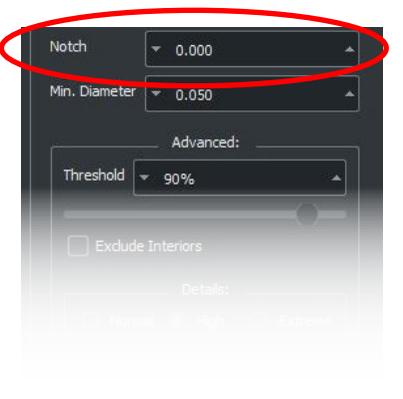
Notch

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.
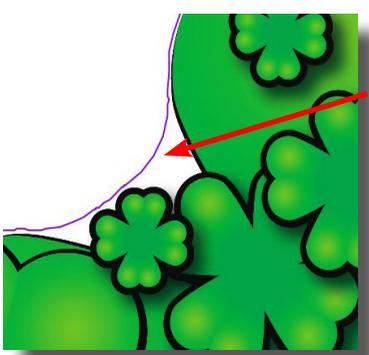
A high notch value will cause the cutting outline to follow the shape more loosely around narrow convex areas.

A lower value (zero is the default) will cause the contour outline to exactly match the shape.
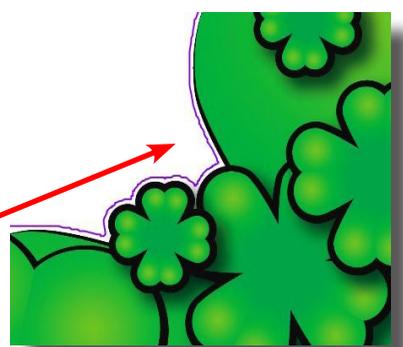
Cut-it-out! (Continued) - Contouring

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.
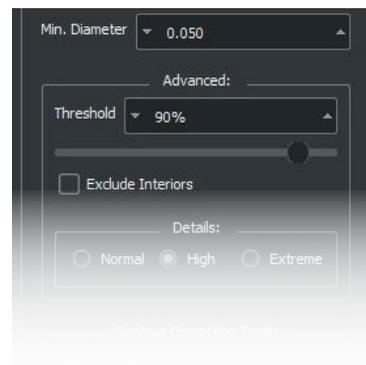
Min. Diameter 1.0

Only the large blue outside section gets contoured.
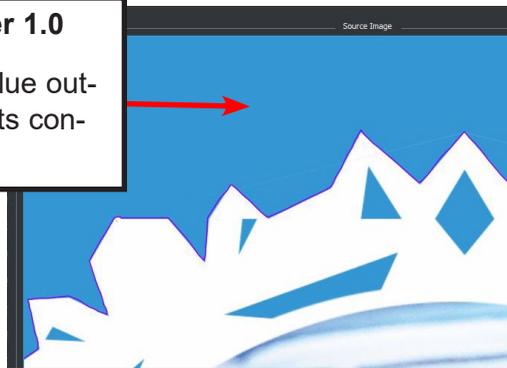
Min. Diameter .2

With a diameter of .2, some smaller sections get contoured as well.
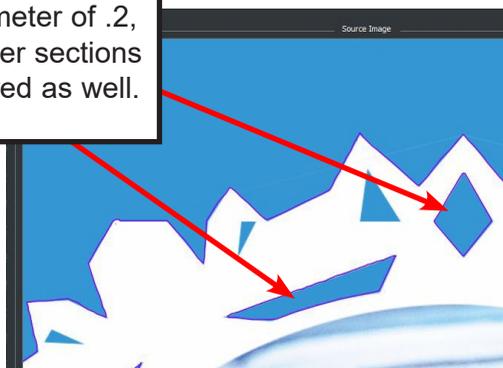
Min. Diameter .05

Even the smallest areas are now contoured.
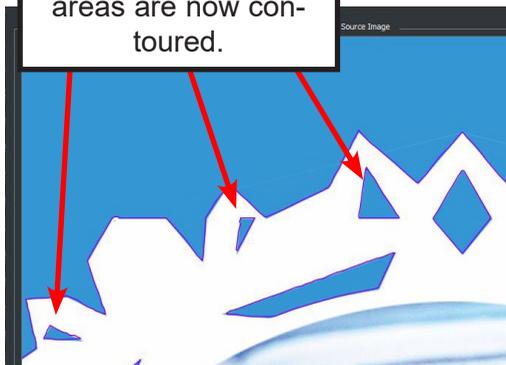
Cut-it-out! (Continued) - Contouring

Threshold
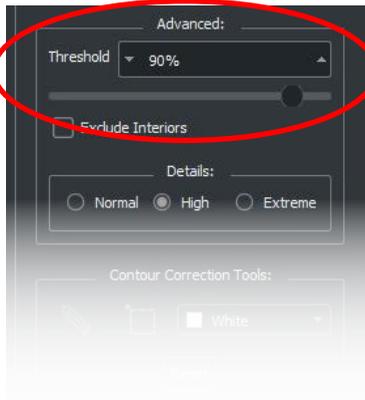
The Threshold slider is the main control used to define which parts of the image get outlined.

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.
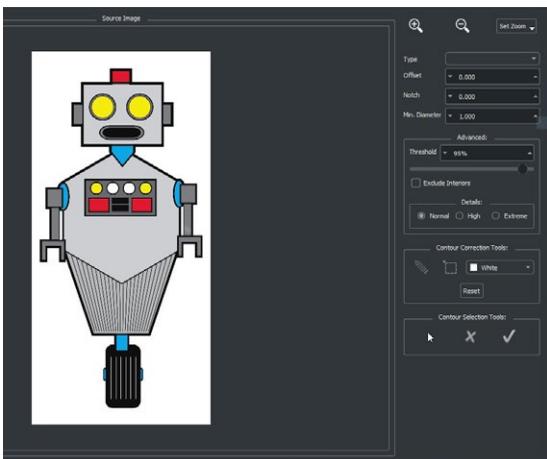
As an example, let's use the Threshold slider to contour this robot image.

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.

Cut-it-out! (Continued) - Contouring
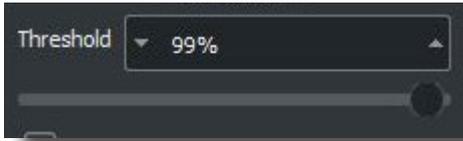
We don't have to go far. A threshold value of 99% manages to contour the main robot shape nicely. The purple contour outline is drawn between any RGB average values 100 (white) and 99 (every other color) so we get an outline between the white areas of the image and the black edge of the robot.
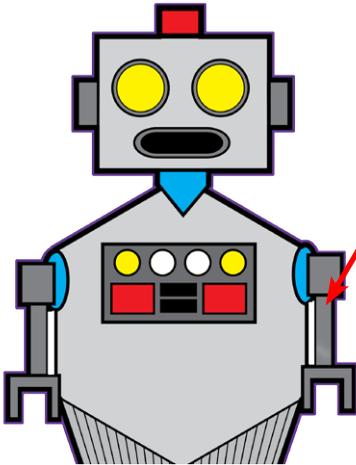
But wait--the small white areas between the arms and the robot's body do not have outlines -- even though they are white. If we want those areas to be cut-outs, we need contours there too. So what went wrong?

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.
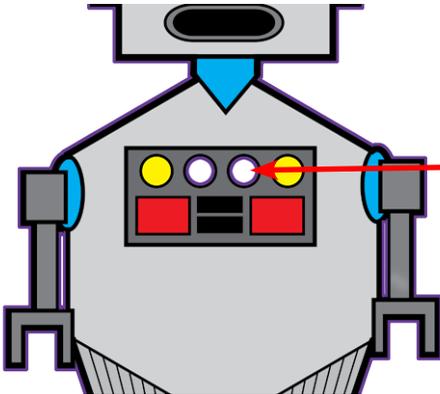
But--there's another problem. When we adjusted the minimum diameter, the small round lights on the robot's chest panel got contoured too! We definitely don't want those to be cut out.

No problem. ImagePrint provides tools to eas-ily 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.

Cut-it-out! (Continued) - Contouring

Contour Correction Tools
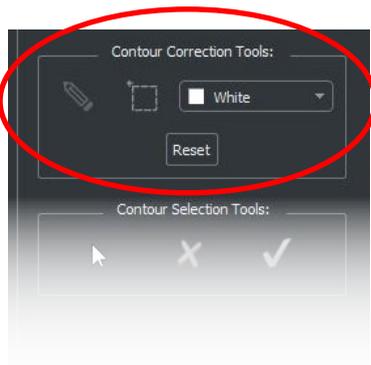
These tools allow you to fine tune what parts of the image via a colored fill or line. It's important to understand that any fills or lines you draw with these tools will NOT be included in the print - they are just used to block off or connect areas of the image to control the contouring.

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.*
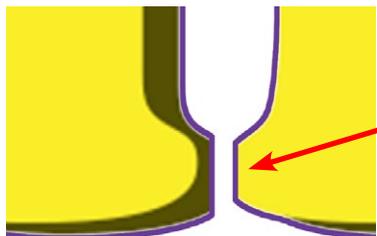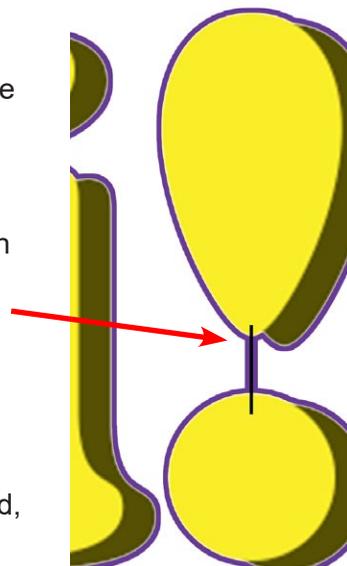
Breaking: In another part of this image, the "H" and the "i" are joined, meaning they'll be cut together as one shape. A white line or box drawn between them at the base will effectively break the continuity, causing the contour to treat them as separate shapes.

Cut-it-out! (Continued) - Contouring
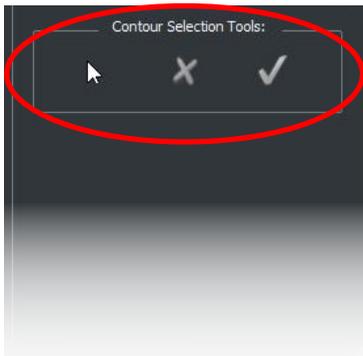
Contour Selection Tools

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).
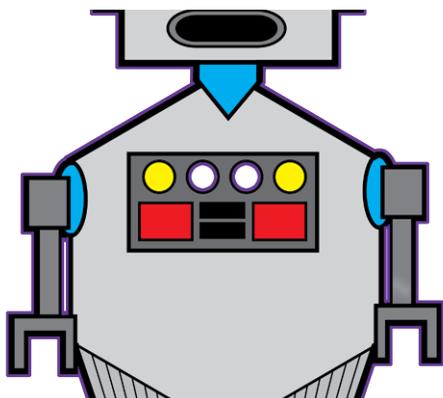
Now click the X icon (or press the "d" key on your keyboard) and the contours will be deleted. (You'll see them outlined in blue when deleted.)

Now the robot is done and ready for cutting!

Cut-it-out! (Continued) - Contouring

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.
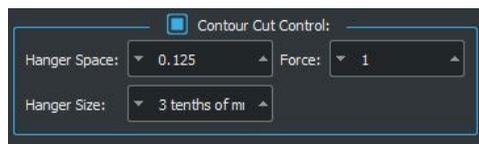
This can be very useful for special "combination" cut styles, such as rectangular cards (cut with the Basic cut-it-out hanger settings and the on board cutter force setting) that contain peel away stickers (cut using zero-hanger kiss cuts from the Contour Window Cut Controls).

