QIMAGE ULTIMATE

User Manual

Nov 2026

Choose your photos and print sizes. Qimage arranges the job for you. This manual explains everyday printing, precise layouts, color and sharpness, image corrections, raw photos, printer maintenance, and the tools that support repeatable work.

CHAPTER GUIDE

1	Getting Familiar and Making Your First Prints	6
2	Print Sizes, Borders, and Page Layouts	19
3	Printer Setup and Color	36
4	Sharpness, Detail, and Print Processing	45
5	Image Corrections	50
6	Working with Raw Photos	66
7	Special Print Projects	72
8	Saved Work and Repeat Printing	82
9	Printer Maintenance and Unclog Scheduling	86
10	Photo Collections and Utilities	90
11	Troubleshooting and Reference	97

How to use this manual
Begin with Chapter 1 for your first prints. Use the linked contents and PDF bookmarks to reach a task, or the topic finders in Chapter 11 to search by familiar terms. Your PDF viewer's Find command, usually Ctrl+F, searches the text.

In Qimage, hover for tooltips or choose **Help > Visual Instruction Manual** for interactive help.

Contents

1 Getting Familiar and Making Your First Prints

1.1 Finding your way around 6

1.2 Touch an object, touch a size 7

1.3 Change a size; Qimage rearranges 9

1.4 Make your first print 11

1.5 Crop on or off? 12

1.6 Adjust the crop 14

1.7 Print size, paper size, and borders 16

1.8 Review, print, and reprint 17

1.9 Quick answers and topic finder 18

2 Print Sizes, Borders, and Page Layouts

2.1 Specific sizes and your size list 19

2.2 Size by one dimension 20

2.3 An even border around the paper 21

2.4 Borders around individual prints 23

2.5 Automatic placement and centering 25

2.6 Freehand placement and freehand pages 26

2.7 Precise placement and alignment 28

2.8 Create a reusable custom layout 30

2.9 Load and use a custom layout 32

2.10 Cut marks and trimming to an exact size 34

2.11 Layout questions and topic finder 35

Contents / continued

3 Printer Setup and Color

3.1 Set up the printer and paper 36

3.2 Choose who manages color 37

3.3 Profiles, rendering intent, and black and white 39

3.4 Preview the page and soft proof color 41

3.5 Margins, borderless printing, and size accuracy 42

3.6 AI Copilot and reliable printer setups 43

3.7 Print on roll paper and control its length 44

4 Sharpness, Detail, and Print Processing

4.1 Image sharpening versus print sharpening 45

4.2 Image DFS: radius and strength 47

4.3 Final print sharpening 48

4.4 Resolution and interpolation 49

5 Image Corrections

5.1 Open the Image Editor and keep edits reversible 50

5.2 Preview, compare, and judge a correction 52

5.3 Brightness, contrast, and fill light 53

5.4 White balance and color 55

5.5 Use Levels to set tonal range 56

5.6 Use Curves to shape brightness and contrast 58

5.7 Crop, rotate, and straighten an image 60

5.8 Remove a blemish and control noise 62

5.9 Reuse edits and understand filter scope 64

5.10 Create your own cutouts and frames 65

Contents / continued

6 Working with Raw Photos

6.1 Print raw photos directly 66

6.2 Refine raw exposure and white balance 67

6.3 Fill, HDR, ODR, and noise reduction 69

6.4 Reuse raw settings and manage the cache 71

7 Special Print Projects

7.1 Contact sheets and repeated print grids 72

7.2 Photo mats and uneven borders 73

7.3 Captions, print information, and signatures 75

7.4 Canvas wraps and shrinkage compensation 77

7.5 Test a small area at the final print scale 78

7.6 Multi-panel prints, triptychs, and posters 79

7.7 Print to File for labs and page images 80

7.8 Lay out a folded greeting card 81

8 Saved Work and Repeat Printing

8.1 Save the right kind of work 82

8.2 Find earlier prints and hold photos On Deck 83

8.3 Plan and print several saved jobs 84

8.4 Accept prints through a hot folder 85

Contents / continued

9 Printer Maintenance and Unclog Scheduling

9.1 Create and print an unclog job 86

9.2 Set the baseline schedule 87

9.3 Tune each job: which bus does it take? 88

9.4 Keep unattended maintenance predictable 89

10 Photo Collections and Utilities

10.1 Browse, rate, compare, and collect photos 90

10.2 Descriptions, keywords, and database searches 91

10.3 Convert images and make sharing copies 92

10.4 Copy, move, rename, and import photos 93

10.5 Bring work from another photo editor 94

10.6 Manage disk space and preserve your settings 95

10.7 Move Qimage to a new computer 96

11 Troubleshooting and Reference

11.1 Troubleshoot size, crop, and placement 97

11.2 Troubleshoot color and print quality 98

11.3 Terms used in this manual 99

11.4 Topic finder: printing and layouts 100

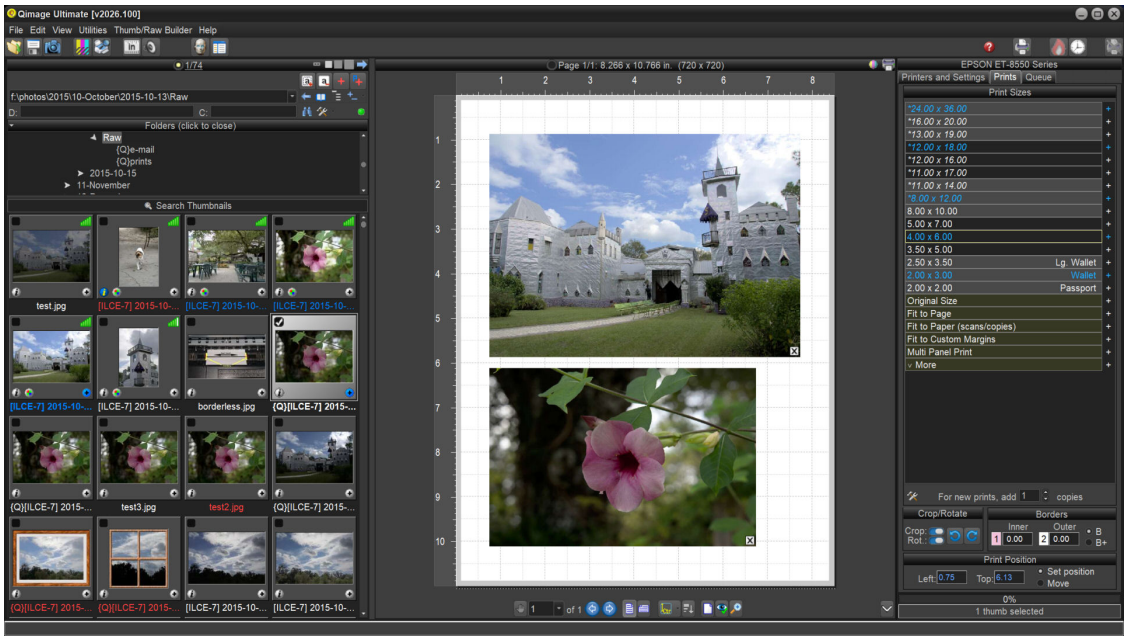
11.5 Topic finder: editing, saved work, and tools 101

Page numbers match the PDF page numbers. Chapter 11 includes linked topic finders for printing, editing, maintenance, and utilities.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.1 Finding your way around

Think of the main window as three working areas: **photos on the left, your printed page in the middle, and settings on the right.** Start with a folder of photos, add the prints you want, and check the page before printing.



The main window with the Prints tab open. Existing visual-help illustration; appearance may vary with version, theme, and window size.

Area	What you do here
Folder browser Upper left	Choose the drive and folder containing your photos. Click the **Folders** bar to close or reopen the folder tree.
Thumbnail browser Left, below the folders	Browse your photos and choose which images to print. A thumbnail represents an image file; it is not yet a print on the page.
Live view Center	See the prints in the current job. Select an existing print here to change its size, crop, or other print settings.
Printers and Settings Tab on the right	Choose the printer, media type, paper size, paper source, and printer profile. Open **Properties** for the printer driver.
Prints Tab on the right	Choose print sizes. Below the size list are copies, **Crop/Rotate**, borders, and print-position controls.

The controls below the live view handle page navigation, placement, previewing, and the Full Page Editor. Hover over an unfamiliar button to read its tooltip.

> **An image and a print are different things**
> You can put the same image on the page more than once, at different sizes and with different print crops. Removing a print from the live view removes that instance from the job; it does not delete the image file.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.2 Touch an object, touch a size

The basic workflow is **touch an object, then touch a size**. Here, "touch" means click or select. What you select first tells Qimage whether you want to add a new print or change one that is already on the page.

First select...	Then click...	Result
A photo in the **thumbnail browser**	A size in the **Prints** tab	**Add** a print of that image at the chosen size.
An existing print in the **live view**	A size in the **Prints** tab	**Change** the selected print to the new size.
Several selected thumbnails	A size in the **Prints** tab	Add prints of those images at that size.
Several selected prints in the live view	A size in the **Prints** tab	Change the selected prints to that size.

Add a print

1. Click the thumbnail of the photo you want. For several photos, use the selection boxes at the upper-left corners of their thumbnails.
2. Open the **Prints** tab on the right and click the size text, such as **4.00 x 6.00**.
3. Look at the live view. Qimage adds the print and places it on the page. Add more photos in the same way.