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.

Cut-it-out! (Continued) - 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.*

Cut-it-out! (Continued) - Contouring

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)*

Cut-it-out! (Continued) - Contouring

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.

After loading the automatic cutter with the completed print, drag the job to the scissors icon to cut it!
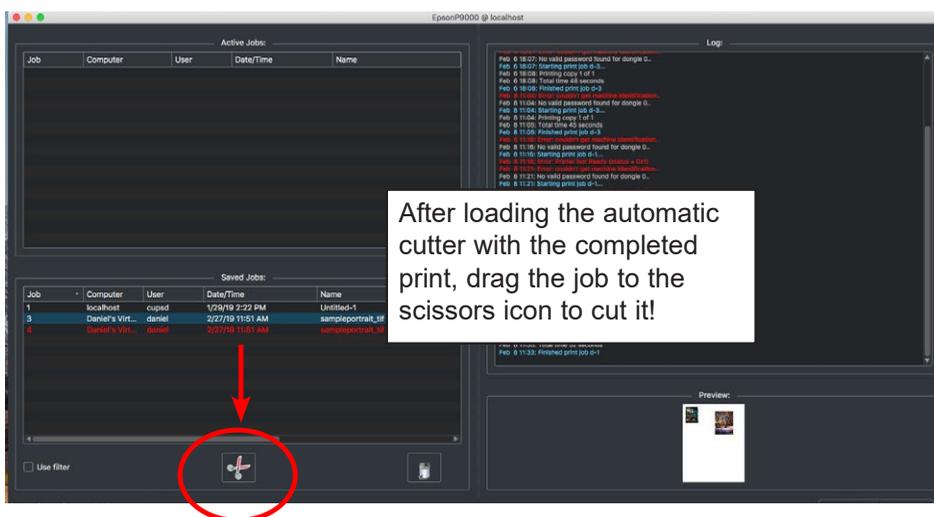
As usual, the print job will stay in the top (Active) side of Spoolface as it prints. When printing is done, it will move to the SAVED (bottom) side. (Because it's a cut enabled job, it will appear red in the job listing.)

*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.

Cut-it-out! (Continued) - Cutter Setup

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.

Cut-it-out! (Continued) - Cutter Setup

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.

Cut-it-out! (Continued) - Cutter Setup

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**.

Cut-it-out! (Continued) - Cutter Setup

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.

18

The Print Through Applications Option

Printing Through Applications (PTA)

Printing from other programs into ImagePrint's Spooler

While most users prefer to use ImagePrint's powerful layout tools, there are some cases where it may be convenient to print directly from applications without having to save images first and reopen them in ImagePrint. You may also work with an application that doesn't save in one of the formats (TIFF, JPEG or PSD) that ImagePrint can use. For example, packages like InDesign, and Illustrator typically only output to PDF or PostScript, which can not be directly opened in ImagePrint.

For those cases, PTA (Print through Applications) may be the answer.

With PTA, you can print directly from virtually any application, including Photoshop and InDesign, straight to the ImagePrint spooler. If the application can utilize the Windows Spooler or Macintosh Print Center, then it can print to the ImagePrint spooler with PTA.

The PTA option is now free with ImagePrint Black, but it is not installed by default so there's a few steps needed to enable it, depending on your computing platform. The following pages detail installing PTA for Macintosh and Windows.

Printing directly from applications is a convenient way to send jobs to the printer, but there are some key differences between printing with PTA and printing directly from ImagePrint:

- *When printing directly from applications, you lose the ability to utilize ImagePrint's powerful layout features. (Although using ImagePrint is still always available.) Jobs will be sent to the printer exactly as they appear in the layout area of the application. Features like step-and-repeat, or templates, will not be available.*

- *Since a program may have its own unique way of handling page sizing and color management, care must be taken that the selected settings work properly when printed through ImagePrint's spooler.*

- *Some printer control settings available when printing through ImagePrint may not be available when printing from applications.*

- *Some layout features of your application, such as multi-page spreads, may not work with PTA. Also, printing more than 1 page at a time may not be successful.*

Note, in the past, printing directly from applications required the PostScript option, but with PTA, PostScript is no longer necessary to use this feature.

PTA (Continued)

Installing PTA

PTA is installed differently on Windows and Mac computers. The following pages will guide you on installation on your platform. If you run into any problems Installing, or using PTA, please check the PTA section at the end of this section.

Installing PTA on Windows

Follow the below steps to install PTA on Windows 8, 7, XP or Vista.

Add the ImagePrint PTA printer

Launch IP Setup from its location in your ImagePrint folder

(The default is: c: \ program files (x86) \ ImagePrint)

Click to highlight the printer in your list of installed printers you wish to use with PTA.

Click **ADD PTA**.

You are now done installing PTA for Windows!
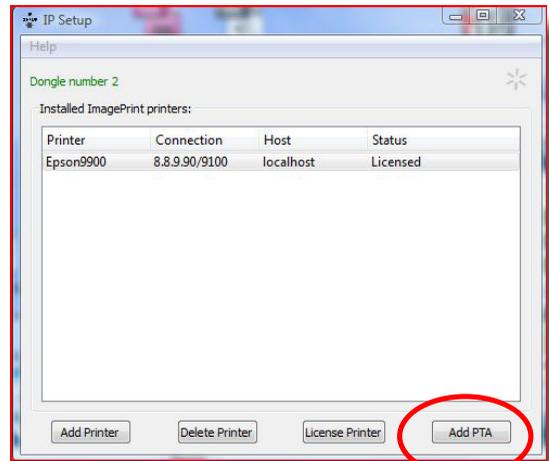
The PTA driver will appear as a standard Windows printer driver in your list of Windows printers, with the same name as the printer you installed in ImagePrint.

If you add any new Imageprint printers, remember to click ADD PTA in IP Setup to install the PTA driver for that printer.

Installing PTA on OSX

To install the necessary files for PTA, you must first run a utility located in your ImagePrint folder.

Open the folder called ImagePrint within your Mac's Applications folder, then open the pta_cups folder:

/ Applications / ImagePrint / pta_cups

Now, look for the file called "setup_ippta_files.command". Double-click that file. A text (terminal) window will appear prompting you for your Macintosh password. Type it in and click Return. NOTE: You will not see characters as you type in your password--this normal. Just type the password, then return. You should not see an error message--if you do, you may have mistyped the password. When the text window reports "DONE" you can close the window.

Now, you will need to add the ImagePrint PTA printer driver for your installed printers into your Macintosh Print Center:

- .   *Choose "System Preferences" from the Apple Menu, then choose the Print & Fax Control Panel.*

- .   *Click on the plus (+) sign below the printer list. A window with a list of all your printer drivers will appear--this may take up to a minute to completely build, so give it some time.*

- .   *You should now see your installed ImagePrint printer(s) listed. Click on the printer's name and choose "Print Using". In the search box, choose the most appropriate driver that has "Colorbyte Software ImagePrint" in the name (e.g. "Colorbyte Software ImagePrint epson7900, 1.1" would be the one to pick for an Epson 7900). Next click the "Add" button.*

Your PTA driver is now installed and ready to use. As always, when printing from applications make sure to choose the proper settings within the PTA Print dialog boxes. There are two such boxes that should appear in the Print Dialog after choosing "Print" -- "IPPTA Profiles" and "IPPTA Paper". For more information see the PTA chapter within the ImagePrint User's Manual, located in your ImagePrint folder. See Accessing Macintosh PTA Settings, later in this chapter for more information on how to setup PTA.

> Your ImagePrint printer will now appear as a Printer choice in all of your Macintosh applications.

PTA (Continued)

PTA Settings

Just like when printing through ImagePrint, printing with the PTA option requires you to select options such as Color Profiles, Sheet vs. Roll, etc. Although the settings are the same on Windows and Macintosh, accessing these settings is different on the two platforms. The following sections will describe how to access the PTA settings for your particular platform.

Remember: Printing through Applications is independent of your current ImagePrint settings--any choices you have selected in ImagePrint will have **no** *bearing on the prints you make with PTA.*

Accessing Windows PTA Settings

Applications vary in the layout of their print dialog boxes, but the following applies in most cases.

-   *Choose* **PRINT** *in your application, and make sure that the ImagePrint printer PTA driver is the selected printer (It will be named after the printer you installed with ImagePrint*

-   *Choose the* **Settings...** *button. If that button is not available, look for a* **Properties** *button.*

-   *Choose the* **Options** *(some applications will show* **Advanced** *instead of Options).*

-   *In the window that appears, you will be able to specify the profiles to be used, and other printer settings.*
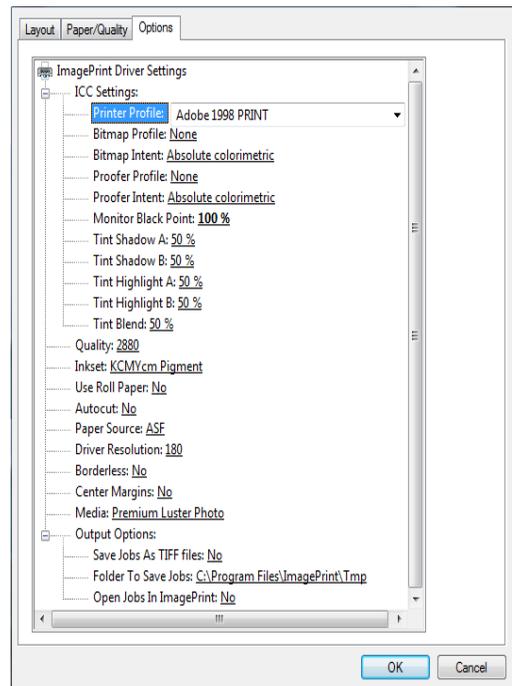
Adding Custom Page Sizes: Common page sizes on your system will be listed in the **Page Size** menu within this Advanced window. To add Custom Page Sizes: Go to your Windows Control Panels, choose Devices and Printers, click on your PTA printer and click the option "Printer Server Properties" which will appear in the window's title bar.

Once in the Server Properties window, by choosing the **FORMS** tab you will be able to create and save custom pages sizes that will appear in the Page Size dialog box. Make sure to specify the exact width of the physical paper (the height can vary if using roll paper, but should be the exact size if using sheet). Leave the margins at their default 0 value.