Change a print that is already on the page

1. Click the print in the **live view**. Check that the intended print is selected.
2. Click the new size in the **Prints** tab. For example, change a 4 x 6 print to 5 x 7.
3. With automatic placement active, Qimage rearranges the job for the new size. Check the crop too: a different size can also have different proportions.

Read the size-list indicator

The small symbols at the right of the size list show the current action: **plus = add**, **triangle = change**, and **check mark = select a default size** without adding or changing prints. Hover over an indicator for an ADD, CHANGE, or SELECT explanation. Click the **size text** to apply the size; the indicator column itself can switch the action mode.

> **A quick way to add more prints**
> Click the small **+** at the lower-right corner of a thumbnail to add it at the current size. Hover over that + first to check the size. The **For new prints, add ... copies** control sets how many copies are added; keep it at 1 while learning.

If a size change adds another print instead, select the print in the live view and try again. If you wanted a new print but resized an old one, return to the thumbnail browser before choosing the size.

GETTING FAMILIAR / ILLUSTRATED EXAMPLE

1.2 Add or change a print

Selecting a thumbnail adds a print. Selecting an existing print changes it. Follow each row from left to right; sizes below are in inches.

Add a new 5 x 7 print

1 Select the thumbnail

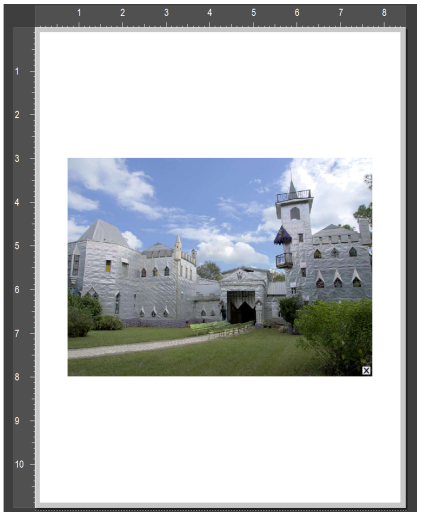


2 Click 5.00 x 7.00



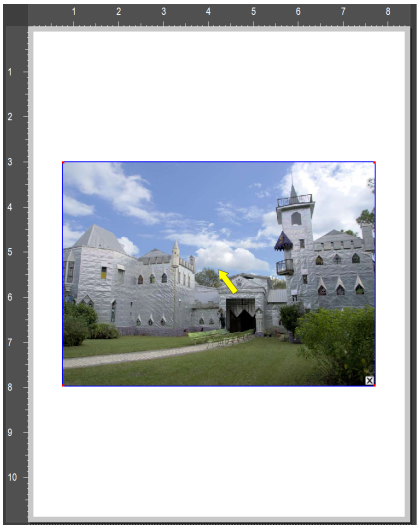
Plus symbols mean **add**.

3 A 5 x 7 is added

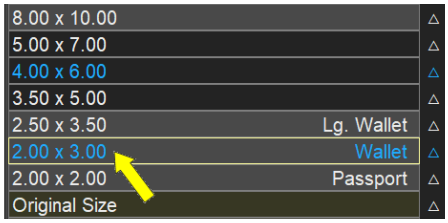


Change that print to 2 x 3

1 Select the print



2 Click 2.00 x 3.00



Triangle symbols mean **change**.

3 The print is resized



Choose the object first, then click the size text. With automatic placement active, Qimage arranges the job for the chosen sizes. The lower pair of page views uses the same scale so you can see the change in print size.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.3 Change a size; Qimage rearranges

You do not need to plan a grid before adding photos. Start with the prints you want and let Qimage arrange them. With **automatic placement**, changing a print size recalculates the arrangement and the number of pages as needed.

Try it with two photos

1. Choose a suitable paper size, such as Letter or A4. Click the placement button below the live view and choose **IntelliCenter**. If the current page is freehand, turn off the hand button below the live view for that page.
2. Select a photo thumbnail and click **4 x 6** in the Prints tab. Select another thumbnail and add a second 4 x 6 print. Use one copy of each for this exercise.
3. Watch the live view as Qimage places the prints. There is no need to draw cells or drag each print into place.
4. Click one of those prints in the **live view**, then click **5 x 7** in the size list.
5. Watch Qimage arrange the job again for the new size. Prints may move or rotate, and the page count can change if more room is needed.
6. Click that same print and choose **4 x 6** again. The arrangement updates again. Try another thumbnail and size if you want to add a third print.

> **Tell Qimage what you want to print**
> Choose the images, sizes, and quantities. Automatic placement works out where they fit. The important distinction is the object you select: a thumbnail adds a print; an existing print changes that print.

When positions are part of the design

Dragging a print makes that a **freehand page**. A **custom layout** supplies saved positions and sizes. Both are useful for deliberate designs, but they change the automatic-arrangement workflow. To resume it, select IntelliCenter and turn off the hand button below the live view for the affected page.

Automatic placement works within the usable paper area and your chosen crop, rotation, border, and gap settings. It can use another page when the requested prints do not all fit. Check the page selector as well as the crop before printing.

Three useful habits

- **Click to select, then change a size.** This is the everyday print-building workflow.
- **Right-click the object for more actions.** Thumbnail and print menus apply to different objects.
- **Double-click a thumbnail or print to open the image editor.** Its non-destructive corrections can be changed or removed later. You can make a first print without editing the image.

For precise alignment, paper borders, and reusable layouts, continue to Chapter 2: Print Sizes, Borders, and Page Layouts.

GETTING FAMILIAR / ILLUSTRATED EXAMPLE

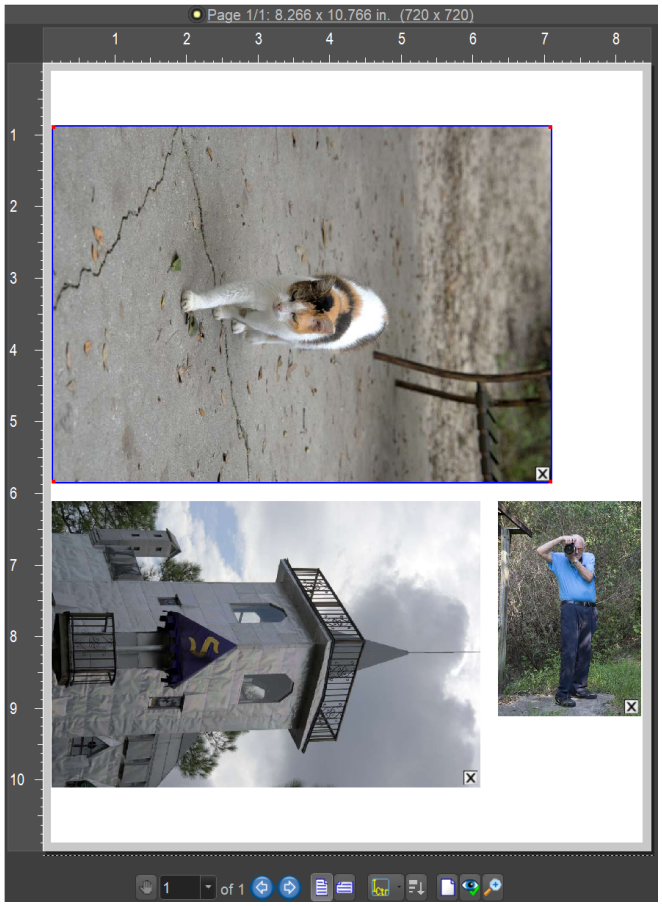
1.3 Change one size; the job adapts

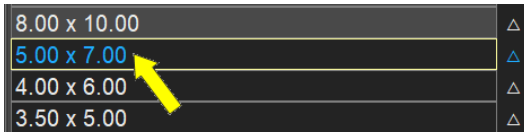
A job can mix print sizes. Here, resizing just the cat print rearranges all three photos automatically. Sizes below are in inches.

Before: two 4 x 6s and one 2 x 3



After: the cat becomes a 5 x 7





Click **5.00 x 7.00** with the cat print selected.

Only the cat's print size changed. The tower remains 4 x 6, and the smaller photo remains 2 x 3.

With automatic placement active and rotation allowed, Qimage turns and moves the prints to fit the new arrangement.

The before-and-after page views use the same scale. This job still fits on one sheet; other size changes may require additional pages. Check the crop whenever a new size has different proportions.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.4 Make your first print

For a straightforward first job, use one familiar photo and a common print size that fits comfortably on your paper. The example below uses a 4 x 6 inch print on a larger sheet. The same workflow applies to other sizes and units.

1. Choose the printer and paper

Open **Printers and Settings** on the right. Select your **Printer**, **Media Type**, **Media Size**, and paper **Source**. Media Size is the size of the sheet in the printer; the print size is chosen separately. Load the matching paper.

2. Check color management and driver settings

Whenever a matching ICC profile is available for your printer, paper, and printing conditions, select it under **Printer Profile** and let Qimage manage color. Otherwise, choose **Let printer/driver manage color**. For almost all Epson and Canon photo printers, Qimage automatically sets driver color management unless you disabled that feature. On your first print or two, open **Properties** and verify it: driver color management should be **off** when using a profile in Qimage, or **on** when the printer/driver manages color.