PTA (Continued)

Accessing Macintosh PTA Settings

Applications vary in the structure of their print dialog boxes, but the following applies in most cases:

Choose ***PRINT*** *in your application, and make sure that the ImagePrint printer PTA driver is the selected printer (it will be named after the printer you installed with ImagePrint.*
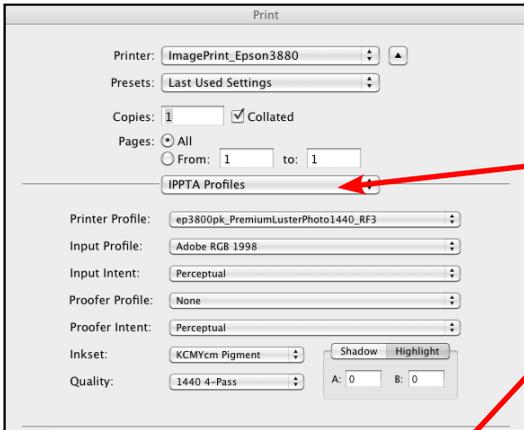
In the drop-down menu below the Printer choice area, PTA specific settings can be found in:

IPPTA Profile,

IPPTA Paper

and ***IPPTA Spool Options***.
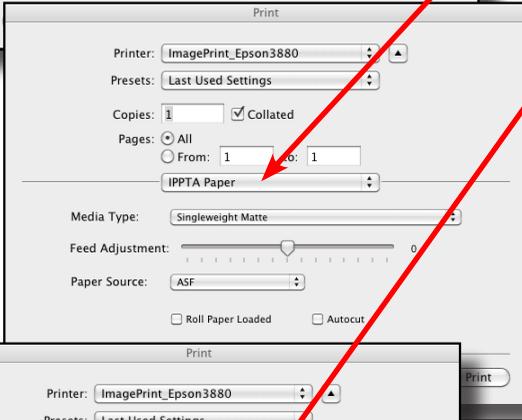
IMPORTANT: Since applications may locate these two settings windows in different places within the Print Dialog you may have to look around a bit to find them. Typically, clicking the ***PRINTER*** *button within the Print dialog will give access to a window containing a drop down menu containing the Profile and Paper settings choices. If you don't see entries for the Bitmap and Printer profile, you are not in the right place.*
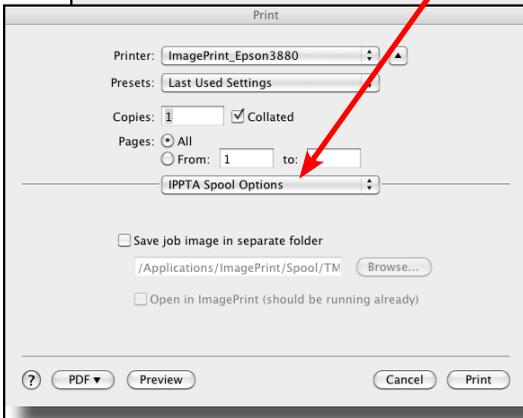
Using PTA

When printing via the PTA option, printing will be done using ImagePrint's color management and print screening, but you will be using the layout and image handling features of the application you are printing from, *not* those of ImagePrint. While its impossible to provide settings for all applications, there are some rules to keep in mind that always apply:

Color Management Settings

Application Print Dialog

Within the print dialog of the application, if given the choice, choose to let the Application handle Color Management, then pick Adobe 1998 as the "printer" profile in the application's print dialog. (The exception to this rule is Adobe Lightroom, where SRGB should be chosen.)

PTA Profile Dialog

From the Application's print dialog, navigate to the PTA PROFILE SETTINGS window (see Accessing PTA Settings in the previous section) and make sure the following settings are in place:

- **PRINTER:** ALWAYS choose a **PRINTER** profile that characterizes the printer and paper you will be using. *(Note: Choosing the printer profile will automatically select the right Quality and Inkset if using a profile generated by Colorbyte).*

- **INPUT (Mac) Bitmap (PC):** Choose a profile here that characterizes the source space of the data being sent from the application (typically, Adobe 1998, though in Lightroom it should be SRGB on Macs, Pro Photo RGB on PCs).

   *Important For the **INPUT/BITMAP** profile, PTA works with RGB data generated from the application's color conversion--regardless of the source space of the images you are printing. That means you should always set the Bitmap field to an RGB profile (typically, **Adobe 1998**) and make sure that the application uses the same space in its print dialog--**even if the image you are printing is CMYK or Grayscale.***

   *For example, in **Photoshop**, you should choose "**Let Photoshop Determine Colors**" in its print dialog box, and choose **Adobe 1998** in the list it provides. Then, make sure the **Input** setting in our **ImagePrint/IPPTA Profile Settings** window is the same RGB profile (for example, Adobe 1998).*

- **PROOFER:** The PROOFER setting should usually stay at NONE. It is only used if you are trying to match another printer or press.

Continued on next page

PTA (Continued)

Using PTA (continued)

Quality and Inkset

- Both **QUALITY** and **INKSET** are set automatically when you pick your PRINTER PROFILE (see above). **Do not change** these unless you are using a custom Printer profile that does not automatically pick the correct values.

Driver resolution (DPI)

- For Epson printers this should be 360 (not 180)

Save Job as Image

- Choose this option to have PTAP create a TIFF file rather than send the job to print. You can also specify the folder in which the TIFF will be saved.

Open job in ImagePrint

- This new feature causes the PTA job to be opened in ImagePrint instead of printed. This can be very useful as a convenient means of placing image data from your application right into ImagePrint--allowing you to take advantages of ImagePrint's extensive layout features. Once opened in ImagePrint, the PTAP job can be printed from ImagePrint just like any ImagePrint job.

    Before using this option, make sure to launch ImagePrint--without ImagePrint already running, no job can be sent to it.

    Also, be aware that the image will NOT have an embedded source profile. Therefore, in order for proper color reproduction you must have a proper "default" RGB profile chosen in the PROFILE section of the ImagePrint Preferences window in the Missing Profile/ Un-colormanaged image section. In most cases, Adobe 1998 (the default) is correct but if you have specified a different space in the application's print dialog (typically in the Color Handling field of it's print dialog) you must make sure to specify that same profile as your default. Lightroom is a special case. When printing to ImagePrint from Lightroom set the default RGB profile to SRGB (Mac) or Pro Photo RGB (PC).

Page Size Settings

Placing the image with exactitude on the page with PTA can be challenging, since various applications handle their page settings in different ways.

When setting up your pages with PTA, remember that there are two things to consider--the **physical paper size**, which is what the PRINT SETTINGS should reflect, and the printable area of the page, which is what the application's layout area should be constrained to.

For the **Print Settings**, always choose a page size that represents the *physical size* of the paper being printed. Choosing this can vary among platforms and applications.

- On **Windows**, make sure the PAPER SIZE field in the PTA settings window represents the paper size. (Remember, you can create custom paper sizes via the **SERVER PROPERTIES** window as explained in the "Accessing Windows PTA Settings" page earlier in this chapter).

- On **Macintosh**, typically the Paper Size is chosen in the **Page Setup** window, accessed from the File menu of the application, although some applications place their page settings in different locations. Normally, a "Manage Custom Page Sizes" window is available from the Page Setup window that allows you to create custom sizes. (On OSX 10.5 (Leopard) make sure to pick the page size that corresponds to roll, sheet, or borderless setting you are using to ensure the image is properly positioned on the page).

Within the **Application** you are printing from remember that the image area you are working with represents the **printable area of the page,** *not the full paper size*. In applications that allow you to define a document size, you should specify this printable area of the paper--not the actual paper size--to prevent unexpected shifting or cropping of the image when printed.

For example, using InDesign, when printing to an Epson 4800 on letter size sheet paper, you should work within a layout area that reflects the printable area on sheet for that printer. Most Epson printers when using sheet paper have a 1/8th inch border on the left, right and top, and 5/8ths inch on the bottom, so the actual printable area is 8.27 inches by 11.03 inches. Creating a document area that size will ensure that the image, when printed, does not have its edges cropped and is positioned correctly on the page.

PTA (Continued)

TroubleShooting PTA - Windows

Jobs sent via PTA never make it to SpoolFace

- This typically indicates a settings issue. Check your PTA settings (in the ADVANCED window of the Print Dialog) to ensure that a valid PRINTER profile was chosen. Remember, choosing the PRINTER profile will automatically select the right Inkset and Quality settings, so normally you should not change those settings. PROOFER should normally be left at NONE. If the settings look correct in the PTA settings window, try clicking each field within that settings window and re-selecting the entries.

The PTA Settings window does not show ImagePrint related entries

- This could indicate that you are not choosing the right printer (the PTA printer driver will be named exactly as your installed ImagePrint driver is). Make sure the PTA driver is selected before clicking the ADVANCED button in the Print Dialog box.

- If you're sure you're picking the right PTA driver and the Options button doesn't show the right options, there may be a problem with the PTA installation. Try going to Windows PRINTERS and FAXES, removing the PTA driver, then run IP SETUP to remove, and reinstall, your ImagePrint printer, then run the PTA Manager.exe utility to re-add the PTA driver. *(Warning: when removing a printer, any older jobs in the SpoolFace window will be removed as well).*

Jobs sent via PTA make it to Spoolface, but don't print

- Confirm that the correct settings are being selected in the Advanced Settings window accessed from your application's Print Dialog. The wrong Printer or Bitmap profile can cause jobs to fail. Inkset and Quality are typically chosen when the PRINTER PROFILE is chosen, so those normally do not need to be set. And the PROOFER PROFILE should in most cases be NONE. Manually reselecting each entry in the Advanced window can sometimes help to reset the selections.

- Error 97 may indicate that you are printing more than one page from the application, or you are printing a multi-page spread. Try sending just one page at a time in this case.

Always remember to remove any older jobs from the top pane of the SpoolFace window, and make sure SpoolFace is not paused before trying any new prints.

TroubleShooting PTA - Windows *(continued)*

Adobe Lightroom issues:

- **Colors do not look correct when printed**

Unlike most applications, the colorspace that Lightroom outputs its job data to can not be changed via the Print dialog. For Lightroom 2.0 and below, SRGB is the colorspace it uses, so it's vital that in the Bitmap (Input) field of the PTA settings window, SRGB be selected to ensure PTA properly handles Lightroom's data.

For LightRoom 3.0 and above on the PC, Pro Photo RGB is the space Lightroom uses, so the BITMAP field of the PTA settings window should reflect that.

There have been reported differences between the Windows/Mac versions, and 32 bit vs 64 bit, of Lightroom on some systems regarding the best color space to use for the Bitmap field when printing with Lightroom PTAP. Therefore, when initially testing PTAP with your version of Lightroom, if you see color issues with SRGB or Pro Photo as the Bitmap, a quick solution may simply be to try the other color space.

TroubleShooting PTA - Macintosh

ImagePrint printer type does not appear in the PRINT CENTER when installing

- If on OSX 10.5 (Leopard), reboot the computer, then try re-running the PTA installation procedure to reinstall the necessary drivers.

Jobs sent from applications never make it to SpoolFace

- If you have added your PTA printer in the Print Center, and picked it as your printer in the application, then this may be a permissions problem. Try the following procedure:

  Open a Macintosh Terminal window by going to the Utilities folder on your system (within the Applications folder) and double-clicking the TERMINAL application.

  When the terminal window appears, type in the following command exactly as it appears below and hit return:

      sudo chmod -R 777 /applications/imageprint

  You will usually be prompted for your Macintosh password. Enter it and hit return again. **You should see no error messages.** If you do see any errors, the above command was likely entered incorrectly--enter it again, being especially careful of spacing/spelling.

  Close the terminal window and try printing via PTA again.

- Sometimes incorrect settings (such as no Printer profile being chosen) can cause a job not to make it to spoolface. Double-check all of the settings in the PTA settings section of the Print dialog to ensure they are correct.

PTA (Continued)

TroubleShooting PTA - Macintosh *(continued)*

Only an "ImagePrint Settings" window appears in the application's Print Dialog boxes, not "ImagePrint Profile Settings" and "ImagePrint Paper Settings"

- This indicates that the older PostScript method of printing through applications is still installed on your system. You will need an update for the latest version (only available on ImagePrint 6.1 or later). Contact ColorByte's support dept. at support@colorbytesoftware.com for the necessary procedures.

The PTA settings windows are not available in the Print dialog (or only one of them is)

- Reboot, and try rerunning the PTA installation procedure documented earlier in this chapter. Sometimes permissions on the system prevents the proper files from copying in, and rebooting and re-running the script corrects the problem.