3. Find the photo

Use the folder browser at the upper left to open the folder containing your photo. Wait for its thumbnails to appear, then click the thumbnail you want to print.

4. Add it at the size you want

Open **Prints**, confirm the copies control is set to **1**, and click **4.00 x 6.00** in the size list. The photo appears in the live view. To keep this first example simple, select that print and set both border widths to **0**.

5. Choose whether to crop

With the print selected in the live view, find **Crop** in the **Crop/Rotate** group below the size list. Turn Crop **on** to fill the exact 4 x 6 size, or **off** to fit the whole image within those dimensions. Hover over the switch to confirm its state. See 1.5 Crop on or off? for the difference.

6. Check the composition and page

If Crop is on, make sure no important detail is cut off. Adjust the crop as described in 1.6 Adjust the crop. Check the number of prints and pages, and confirm that the print fits inside the printable area. Qimage can rotate the print automatically to make it fit.

7. Print

Click the main **Print** button when the job is ready. If the job has several pages and you only want the displayed page, use **Print current page** below the live view instead. The print controls are unavailable when the job has no prints.

> **Keep the first job simple**
> You do not need to resize the image file before adding it to Qimage. Choose the physical print size in the Prints tab and let Qimage handle the printing resolution. The print-processing controls can remain at their normal settings while you learn the layout workflow.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.5 Crop on or off?

A photo and a requested print size do not always have the same proportions, or **aspect ratio**. Qimage can either fill the requested size by cropping some image content, or retain the whole image and make it fit within the requested dimensions.

Your priority	Choose	What to expect
An exact print size	**Crop ON**	The image fills the selected dimensions. Some content is cropped if the proportions differ.
The whole image	**Crop OFF**	The image fits within the selected dimensions. One dimension can be smaller than requested.

These examples assume no added borders or photo mats and a print size that fits your printer's printable area. Cropping for a print does not overwrite the original image file.

Example: a 3:2 photo printed at 8 x 10

A landscape 3:2 photo is proportionally wider than a landscape 10 x 8 print. With Crop **on**, the result fills 10 x 8 inches by trimming some of the image at the sides. You can choose which part to keep. With Crop **off**, the whole image fits at approximately **10 x 6.67 inches**. It has not been stretched to fill 10 x 8.

> **Exact size and the whole image**
> If the image and print have different proportions, you cannot fill both requested dimensions and keep the whole image without changing its shape. Choose Crop off when preserving all image content matters; choose Crop on when filling the exact dimensions matters. A border or mat is another way to surround a smaller image.

Turn auto cropping on or off

1. Click the existing print in the **live view**. To change only one print, make sure only that print is selected.
2. Open the **Prints** tab on the right.
3. Below the size list, find the **Crop/Rotate** group and click the switch beside **Crop**.
4. Hover over the switch. Its tooltip says **Auto cropping is ON** or **Auto cropping is OFF**.
5. Check the live view. With Crop off, the printed image may become smaller in one dimension. With Crop on, check the subject near the edges.

Cropping and rotation are separate

The nearby **Rot.** switch allows automatic print rotation for a better fit on the page. It does not switch cropping on or off. The curved-arrow buttons rotate the image in 90-degree steps.

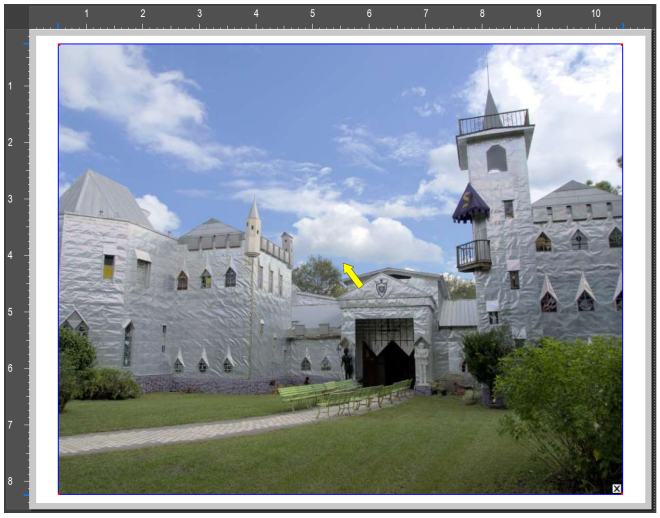
If the proportions already match, switching Crop on or off may make little or no visible difference. If the photo was already cropped in an image editor, turning print cropping off does not undo that earlier edit.

GETTING FAMILIAR / ILLUSTRATED EXAMPLE

1.5 See what Crop changes

The requested size is 8 x 10 inches. These page views show the same photo printed horizontally, with Crop on and with Crop off.