Adobe Lightroom issues:

- Not able to access PTA print dialog settings

This issue can occur with the 64 bit mode of Lightroom. Currently, PTA only supports Lightroom in 32 bit mode.

- Colors do not look correct in print

The Mac version of Lightroom (at least through version 3) converts to an SRGB colorspace when sending to a software RIP, so it's vital that in the INPUT (bit-map) field of the PTA settings window, SRGB be selected to ensure PTA properly handles Lightroom's data (This is true up to Lightroom version 3. It's possible that future versions may have different requirements).

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.

Appendix C - Printer Specific Settings

Different printers may have specific settings available. Typically, these settings reflect different ink sets or ink combinations supported by ImagePrint. Some printers also support Extended features, such as use of the ImagePrint Tint Picker, optional Paper Thickness controls and borderless printing.

Note: Unless otherwise noted, ImagePrint's maximum print length is 327 inches.

Following is a summary of specific settings for printers supporting additional ink sets, or other extended features.

Canon IPG 1000

Canon IPG 2000, 4000, 6000

Epson P600 and P800

Epson 2100 and 2200

Epson 2400 and 2880

Epson 3800/3880 (and 3850)

Epson 4000

Epson 4800, 7800 and 9800

Epson 4880, 7880 and 9880

Epson 4900, 7900 and 9900

Epson Surecolor P5000

Epson Surecolor P6000 and P8000

Epson Surecolor P7000 and P9000 Standard

Epson Surecolor P7000 and P9000 Commercial (Violet)

Epson 7600 and 9600

Epson 7890 and 9890

Epson Surecolor P10000 and P20000

Epson 11880

> ### *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)*

Printer Specific Settings (Continued)

Canon IPG 1000

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

Standard Ink Sets

PHOTO - Full color printing utilizing Photo Black ink.

MATTE - Full color printing utilizing Matte Black ink.

Limitations:

This printer is limited to 25.5 inches in print length.

This printer is not able to utilize ImagePrint's grey profiles. To print grayscale, you should convert your images to grayscale or neutral RGB in Photoshop or another image processing program and use a normal (color) profile. The "wide gamut" tint picker can be used to create tint effects similar to that of the narrow gamut tint picker when using grey profiles.

The Canon driver (available on the Canon website) must be installed for this printer in addition to ImagePrint to allow for connectivity. For Windows this must be the XPS version of the driver. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Extended Features:

This printer requires the installation of the Canon driver in order to operate. On Windows, the driver must be the XPS version.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Margins on this printer vary depending on the type of paper (matte/photo) used. When switching profiles, make sure to compensate for differences in your layout caused by changing margins.

Borderless Printing:

Borderless is supported for Photo (not Matte Papers only). Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches):4x6, 5x7, 8x10, Letter, A4, 10x12, A3, A3+, 14x17, A2, 17x22.

Printer Specific Settings (Continued)

Canon IPG Pro 2000, 4000, 6000

Calibration Information:

These printers support the generation of onboard calibration tables to linearize the device based on the media type being used. It is important that you calibrate your printer using the same paper that your profile manufacturer used when creating their profile to achieve optimum results.

All of ColorByte Software's Canon 2000, 4000 and 6000 profiles are made after calibrating the printer using **Canon Glossy Photo 200 or 170** media (as per Canon's recommendations). For best results it is strongly recommended that your printer be calibrated using the same media.

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

Standard Ink Sets

PHOTO - Full color printing utilizing Photo Black ink.

MATTE - Full color printing utilizing Matte Black ink.

Limitations:

This printer is currently not able to utilize ImagePrint's grey profiles. To print grayscale, you should convert your images to grayscale or neutral RGB in Photoshop or another image processing program and use a normal (color) profile. The "wide gamut" tint picker can be used to create tint effects similar to that of the narrow gamut tint picker when using grey profiles.

The Canon driver (available on the Canon website) must be installed for this printer in addition to ImagePrint to allow for connectivity. On Windows the driver must be the XPS version. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Extended Features:

This printer requires the installation of the Canon driver in order to operate. On Windows, the driver must be the XPS version.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

This printer supports full borderless on roll paper. Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, rolls of the following width are recommended for borderless: (10", 14", 17", 515mm, 594mm, 24" - *Canon 2000/4000/6000*) (36"/42"/44" - *Canon 4000/6000*) (50"/54"/60" -- *Canon 6000*). Rolls of the following width, while can be used for borderless, may have small white margins on the left and right sides - 8", 257mm, 297mm, 300mm, 329mm, 16", 420mm,

Epson P800 and P600

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

Standard Ink Sets *(using Light-Light black)*

KCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink.
KMCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink.

K Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Photo Black ink (rarely used).
K Matte Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Matte Black ink (rarely used).

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Extended Features:

This printer supports WiFi Printing.

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

This printer supports full borderless on roll and sheet paper. Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 3.5" x 5", 4" x 6", 5" x 7", 8" x 10", A4 (8.3" x 11.7"), letter (8.5" x 11"), 11" x 14", 12" x 12", B (11" x 17"), A3 (11.7" x 16.5"), Super B (13" x 19") and C (17" x 22" - P800 only) sizes

Epson 2100/2200

The printing characteristics of the Epson 2200 and Epson 2100 are identical, and profiles created for them can be used interchangeably.

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

KCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink.
KMCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink.

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Borderless Printing:

These printers support full borderless on roll and sheet paper. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 4, 5, 8.25, 8.5, 11, 11.7 and 13.

Printer Specific Settings (Continued)

Epson 2400/2880

Profiles:

Profiles for this printer will have the name "ep24" or "ep28" in the title.

Quality:

Only **Photo** *(ph)* quality should be used when printing with this printer. Other quality choices (Best, Fine or Draft) may result in over inking.

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

KCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink.
KMCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink.

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Borderless Printing:

This printer supports full borderless on roll and sheet paper. Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 4, 5, 8.25, 8.5, 11, 11.7 and 13.

Printer Specific Settings (Continued)

Epson 3800, 3880 (and 3850)

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

Standard Ink Sets (using Light-Light black)

KCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink.

KMCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink.

K Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Photo Black ink (rarely used).

K Matte Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Matte Black ink (rarely used).

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*

Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" mk profiles with this setting.*

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

This printer supports full borderless on roll and sheet paper. Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 3.5", 4", 5", 8.27" (A4 paper), 8.5" (Letter), 10", 11", 13", 16", 16.5" and 17" wide

Printer Specific Settings (Continued)

Epson 4000

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

KCMYcm Pigment - Color printing using the Ultrachrome inkset with Photo Black.
KMCMYcm Pigment - Color printing using the Ultrachrome inkset with Matte Black.

K Pigment - NOT SUPPORTED.
K Matte Pigment - NOT SUPPORTED.

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" mk profiles with this setting.*

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

This printer supports left/right marginless printing on sheet, full borderless on roll. Choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 8, 8.5, 10, 12, 13, 14, 16, 17.

Center Margins (Centering on sheet paper)

When printing on Sheet paper, these printers have different top and bottom non-printable margin sizes (top 1/8 inch, bottom 5/8 inch). In normal printing, this can cause your output to appear shifted vertically on the page. The Center Margins option can be used to compensate for the different sized margins, effectively "equalizing" the layout area so that the top and bottom margins are 5/8 inch, reducing total print area but balancing the margins so centered images will look properly centered on the physical page. To enable this feature, choose Center Margins in the Margin Styles section of the Dashboard.

Printer Specific Settings (Continued)

Epson 4800, 7800 and 9800

*All profiles generated by ColorByte for the Epson 4800, 7800 and 9800 will have the designation **X800** in their names.*

InkSets:

The available ink sets, and their descriptions, are listed below. *Using a ColorByte printer profile will cause the proper selection to be automatically made for you.*

***Standard Ink Sets** (using Light-Light black)*

KCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Photo Black.
KMCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Matte Black.

K Pigment - NOT SUPPORTED.
K Matte Pigment - NOT SUPPORTED.

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" **pk** profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

***Phatte Black** Ink Sets (Matte black and Photo black loaded simultaneously)*

KCMYcm7 Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink *(no light-light black)*.
KMCMYcm7 Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink *(no light-light black)*.

Gray7 Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink *(no light-light black)*. *Only use "Gray" profiles with this setting.*
Gray7 Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink *(no light-light black)*. *Only use "Gray" profiles with this setting.*

Extended Features:

These printers support the use of ImagePrint's Phatte Black mode, allowing you to load Matte Black ink in place of the standard light-light black. This mode allows you to switch between photo black and matte black printing without purging your inks, with no loss in image quality.

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

These printers support left/right marginless printing on sheet, full borderless on roll. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, all printers support borderless widths (in inches) of: 8.3, 10, 12, 14, 16. In addition to these sizes, the 4800 printers support a 13 and 17 inch wide borderless size, the 7800/9800s support 20 and 24 inch borderless, and the 9800s support 36 and 44 inch borderless.

Center Margins (Centering on sheet paper)

When printing on Sheet paper, these printers have different top and bottom non-printable margin sizes (top 1/8 inch, bottom 5/8 inch). In normal printing, this can cause your output to appear shifted vertically on the page. The Center Margins option can be used to compensate for the different sized margins, effectively "equalizing" the layout area so that the top and bottom margins are 5/8 inch, reducing total print area but balancing the margins so centered images will look properly centered on the physical page. To enable this feature, choose Center Margins in the Margin Styles section of the Dashboard -- the page area will update to show the equalized margins.

Printer Specific Settings (Continued)

Epson 4880, 7880 and 9880

All profiles generated by ColorByte for the Epson 4880, 7880 and 9880 will have the designation X880 in their names.

InkSets:

The available ink sets, and their descriptions, are listed below. *Using a ColorByte printer profile will cause the proper selection to be automatically made for you.*

Standard Ink Sets *(using Light-Light black)*

KCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Photo Black
KMCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Matte Black

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" **pk** profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Phatte Black Ink Sets *(Matte black and Photo black loaded simultaneously)*

KCMYcm7 Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink *(no light-light black)*.
KMCMYcm7 Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink *(no light-light black)*.
Gray7 Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink *(no light-light black)*. *Only use "Gray" profiles with this setting*
Gray7 Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink *(no light-light black)*. *Only use "Gray" profiles with this setting.*

Extended Features:

These printers support the use of ImagePrint's Phatte Black mode, allowing you to load Matte Black ink in place of the standard light-light black. This mode allows you to switch between photo black and matte black printing without purging your

inks, with no loss in image quality.

IMPORTANT: The **Epson 4880** will **not** accept "modified" phatte black cartridges (cartridges with the smart chip altered to appear as lite-lite). While Phatte black mode **is** supported on that printer, use of it with the 4880 requires manually modifying a Matte Black cartridge by replacing it's smart chip with a chip from a lite-lite cartridge, and then re-setting the ink count. (Note that the 7880 and 9880 modified cartridges will accept modified phatte cartridges with no problem--only the 4880 will not.)

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

These printers support left/right marginless printing on sheet, full borderless on roll. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, all printers support borderless widths (in inches) of: 8.3, 10, 12, 14, 16.   In addition to these sizes, the 4880 printers support a 13 and 17 inch wide borderless size, the 7880/9880s support 20 and 24 inch borderless, and the 9880s support 36 and 44 inch borderless.

Center Margins (Centering on sheet paper)

When printing on Sheet paper, these printers have different top and bottom non-printable margin sizes (top 1/8 inch, bottom 5/8 inch). In normal printing, this can cause your output to appear shifted vertically on the page. The Center Margins option can be used to compensate for the different sized margins, effectively "equalizing" the layout area so that the top and bottom margins are 5/8 inch, reducing total print area but balancing the margins so centered images will look properly centered on the physical page.   To enable this feature, choose Center Margins in the Margin Styles section of the Dashboard -- the page area will update to show the equalized margins.

Printer Specific Settings (Continued)

Epson 4900, 7900 and 9900

*All profiles generated by ColorByte for the Epson 4900, 7900 and 9900 will have the designation **X900** in their names.*

IMPORTANT NOTE ON PROFILING: Currently, these printers require special linearizations when profiling to control ink usage. Before attempting to create your own custom calibrations, contact ColorByte support for information regarding procedures.

InkSets:

The available ink sets, and their descriptions, are listed below. *Using a ColorByte printer profile will cause the proper selection to be automatically made for you.*

Standard Ink Sets *(using Light-Light black)*

KCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Photo Black
KMCMYcm Pigment - Color printing utilizing the Ultrachrome inkset with Matte Black

K Pigment - NOT SUPPORTED.
K Matte Pigment - NOT SUPPORTED.

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" **pk** profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Borderless Printing:

These printers support left/right marginless printing on sheet, full borderless on roll. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, all printers support borderless widths (in inches) of: 10, 12, 14, 16.   In addition to these sizes, the 7900/9900 support 20 and 24 inch borderless, and the 9900s also support 36 and 44 inch borderless.

Profiles

(See the note on custom profiles, above)

Unlike most other Epson printers, the Quality modes supported by the 4900/7900/9900 are designated by name, not actual droplet size. Therefore, the printer profiles for this printer will use the following designations at the end of the filenames to denote the Quality they were created for:

> best   for Best Quality *(2880)* mode *(NOT SUPPORTED AT THE TIME OF THIS DOCUMENTATION)*

> ph   Photo Quality (*1440*) mode

NOTE: Due to these printer's use of variable droplet sizes (which enhances the smooth-ness of the print) ColorByte recommends **Photo Quality** mode for most output.

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Center Margins (Centering on sheet paper)

When printing on Sheet paper, these printers have different top and bottom non-printable margin sizes (top 1/8 inch, bottom 5/8 inch). In normal printing, this can cause your output to appear shifted vertically on the page. The Center Margins option can be used to compensate for the different sized margins, effectively "equalizing" the layout area so that the top and bottom margins are 5/8 inch, reducing total print area but balancing the margins so centered images will look properly centered on the physical page.   To enable this feature, choose Center Margins in the Margin Styles section of the Dashboard -- the page area will update to show the equalized margins.

Matte Black - Photo Black ink usage:

The 4900, 7900 and 9900 require that you select the proper black ink via the front panel of the printer. Make sure to switch to Matte black when using a Matte black (MK) profile, and switch to Photo black when using a Photo black (PK) profile.

Printer Specific Settings (Continued)

Epson Surecolor P5000

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

Photo - Color printing using the Ultrachrome inks with Photo Black ink.
Matte - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Borderless Printing:

Full borderless printing is supported on rolls - 10", 11.8", 13", 14", 16" and 17" wide. Borderless on 8", 11" and 16.5" wide rolls requires use of the borderless spacer.

Epson Surecolor P6000/P8000

Profiles:

The printing characteristics of the Epson Surecolor P6000 and Epson Surecolor P8000 are identical, and profiles created for them can be used interchangeably.

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

Photo - Color printing using the Ultrachrome inks with Photo Black ink.
Matte - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Borderless Printing:

Full borderless printing is supported on rolls at widths of: 10", 11.8", 13", 16", 17", 20.3", 23.4", 24", 33.1"*, 36"*, 44"*

*SC-P8000 only

Epson Surecolor P7000/P9000 Standard
(with lite-lite black)

Profiles:

The printing characteristics of the Epson Surecolor P7000 and Epson Surecolor P9000 are identical, and profiles created for them can be used interchangeably.

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

Photo - Color printing using the Ultrachrome inks with Photo Black ink.
Matte - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Borderless Printing:

Full borderless printing is supported on rolls at widths of: 10", 11.8", 13", 16", 17", 20.3", 23.4", 24", 33.1"*, 36"*, 44"*

*SC-P9000 only

Printer Specific Settings (Continued)

Epson Surecolor P7000/P9000 Commercial
(with Violet in place of lite lite black)

Profiles:

The printing characteristics of the Epson Surecolor P7000 and Epson Surecolor P9000 Commercial (Violet) version are identical, and profiles created for them can be used interchangeably.

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

Photo - Color printing using the Ultrachrome inks with Photo Black ink.
Matte - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Borderless Printing:

Full borderless printing is supported on rolls at widths of: 10", 11.8", 13", 16", 17", 20.3", 23.4", 24", 33.1"*, 36"*, 44"*

*SC-P9000 only

Epson 7600/9600

The printing characteristics of the Epson 7600 and Epson 9600 are identical, and profiles created for them can be used interchangeably.

InkSets:

KCMYcm Pigment - Color printing using the Ultrachrome inks with Photo Black ink.
KMCMYcm Pigment - **Color** printing using the Ultrachrome inks with Matte Black

ink.

KCMYcm Dye - Full **color** printing utilizing the DYE inkset.

K Pigment - NOT SUPPORTED.
K Matte Pigment - NOT SUPPORTED.

Gray Pigment - **Grayscale** printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment- **Grayscale** printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" profiles with this setting.*

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Borderless Printing:

These printers support left/right marginless printing only on sheet, full borderless on roll. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 8, 10, 12, 14, 16, 20, 24. (*plus* 36 and 44 on 9600 only).

Center Margins (Centering on sheet paper)

When printing on Sheet paper, these printers have different top and bottom non-printable margin sizes (top 1/8 inch, bottom 5/8 inch). In normal printing, this can cause your output to appear shifted vertically on the page. The Center Margins option can be used to compensate for the different sized margins, "equalizing" the layout area so the top and bottom margins are 5/8 inch, reducing total print area but balancing the margins. To enable this feature, choose Center Margins in the Margin Styles section of the Dashboard.

Printer Specific Settings (Continued)

Epson Surecolor 7600/9600 (continued)

Epson 7890/9890

Profiles:

> *The printing characteristics of the Epson 7890 and Epson 9890 are identical and profiles created for them can be used interchangeably.*

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

Photo - Color printing using the Ultrachrome inks with Photo Black ink.
Matte - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

This printer is not currently able to utilize ImagePrint's grey profiles. That feature is expected to be added in a future update. To print grayscale, you should convert your images to grayscale or neutral RGB in Photoshop or another image processing program and use a normal (color) profile. The "wide gamut" tint picker can be used to create tint effects similar to that of the narrow gamut tint picker when using grey profiles.

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

Borderless Printing:

Full borderless printing is supported on rolls at widths of: 10", 13", 16", 17", 24", 36"*, 44"*

* 9890 only

Epson Surecolor P10000/P20000

Profiles:

The printing characteristics of the Epson Surecolor P10000 and Epson Surecolor P20000 are identical, and profiles created for them can be used interchangeably.

InkSets:

The available ink sets, and their descriptions, are listed below: *Make sure to select the correct Printer Profile for the ink set used.*

KCMYcm Pigment - Color printing using the Ultrachrome inks with Photo Black ink.
KMCMYcm Pigment - Color printing using the Ultrachrome inks with Matte Black ink.

Extended Features and Limitations:

This printer is not currently able to utilize ImagePrint's grey profiles. That feature is expected to be added in a future update. To print grayscale, you should convert your images to grayscale or neutral RGB in Photoshop or another image processing program and use a normal (color) profile. The "wide gamut" tint picker can be used to create tint effects similar to that of the narrow gamut tint picker when using grey profiles.

The Epson driver (available on the Epson website) must be installed for this printer in addition to ImagePrint to allow for connectivity. **On Macintosh, do not install the printer as an "Air Print" printer.** See the last page of the Installation chapter of this manual for more information on installing the driver.

The non-printable margins on these printers can vary according to the media type. Please consult your printer documentation for more information on what margins are allowed with your specific media.

For this printer type, supported borderless widths are (in inches): 10, 11.8, 13, 16, 17, 20.3, 24, 33, 36, 44, (50, 54, 60 for the P20000 only).

For these printers, user defined pages should be larger than 13.5 for roll paper to avoid paper waste.

Epson 11880

InkSets:

The available ink sets, and their descriptions, are listed below. *Make sure to select the correct Printer Profile for the ink set used.*

Standard Ink Sets

KCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Photo Black ink.
KMCMYcm Pigment - Full color printing utilizing the Ultrachrome inkset with Matte Black ink.

K Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Photo Black ink (rarely used).
K Matte Pigment - NOT SUPPORTED. Black only printing utilizing the Ultrachrome inkset with Matte Black ink (rarely used).

Gray Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Photo Black ink. *Only use "Gray" profiles with this setting.*
Gray Matte Pigment - Grayscale printing with **Tint Picker** enhancements, utilizing the Ultrachrome inkset with Matte Black ink. *Only use "Gray" **mk** profiles with this setting.*

Profiles

Unlike most other Epson printers, the Quality modes supported by the 11880 are designated by name, not droplet size. Therefore, the printer profiles for this printer will use the following designations in their names to denote the Quality they were created for:

best	for Best Quality *(2880)* mode
ph	Photo Quality (*1440 8 pass*) mode
sf	SuperFine Quality (*1440 4 pass*) mode

Due to its use of variable droplet sizes (which enhances the smoothness of the print) ColorByte recommends **Photo Quality** mode for most output.

Extended Features:

This printer supports the use of the ImagePrint Tint Picker when using the Gray or Gray Matte inkset with a Tint Picker Gray printer profile. For details on using the Tint Picker, see the Tint Picker section in Chapter 9, Correction Tools.

Paper thickness controls are available via the **Media Type** menu (accessed by clicking Options in the Print Setup section of the Dashboard.)

Maximum print length is 1000 inches.

Borderless Printing:

This printer supports left/right marginless printing on sheet, full borderless on roll. To enable this feature, choose Borderless in the Margin Styles section of the Dashboard. For this printer type, supported borderless widths are (in inches): 10, 13, 16, 17, 24, 36, 44, 50 and 54.

Appendix D - Networked Printer Settings

Getting the Printer IP Address

When printing to a printer via an Ethernet connection, the TCP/IP communication protocol will be used, which depends on each device on the network having a valid, unique IP Address.

You will need to provide the IP Address **of the printer** to IPSetup during installation so ImagePrint can communicate with it at print time. Although different printers and network cards may vary, some method of accessing the ip address, either by printing a status page or via the front panel of the device, will be available.

Front Panel: Many new printers allow you to see and specify the IP Address via the front panel controls on the printer. Consult your printer's manual for instructions for how to do this.

Status Page: In cases where you are not able to use the front panel to set the IP Address, check for a small or recessed button beside the port where the network cable plugs into the printer. Pushing this button for one second will cause most printers to output a page showing their current settings, including the IP Address. (*Make sure to load scrap paper on the printer--not expensive art paper!*)

> The IP Address will consist of 4 numbers, each between 0 and 255, separated by periods. This is the number you will need to use in the Network fields when installing the printer with IPSetup.