Crop ON: fill the size

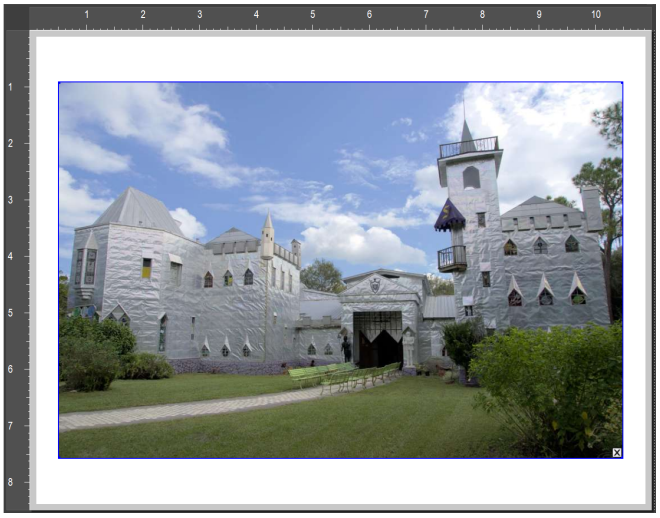




10 x 8 inches
Both requested dimensions are filled.

Some image content is left out to match the proportions of the requested size. You can adjust which part is kept.

Crop OFF: keep the whole image





About 10 x 6.7 inches
One dimension is smaller.

The whole image returns. Look for the extra detail at the left and right, and the extra white space above and below the print.

Switch either way

Click the existing print in the live view, then click the **Crop** switch in **Crop/Rotate** below the print-size list. Turn it on to fill the size, or off to restore the whole image.

Nothing is stretched. Crop changes how much of the image is included and how it fits the requested dimensions. These two page views use the same scale; the Crop/Rotate controls are enlarged for clarity.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.6 Adjust the crop

Use this when the print is the right size but the automatic crop leaves out part of the subject. **Keep Crop on** and move the crop to choose which part of the photo fills the print. You can also zoom in for a tighter composition.

Open the Full Page Editor

1. In the main window, click the print in the **live view**.
2. Right-click in the live view and choose **Edit Page...**. You can also use the Full Page Editor button below the live view.
3. In the Full Page Editor, click the print you want to adjust. Open the **Cropping and Layout** tab at the upper right if it is not already displayed.
4. Find the small **crop preview** below the Focused Print information. The vertical **Zoom** control is beside it; the print-size and Crop/Rotate controls are below it.

Choose the part of the photo to print

1. Check that **Crop** is on for the selected print.
2. Click and drag within the small crop preview to reposition the crop. Watch the selected print in the page view to judge the result.
3. Use the **Zoom** control beside the preview if you want a tighter crop. Zooming in uses a smaller portion of the image while keeping the chosen print dimensions.
4. Drag again if needed to place the subject. At the widest crop, movement may be limited to one direction because the image already fills the crop in the other direction.
5. Click **Done** at the lower right to keep your page-editor changes and return to the main window. **Cancel** discards the page-editor changes.

> **Drag in the crop preview to change the composition**
> Dragging the print on the large page view moves the print on the paper. To change which part of the photo is visible inside the print, drag within the small crop preview on the right.

Reset or reuse a crop

To start over, use **Remove crop**, the red X near the crop preview. Its tooltip reads **Remove crop (go back to default crop)**. This removes the manual crop adjustment; it does not turn auto cropping off. Use the Crop switch to fit the whole image instead.

For more room to work, use **High precision crop** near the preview. To reuse your chosen crop for this image at print sizes with the same aspect ratio, check **Save crop for this image/size**. The **Rule of thirds cropping** option adds a guide to help position the subject.

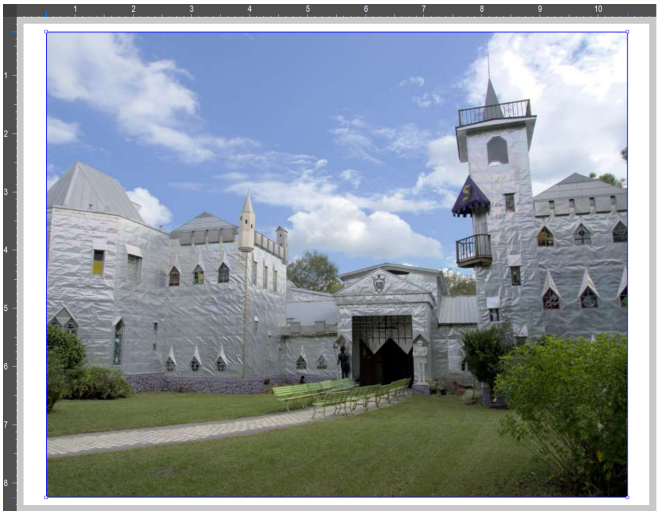
After changing a print to a different shape, such as from 4 x 6 to 8 x 10, check its crop again. The new proportions can change which parts of the photo fit.