Checking connectivity

Once you have the printer's IP Address, type it into the address field of a web browser (like Internet Explorer, Safari or Firefox). Just type the 4 numbers of the ip address, separated by periods, into the address field--no other text (like http://) is needed. You should see the Printer's HTML setup screen. Using a web browser in this way is a good test of your computer's TCP/IP connectivity to the printer--if the browser fails to show the printer's setup screen, then you know you have a TCP/IP communications problem.

> Even if you can print to the printer via the manufacturer's driver, it does not necessarily mean you have **TCP/IP** communication to the printer. **TCP/IP** is required by ImagePrint when printing to a printer connected via Ethernet.

Different IP Address sub-nets between printer and computer: Communication problems can arise if the IP Address numbering scheme of the printer is different than that of computer. For example, if the printer's IP Address is: 192.168.0.12, and your computer's is 30.40.16.8, then it is likely there will be no communication via TCP/IP between the devices. Compare the IP Address of your computer to that of your printer. If the first 3 sets of numbers are not the same, this may be the problem (the last number should *always* be unique for each device). In cases where the network schemes differ, you may not be able to communicate with the printer until the IP Address is changed to one that is compatible with the rest of your network.

Networked Printer Settings (cont.)

> You can check the ip address of your *computer* on Macs via the Network Control Panel in System Preferences, on PC's it is available in the TCP/IP properties of your network card.

Changing the printer's IP Address (if needed)

Front panel: If the printer allows you to change the IP Address via the front panel on the printer, changing the address is relatively easy--consult your printer's manual for instructions.

Manufacturer's utility: In cases where you can't set the IP Address via the front panel, you may need to use a setup utility provided by the manufacturer. *For Epson printers, the Net Assist utility is used to setup the network parameters on your printer. That utility is provided on the Epson printer setup cd and is also available for download from the Epson web page.*

Reset the printer to factory defaults: If your network uses a router, another method of changing the printer's IP Address is to reset the printer to its factory default settings by holding down the recessed button on the network card of the printer while turning the printer off, then on. When the printer comes back up, it will default to DHCP mode, which will cause it to get a new IP Address from the router which should then be correct for your network. Press the recessed button again (for 1 second) to output a new status page showing the current IP Address and try to reach the again with the new IP Address in a web browser.

Setting the printer to a Manual (Static) IP Address

Once you have the printer's IP Address (and have used it to specify the connection to the printer in IP Setup), it is important that this IP Address doesn't change in the future. Otherwise, ImagePrint will no longer be able to find the printer. An IP Address that doesn't change is called "Static", or "Manual".

To set your printer to a Manual IP Address, log into the printer via a web browser as described earlier in this section by putting the IP Address of the printer into the browser's address field and pressing the return key. If the printer is reachable on your network, you should get a login window, with access to the printer's configuration settings.

Once you are on the printer's setup page, you need to specify the "**Method for Acquiring the IP Address"**. For most printers this setting is in the **TCP/IP** portion of the **Configuration** section of the Printer Setup window, *however the specific location and terminology may vary for some printers*.   The choices are typically: AUTO or MANUAL Make sure it is set to MANUAL to prevent the IP Address from changing each time the printer is restarted. After changing the setting (if necessary) apply the settings--usually that is done via the SUBMIT button at the bottom of the setup screen.

> **Note**: Most printer setup screens will ask for a user name and/or password when applying new settings. Unless you have previously set a password for your printer, the entries should be left blank for most printers as that is the default username and password. If that fails, try using the name "admin" for the username and nothing for the password.

Appendix E - Phatte Black

ImagePrint version 6.1 introduced **Phatte Black**, a new printing option that enables you to utilize both **Ph**oto Black (pk) and M**atte** Black (mk) inks at the same time on your Epson 4800/4880, 7800/7880 or 9800/9880. This amazing feature means that, without the expense and inconvenience of purging your inks, you can switch between glossy and matte printing *with no loss in quality!*

The following section provides answers to common questions about Phatte Black in a FAQ (Frequently Asked Questions) format. Then the procedures for setting up ImagePrint and your printer to use Phatte Black printing are described.

1. Phatte Black FAQ

What advantages are there to printing in Phatte Black Mode?

With the Phatte Black option, you don't need to purge inks when switching between printing that requires the matte black ink and the photo black ink. This saves money, as any purge results in the wastage of ink (as much as $70.00 worth for each such switch). Purging also takes time--fifteen minutes or so. With Phatte Black, switching between Matte and Glossy printing is just a matter of loading the right paper.

How does Phatte Black Mode work?

To utilize this feature, a modified Matte Black cartridge is used in the "light-light" cartridge slot of your printer. Once loaded, you'll need to print a "purge" file that will clear the ink lines of remaining light-light ink. For detailed instructions, see the second part of this section, **Phatte Black Quickstart**.

Will not having the light-light black ink affect print quality?

Other than a slight increase in bronzing on Grayscale prints on glossy papers, the quality is the same.

Amazingly, the light-light black offers very little when printing with ImagePrint, as our advanced ink mixing and screening already provides the improved tonality that this new ink was put in place to provide   While this ink may help avoid the deficiencies of other less sophisticated printing methods, ImagePrint's technology doesn't need it to get results far superior to the output of any other driver or RIP.

What is a "modified" Matte Black cartridge?

All Epson K3 ink cartridges utilize "smart chip" technology that allows the printer to read each ink cartridge to determine its ink type, capacity, remaining ink levels, etc. A modified cartridge is one whose smart chip has been altered to appear different to the printer.

Modifying the cartridge means that the smart chip will be changed, or replaced, to

make it look like a light light black cartridge to the printer. It may also be necessary to snip off the small, plastic fin on the top of the cartridge that physically "keys" the cartridge to the proper slot on the printer.

How do I obtain a modified Matte Black cartridge?

Your ColorByte ImagePrint dealer may stock modified Matte black cartridges, which you can then purchase as you would any other ink cartridge. If your dealer doesn't stock these cartridges, contact ColorByte's Sales dept. to obtain the name of a dealer who can provide them.

Another method of modifying the cartridge involves replacing the Matte black smart chip on your cartridge with a light light black one. One way of doing this is to simply remove the chip from an existing light-light black cartridge and use it on the matte cartridge. (When the cartridge is empty, the chip will tell the printer that there is no more ink in it--to avoid this, and reuse the chip, "chip resetters" that reset the chip to show full ink are available from many vendors.) **Currently replacing the chip is the only way to modify a cartridge for use with the Epson 4880**.

Note that ColorByte can offer no support for modifying the cartridge itself--that support is handled through the provider of the chip.

Will this void my Epson warranty?

This process uses Epson inks and Epson cartridges, and is ***not*** modifying the printer in any way. That said, ColorByte doesn't speak for Epson. If you have concerns, you may want to contact Epson before using modified cartridges.

Can I still use my Epson driver with Matte and Photo black loaded?

No. With both the Matte and Photo black cartridges loaded, the Epson driver will not print correctly as it has no support for that combination. You can only use this mode with ImagePrint. *(The Epson status monitor should work fine however, and you can always choose to return to the standard ink configuration if you need to use the Epson driver.)*

Will I need new profiles?

ImagePrint will provide profiles for Phatte Black mode for both color and grayscale printing. These profiles will be designated with the letters "DK" instead of the normal "pk" or "mk" in the title. Since the profiles are made at the same time as the "standard mode" profiles, there should be a Phatte Black profile for every standard profile we provide.

Can I still make my own custom color profiles for use with ImagePrint?

Yes. Printing a calibration target while in Phatte mode is exactly the same as with the normal ink configuration--just make sure to use the proper (Phatte) ink selection in ImagePrint's Print dialog.

Phatte Black Mode *FAQ (cont.)*

How do I switch to Phatte Black mode within ImagePrint?

Switching to Phatte Black mode in ImagePrint is as simple as picking a Phatte Black (DK) profile as the Printer/Paper profile. When the software senses such a profile has been chosen, it will switch to Phatte Black mode automatically.

Can I go back to the standard K3 ink configuration after using Phatte Black?

It's easy to go back to the standard K3 ink set after using Phatte Black. Just put the light-light black cartridge back in the light light slot, and print the purge file again to clear the excess matte ink from the lines (you will find you need to print more this time, though, as the matte black is heavier and takes longer for the last traces to clear the lines).

Do you still support the standard mode of printing with K3 inks (including light-light)

Of course. Printing with the K3 inks in their standard configuration is still the "default" way of printing with ImagePrint, and is fully supported.

Can I initially load my printer with a phatte black cartridge, without ever inserting the light-light black

Yes. You can start with the Phatte Black cartridge in the light light slot and the Photo Black cartridge in the black slot when inking your printer for the very first time. Initializing the printer this way will allow you to avoid the Phatte purge procedure entirely. You'll be ready to print with Phatte profiles right from the start.

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)

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2. Phatte Black Quick Start

Follow the below steps to setup your printer and ImagePrint for printing with Phatte Black. These steps assume you have already acquired the proper Phatte Black cartridge for your printer.

> If this is a new printer that has never been loaded with inks, you can skip steps 2 and 3 as there is no need to purge old ink from the light-light slot. Just load the phatte cartridge in the light-light slot and make sure photo black is in the black slot when initializing the printer.

Step 1   Load the modified Matte Black Cartridge into your printer

First, make very sure that **Photo Black** is loaded in the regular black cartridge slot of the printer and your printer is online and ready. Then, insert the modified "phatte" matte black cartridge into the light-light black slot of the printer.

Step 2   Acquire the Purge profile and Purge TIFF file

Once the modified (Phatte) Matte Black Cartridge has been loaded in the printer, it is necessary to clear the remaining light-light black inks from the tubing of the printer. (This is a one time only step). To accomplish this, two files are needed: a special TIFF file and a special color profile. The TIFF file will be printed with the profile in place as the Printer/Paper profile--this will cause only the light-light black ink is used when printing this file, so no other ink is wasted.

The purge TIFF file and the special printer profile needed for printing it are included in current ImagePrint cd's and downloads. After installing ImagePrint, you'll find the purge profile in the Color folder, within the ImagePrint folder of your system. The purge tiff file is found in the Test Images folder within the ImagePrint folder. (If not available, you can download the files from the FTP link on ColorByte's Technical Support page at www.colorbytesoftware.com)

Continued

Step 3   Print the Purge File

• Launch ImagePrint.

Note: Crop marks and annotations should not be used when printing the purge file or errors may result. If you have those features enabled in ImagePrint, make sure to turn them off now.

• Choose the proper page size

To properly purge the inks, it's necessary to print about 1700 square inches. To accomplish this, you may need to create a *user defined page size* in ImagePrint that fits those dimensions (about 20 letter size sheets). You can set up your custom page size in whichever way best accommodates your media. A few common configurations are:

   -- For 44 inch wide rolls: A custom size of 44 wide, 34 inches high

   -- For 24 inch wide rolls: A custom size of 24 wide, 70 inches high

   -- For 8.5x11 sheets: Use letter as the paper size, and print the purge file 20 times.

• Expand the Profiles section of the ImagePrint Dashboard.

   - Select "Choose by Profile" and select the profile called "x800 Ink Purge 720" if printing on the 4800, 7800 or 9800. Choose "x8800 Ink Purge 720" if printing on the 4880, 7880 or 9880.

• Access the ImagePrint Preferences window (Under the ImagePrint menu on Mac, the File menu on Windows).

   *- In the Profiles section of the Preferences window, select NONE in the **RGB field of the Missing Color Profile section**. (Make a note of what the previous setting was so you can go back to that setting later).*

• Using the ImagePrint file browser, or via the File->Open command, locate open the "x800_llk_purge.tif" file from your Test Images folder (within the ImagePrint folder). The file will appear red and black or blank on the screen--that's normal--it will print with the light-light black ink.

• Choose "**FILL**", from the ImagePrint floating tool palette.

Continued

• Print the file using the normal ImagePrint printing procedures.

Once done, the ink lines will be purged, and you will be ready to print using Phatte Black mode.

> When the print is done, remember to return the Missing Color Profile->RGB setting of the Color Management window to the setting it had before you changed it to NONE.

Step 4   **Set up ImagePrint for Phatte Black Mode printing**

Printing in Phatte Black mode with ImagePrint is just a matter of choosing the proper Printer/Paper profile in ImagePrint's Color Management window.

If using the Profile Valet, just make sure to only select "Phatte" as the profile type.

If not using the Profile Valet, the Phatte Black mode profiles will have a "DK" in their titles (instead of "pk" or "mk"). These profiles can be downloaded using the Profile Manager, the Profile utility automatically installed in your ImagePrint folder.

Once a profile is in the Color folder, you can choose it as your Printer/Paper profile in ImagePrint's Color Management window. When a profile is picked in this way, ImagePrint will automatically switch to Phatte Black Mode. No other changes need to be made. You can now switch between Photo Black and Matte Black printing by picking the right Phatte Black (DK) Profile for the Media you plan to use, and loading the desired paper in the printer.

Going back to the standard ink configuration

If you ever need to go back to the standard (non-phatte black) ink configuration, just follow the above steps as before, but with the Epson Light Light cartridge in the Light Light slot instead of the Phatte black cartridge. You may find that more scrap paper is needed to purge the ink line than when switching to phatte but once the scrap sheets began to print significantly lighter (usually after 30 letter sized sheets) then the line is clear of the matte ink and is back to the normal ink configuration.

Appendix F - Creating your own profiles

With ImagePrint's collection of excellent paper profiles, most users find there's no advantage to creating their own profiles. However, for those who still prefer the ability to create custom RGB or CMYK profiles for their printer using off the shelf profiling software. Its easy to do by following the below steps. (These steps assume you are generating an RGB profile, which is recommended. CMYK profiles require slightly different settings.)

Remember--if ColorByte does not have a profile available for a paper that is valid for your printer, we may make it for free. Contact ColorByte's support dept. for more information (make sure to include the exact paper name, and the printer you are using, along with your 6 digit dongle number)

Important: Only color profiles can be created in this way. ImagePrint's grayscale profiles are non-standard ICC profiles, and can only be created by ColorByte.

Important note for Canon Pro 1000, 2000, 4000, 6000 and Epson 4900, 7900 and 9900, P5000, P6000, P7000, P8000, P9000, P10000 and P20000 users: *These printers require specialized linearizations (recipes) to control inking. Because of this, custom profile generation require additional steps. Before attempting to create calibrations for, please contact ColorByte technical support for information on how to proceed.*

Step 1   *Turn off color management*

- In the **PROFILES** section of the Dashboard choose and apply a profile that uses the type of black ink (matte or photo) you will be using and one that is close in thickness to your actual paper. Though the profile you apply won't be used for Color Management, it will be used to tell the printer what ink configuration and paper feed controls to use.

- In the **PREFERENCES** window (found under the View menu on Windows, under the ImagePrint menu on Macs). Make sure "Untagged Image/Missing Profile" section of the Preferences->Profile area is set to **NONE** in the RGB field. Also in that window, make sure the "Simulation Setup" profile is set to NONE.

- When printing a calibration target, no Color Correction Tools such as Tonal curves or Histograms should be in use.

Step 2. *Open your profiling target image*

- Open the profiling target you plan to use into Imageprint using ImagePrint's Image Strip or the File->Open command. Make sure you pick a page size that matches what's loaded on the printer and that accommodates the size of the target

(Continued on next page)

Step 3   *Choose the inkset and media type, then print*

- Choose PRINT SETUP from the Advanced Section of the Dashboard.

- Choose **OPTIONS**, and make sure you have selected a **Media Type** that matches (in thickness) closely to the paper you are using, then click OK

- Back in the PRINT SETUP section make sure the inkset is correct for the paper/ink combination you are using. For information on the different ink sets available for your printer, check the Printer specific setting in the Appendix of this manual. *(Note that for Phatte Black printing on Epson K3 printers, the inkset choices will be the ones with "7" in the title).*

- Also in the PRINT SETUP area set the print **Quality** you plan to use (720, 1440, 2880, photo, best, etc.) For more information on quality settings, see the Printing section of this manual.

- Finally, choose PRINT at the top of the Dashboard to have the target sent to the printer.

Step 4 *Use your new profile*

- Once you have printed the profile target, create the profile in the normal way using your profiling software.

> **IMPORTANT**: **ImagePrint only works with version 2 ICC profiles. Most pro-filing software allows saving to version 2 or 4--make sure your profiles are created as version 2.**

- To use the profile within ImagePrint, copy it to the **COLOR** folder within the ImagePrint folder on your system.

    On Macs, this folder is in: /Applications/ImagePrint

    On Windows: In your Windows start menu, choose the ColorByte Software folder in your list of programs and choose COLOR FOLDER to open the folder.

- Restart ImagePrint, and choose the new profile as the PRINTER/PAPER profile in the PROFILE section of the Dashboard (using the Choose by Profile method--NOT the Profile Valet)

Unlike profiles created by ColorByte, profiles generated by other methods will not cause Imageprint to automatically choose the right Quality and Inkset settings, so those parameters must always be set manually. See chapter 15, Printing and Print Setup, for more information.

Appendix G - Understanding Profile Names

Important: With the Profile Valet, most users will never need to know much about the filenames of the profiles they are using as the Profile Valet allows you to acquire profiles by specifying the name of the paper.

Therefore the next few pages are only of interest to those who are not using the Profile Valet or simply want to know more about the underlying workings of the software.

The color profiles supplied with ImagePrint are named according to the type of printer they characterize and the paper they are made for. The profile name may also contain references to the type of ink used, the printer resolution it was created for, and the lighting condition (temperature) the profile is made for. Because of the potentially large number of parameters any profile may reflect abbreviations must be used, and profile names can sometimes be hard to decipher.

ColorByte keeps a list of profile names and descriptions within each printer folder on the *Online Profile Download site*. You can easily access these lists via the Profile Manager utility. Description files will be listed at the top of the paper manufacturer's folders and can be accessed by double-clicking them. The Profile Manager will also display the paper name and other information for the currently selected profile at the bottom of the utility's window.

Following are details on the various naming conventions used by the default profiles supplied with ImagePrint.

Printer Type: The first part of the profile name contains the printer type. In the case of printers with identical printing characteristics, the name may reflect a different printer, such as the Epson 4800/7800/9800. *In those cases, profiles for these printers can be used interchangeably.* For a listing of how this applies to specific printers, please see the "**Printer Specific Settings**" section of the Appendix of this manual.

Important: One special case is the ***Epson 4800, 7800*** and ***9800*** printers. Those printers use the same print head technology, and can therefore share the same profiles. All profiles made for those printers will have the designation: **X800** in their name.

Paper Type: The paper that the profile was generated for is usually listed as the 2nd part of the profile name. Typically, the papers manufacturer is listed as a two letter abbreviation, followed by an abbreviation of the paper type. Common manufacturer abbreviations are:

ep - Epson	hp - Hewlett Packard
cn - Canon	il - Ilford
lj - Lexjet	hn - Hahnamule
bc - BrightCube	dp - Dupont

Ink Set: If no ink set is specified in the profile name, it can be assumed the profile was generated with the default, printer manufacturers ink set for that printer. For printers that accept different ink sets, an abbreviation will appear in the title of the profile reflecting this. Current ink set abbreviations are:

mk - Matte Black ink
pk - Photo Black Ink
dk - Phatte Black (using ColorByte's ***Phatte Black*** option
Dye - Dye (non-archival) ink set
CF - Pigment (Color Fast archival) ink set

DCM: For older printers the number "7" appears right after the Ink Set designation in a **Color** (not gray) profile then DCM (dynamic contrast matching) is incorporated in that profile. (For more on DCM see the DCM section at the end of this chapter)

Soft Proof Gray: Grayscale profiles for older printers with the number "7" in the title are newer "soft proof" profiles which contain information that will allow them to be soft proofed in Photoshop via its "Proof Setup" feature. (For more on DCM see the DCM section at the end of this chapter)

Color Space: Most of ImagePrint's default printer profiles are 3-color profiles or grayscale profiles. If no color space is listed in the profile name, 3 colors can be assumed. Although 4 color (CMYK) profiles are fully supported, the technology utilized by ImagePrint in generating a black curve specific for supported printers generally causes 3 color profiles to yield optimal results.

For many printers, ColorByte creates special Grayscale profiles that use almost no color inks when printing, resulting in very neutral prints that show no inconstancy (alteration in different lighting conditions). These grayscale profiles also can be used with ImagePrint's narrow gamut controls to tone your images (see Toning within the Corrections chapter in this manual). Gray scale profiles will have the word GRAY in their title.

Lighting Conditions: Its a fact of life: Color prints from ink jet printers will look different, to one degree or another, when viewed under different lighting conditions.

View a print under tungsten lighting, then walk it outside, and you're likely to see differences in the overall cast. A print that looks fine in your studio may take on a green cast when your client views it in his house, or warm when viewed in his office.

To help limit the effects that different lighting conditions have on inks (*inconstancy and/or metamerism*), ColorByte provides profiles for multiple lighting environments. Using the correct profile for the lighting condition you plan to view your prints in can have a strong effect on the appearance of your prints.

All printing profiles, no matter who makes them, are made for a specific lighting condition. Most profile makers and printing software provide a single profile for a single lighting condition--**daylight**.

> If you don't want to be bothered with choosing a temperature, you may want to just use the DAYLIGHT versions of our profiles. Those will give you the most similar results to standard profiles you may have used before.

While sometimes its hard to know just where your prints will be viewed, having more than one profile type can give you a fighting chance in making sure your prints are viewed to their best potential. We even provide mixed lighting profiles (F3) for situations where you expect the print to viewed in a mix of daylight and fluorescent lighting.

For example, if you know your images are going to be seen in an office environment, under fluorescent lighting, then using our F2 or F3 profile will probably be best. (Taking that same print outside will likely show a color shift under daylight).

The lighting condition a specific profile is made for can be found at the end of the profile's name. (They may or may not be preceded by an "E" or and "R"). These abbreviations are:

TUNG   Tungsten lighting

Day   Daylight lighting

CWF   Cool White Fluorescent lighting

Lighting Conditions (Cont.)

F2   (Sometimes labeled as "CWF2"). Cool White Fluorescent lighting optimized for portraiture work (less warm than the standard CWF profile). This is a good general purpose profile for mixed lighting conditions.

F3   Mixed Lighting (This is the best general purpose profile to use).

What about Gray Profiles?

ImagePrint's grayscale profiles do NOT have a temperature designation. That's because these profiles avoid the use of colored inks in such a way as to eliminate color inconstancy--only one grayscale profile is used for ALL lighting conditions.

Special Note: *Recipied Profiles* - You may see some profiles with the letter R at the end of the name, just before the light temperature designation (such as RF3, or RDAY). These are profiles with embedded "recipes". A recipe profile is a special profile made by ColorByte that contains additional information used to control the inks in a special way for particular paper/ink combinations. For instance, a recipe profile might be used to adjust for printing on Matte Papers with Photo Black inks (not the normal ink/paper combination).