GETTING FAMILIAR / ILLUSTRATED EXAMPLE

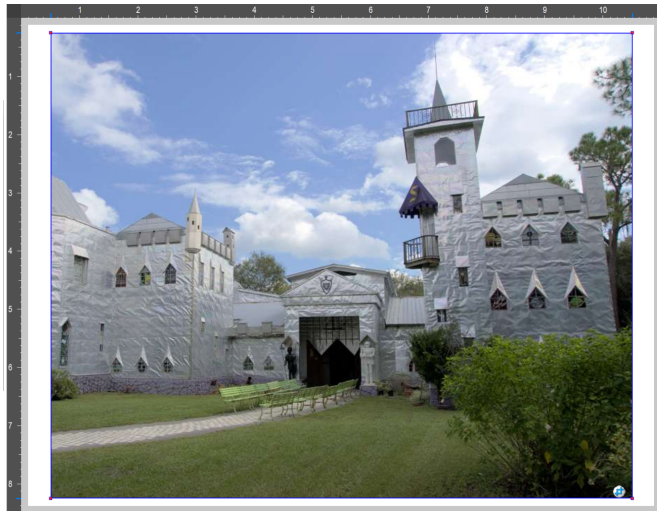
1.6 Drag to adjust the crop

With Crop on, use the small preview in the Full Page Editor to choose which part of the image appears in the print.

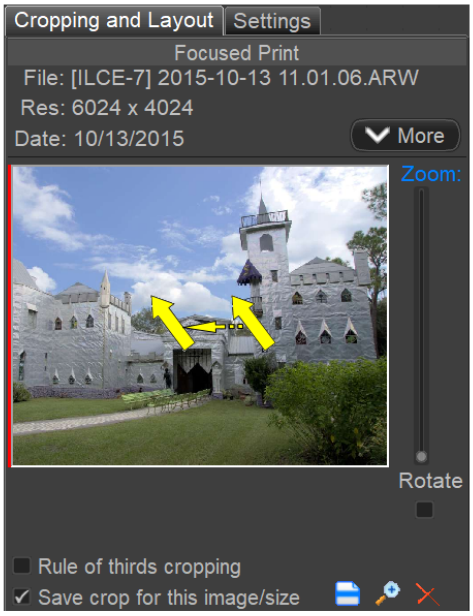
Before adjusting the crop



After dragging the image to the left



The **10 x 8 print stays in the same place**. Its framing changes: more of the right side of the photo appears in the print.



Drag in this small preview

In the **Full Page Editor**, select the print and use the **Cropping and Layout** tab. Click and drag within its small preview to adjust which part of the photo appears in the print.

Here, dragging the image to the left brings more of its right-hand side into the print. Watch the large page view as you drag.

Keep the two actions separate: dragging the print on the large page moves it on the paper. To change its crop, drag in the small preview.

The before-and-after page views use the same scale; the Cropping and Layout controls are enlarged for clarity. Click **Done** when you are satisfied with the framing.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.7 Print size, paper size, and borders

Three measurements matter: **paper size** is the physical sheet, **printable area** is the part the printer can use with the current driver settings, and **print size** is the size of an individual print. A large sheet can hold several smaller prints.

Choose a standard or custom size

Select the thumbnail or existing print first, then click a standard size in the **Prints** tab. For other sizing methods, choose **More** at the bottom of the size list. Right-click the size list to find options for adding or changing entries.

For a precise size on an existing print, open **Edit Page...**, select the print, and use **Print Size** on the **Cropping and Layout** tab. Enter the horizontal and vertical dimensions in the two boxes, then click the green **Apply** check mark. Check the units shown in the group title. With Crop off, these dimensions are maximum bounds; with Crop on and no added borders, the image fills them.

Understand the special size choices

Choice	Meaning
Original Size	Uses the physical size embedded in the image data. This may differ from the print size you want.
Fit to Page	Uses the printable area of the paper, respecting the printer's non-printable margins.
Fit to Paper (scans/copies)	Uses the full sheet dimensions. Content falling in non-printable margins will not print.
Fit to Custom Margins	Uses the area inside your specified custom margins.

Check the Crop setting when using a fitting option. To retain the whole photo within the available area, use Crop off. **Fit to Paper does not make a printer borderless.** Borderless capability and settings belong to the printer driver.

Decide whether borders are inside or outside the size

Select a print in the live view and find **Borders** in the Prints tab. You can enter up to two border widths and choose their colors using the color patches. Set both widths to 0 for no added border.