Generally, using a recipe profile is no different than using a "normal" one. The only time it is important to know if you are using a recipe profile is when outputting profiling targets with Color Management turned off. For more information on recipe profiles effect on profiling targets, see the Appendix section entitled "Printing a Profiling Target"

Ink Limits: It's rare, but if Ink Limitation was in effect when the target for the profile was created, the profile will also have a percent number specifying the ink reduction percentage to use with this profile (see **Ink Limits** within the Printing Chapter of this manual).

Understanding Profile Names   *(**cont**.)*

Naming Example:

As an example, the profile: **ep3800_glossyfilm_1440_day** represents a profile for an **Epson** Stylus **3800**, made for **glossy film** media for **1440** quality, best viewed in **day**light lighting conditions.
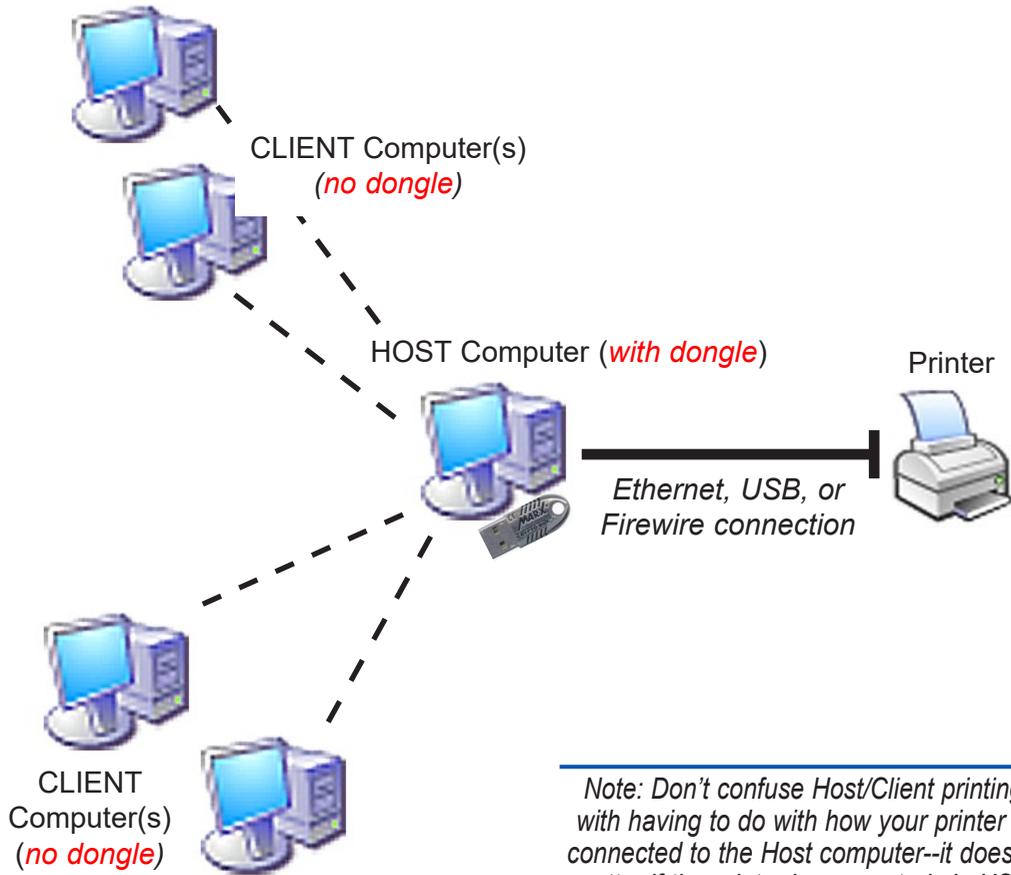
Because of restrictions in name size length, profile names can be confusing and hard to decipher. If in doubt about a specific profile, use the **Profile Manager**. Clicking on any profile name will typically show the paper it was made for in the lower section of the utility's window.

Note: PROFILE DESCRIPTIONS vs PROFILE FILENAMES

ICC and ICM color profiles have internal descriptions embedded at the time of their creation. These descriptions are used in the profile display lists within the Imageprint Color Management window, and may not match the actual filename of the profile. Therefore, if a profile's filename does not appear in the ImagePrint profile list it may be listed elsewhere in the list by its internal description.

Appendix H - ImagePrint HOST and CLIENT setup

A powerful feature of ImagePrint is network printing. Each ImagePrint license allows unlimited *CLIENT* installations, meaning you can run the full ImagePrint interface from any computer on your network. When jobs are sent to print from these remote workstations, they will automatically be sent to the spooler on the ImagePrint *HOST* computer, which takes care of sending them to the printer.

CLIENT Computer(s)
(no dongle)

HOST Computer (*with dongle*)

Printer

Ethernet, USB, or Firewire connection

CLIENT Computer(s)
(no dongle)

Note: Don't confuse Host/Client printing with having to do with how your printer is connected to the Host computer--it doesn't matter if the printer is connected via USB, Firewire or Ethernet for Host/Client printing to work.
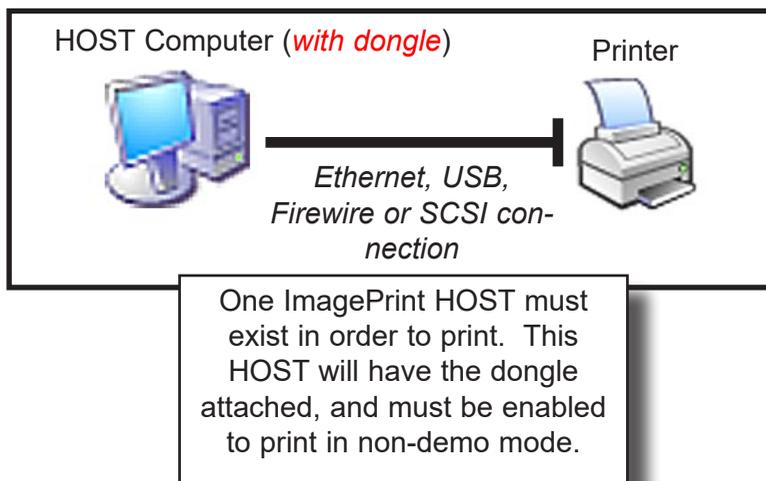
ImagePrint HOST and CLIENT setup (continued)

HOST Installation details

During your ImagePrint installation, in IP Setup choose HOST if you are installing to the computer that will be printing directly to the printer.

- There must be one HOST ImagePrint computer in order to print
- A HOST computer MUST have a dongle attached to print in non-DEMO mode
- *The actual physical connection to the printer has no bearing on Host vs Client installs.* Regardless of if the printer is connected to the Host computer via Ethernet or some other direct connection, *you will need one designated ImagePrint HOST computer in order to print.*
- *The HOST computer will do the processing of all print jobs to the printer*

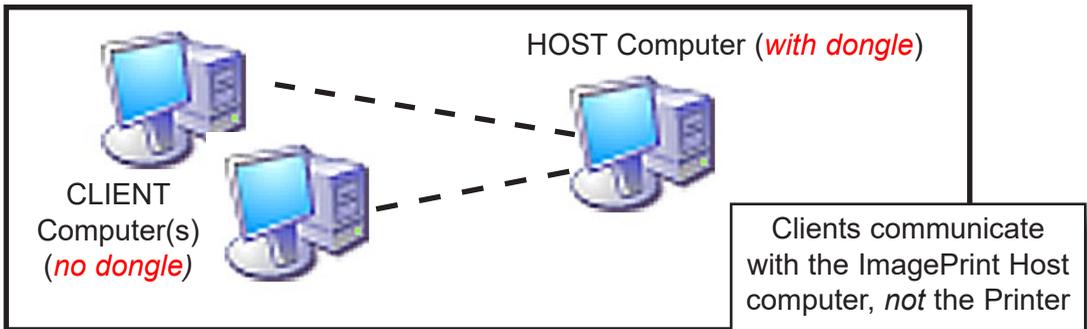> If you're not sure if you want to install as a HOST or CLIENT, you probably should install as a HOST. Most single printer setups print from just one ImagePrint HOST computer.

HOST Computer (*with dongle*)   Printer

Ethernet, USB, Firewire or SCSI connection

One ImagePrint HOST must exist in order to print. This HOST will have the dongle attached, and must be enabled to print in non-demo mode.

ImagePrint HOST and CLIENT setup (continued)

CLIENT Installation details

INSTALLING: Choose CLIENT in IP Setup if you are installing on a computer that will print *to* another computer that already has ImagePrint installed as a HOST. Then enter that HOST computer's IP Address (or, alternatively, its name if on a Windows client) in the PRINTER HOST FIELD.

HOST Computer (*with dongle*)

CLIENT Computer(s) (*no dongle)*

Clients communicate with the ImagePrint Host computer, *not* the Printer

- There can be an unlimited number of CLIENT computers

- The IP Address of the **ImagePrint HOST computer** needs to be entered into the PRINTER HOST field at the top of the IP Setup window--***NOT the PRINTER'S IP ADDRESS, which does not need to be entered at all for a CLIENT install**. (The HOST computer will take care of finding the printer when it receives the jobs.)*

- On Windows PC's, instead of using the HOST computer's IP Address when installing on the client, you can use the HOST computer's NAME. This is not an option when installing on a Macintosh client--on Mac client's, the host computer's IP Address is always used. This is also true if the client is a Windows PC and the Host is a Mac.

- CLIENT computers send their jobs to the HOST computer, not directly to the printer *(even if the printer is physically reachable on the network)*.

- A CLIENT computer does NOT need a dongle attached and does NOT need to have your ImagePrint encryption enabled. If it shows in IP Setup as disabled, that's OK.

- It is important that the IP ADDRESS of the HOST computer be STATIC (sometimes called Manual) in order to print to it from a CLIENT installation. (A Static IP Address means that the IP ADDRESS is permanent, and will not change each time the computer is rebooted.) The CLIENT IP ADDRESS does not need to be static, just the HOST'S.   NOTE: If on a Windows Client, and you used the HOST's computer name in the Printer Host field, then a Static IP Address on the Host is not necessary.

Finding the HOST computer's IP ADDRESS

It is only necessary to know the IP ADDRESS of the HOST computer if you are installing a CLIENT version of ImagePrint to communicate with an ImagePrint HOST. For stand-alone ImagePrint installations, there is no need to know the computer's IP Address.

If the HOST computer is a MACINTOSH

- Under the Apple Menu, choose System Preferences.

- In the System Preferences window, choose NETWORK.

- When the NETWORK preferences panel appears, choose TCP/IP.

- The IP ADDRESS of the computer will be displayed at the top of the TCP/IP window.

- *Make sure the Address is listed as STATIC (also called "Manual"), not assigned via DHCP*

If the HOST computer is a Windows PC

- From the Start Menu, choose Settings, then Control Panel

- In the Control Panels window, choose NETWORK or NETWORK CONNECTIONS.

- Choose your NETWORK card from the NETWORK window that appears.

- Choose PROPERTIES (either through the FILE menu, or via the PROPERTIES button if available)

- Double-click "Internet Protocol - TCP/IP Properties"

- If the IP Address is a static one, it will be available in the "*Use the Following IP Address*" field.

- If "*Obtain an IP Address Automatically*" is selected, then the IP Address is *NOT* currently static. (A static IP Address needs to be assigned in order for ImagePrint Clients to print to this computer). A valid static IP Address will need to be entered in the "Use the Following IP Address" fields. If unsure of what IP Address to enter in this field, you should contact the administrator of your network.