Choose **B** to put borders **inside** the selected size: the image becomes smaller within that overall size. Choose **B+** to put borders **outside** the image size: the overall print becomes larger.

> **Example: one 0.25-inch border**
> For an 8 x 10 print with Crop on, a single 0.25-inch border in **B** mode leaves an overall size of 8 x 10 and an image area of 7.5 x 9.5. In **B+** mode, the image remains 8 x 10 and the overall size becomes 8.5 x 10.5. Allow room for that larger size on the paper.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.8 Review, print, and reprint

Let Qimage arrange the page

Use the **Print placement** control below the live view to choose how Qimage arranges prints. **IntelliCenter** arranges them for full-length cuts and centers the group on the physical paper when possible. **Center** uses the printable area instead; see 2.5 Automatic placement and centering.

Dragging a print on the live view makes that a **freehand page**. To return that page to automatic placement, choose IntelliCenter and turn off the hand button below the live view for that page. If prints do not all fit on one sheet, review the additional pages using the page selector or previous/next controls.

Make a final check

- **Paper and printer:** the loaded paper matches the selected printer, media type, media size, and source.
- **Size and borders:** each print is the intended size, with enough room for any outside borders.
- **Crop:** Crop is on for an exact fill or off to retain the whole image. Faces and other important details are inside the chosen crop.
- **Copies and pages:** there are no unwanted duplicates or extra pages.
- **Color:** the printer profile and driver color settings agree with the color-management method you chose.

Inspect a larger preview

The **High res print simulation** control below the live view opens a zoomable, scrollable simulation of the current page. Right-click in that viewer for options such as **Actual Size**. Use it to inspect the page more closely than the main live view allows.

Soft proof previews the print through the selected printer profile. Its usefulness depends on suitable printer and monitor profiles; the monitor profile affects the screen view, not the printed output. Soft proofing is an optional check, not a prerequisite for making your first print.

Print the job or the current page

The main **Print** button prints the job. **Print current page** below the live view prints only the displayed page. To remove an unwanted print before printing, select it in the live view, right-click, and choose **Remove Selected**.

Keep successful settings and find earlier jobs

Use the **Load/Save Printer Settings** buttons in Printers and Settings to save combinations you want to reuse. Give them useful names that identify the printer and paper.

With job logging enabled, Qimage saves printed jobs automatically. Choose **File > Open Automated Job Log...** to find and reload an earlier job for a reprint. Before printing it again, check the loaded paper and current printer settings. Keep the original image files available for future reprints.

> **The fastest correction is often a selection change**
> Before changing a size, border, or crop, click the print you intend to change. Before adding another image at a chosen size, return to its thumbnail. This simple habit prevents many unexpected results.

CHAPTER 1 / GETTING FAMILIAR AND MAKING YOUR FIRST PRINTS

1.9 Quick answers and topic finder

Why did clicking a size add another print?

The size list was acting on thumbnails. Click the existing print in the live view, then click the size. The triangle indicator means CHANGE. See 1.2 Touch an object, touch a size.

Why is my 8 x 10 smaller in one dimension?

With Crop off, the image fits within 8 x 10 while retaining its proportions. Turn Crop on to fill both dimensions, then adjust which part of the image is kept. Added borders also affect image size. See 1.5 and 1.7.

How do I stop cutting off part of my photo?

Use Crop off to fit the whole image within the requested size. If you need an exact fill, keep Crop on and reposition the crop in the Full Page Editor. See 1.6 Adjust the crop.

Why does dragging move the print instead of the crop?

Dragging on the large page view changes the print's position. Use the small crop preview on the right side of the Full Page Editor to change the composition. See 1.6.

Why did Remove crop still leave the image cropped?

Remove crop restores the default crop; it does not switch auto cropping off. Select the print and turn the Crop switch off to fit the whole image. See 1.5.

Why will the print not fit on my paper?

Check the printable area, page orientation, outside borders, and print gap. The printer's usable area may be smaller than the sheet. Hover over a size for information about whether it fits the current media. See 1.7.

Why is the Print button unavailable?

Check that the live view contains a print. Selecting a thumbnail alone does not add it to the job; click a size or the thumbnail's + button. See 1.4 Make your first print.

Find a topic quickly

Use your PDF viewer's Find command (usually **Ctrl+F**) to search the text. The contents and section references are clickable; PDF bookmarks provide another route to each section.

Topic	Section
Adding, resizing, copies	1.2 Touch an object, touch a size
Auto crop, exact size, whole image	1.5 Crop on or off?
Crop position, zoom, saved crop	1.6 Adjust the crop
Paper margins, fit, borders, custom size	1.7 Print size, paper size, and borders
Placement, preview, job log, reprints	1.8 Review, print, and reprint

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.1 Specific sizes and your size list

The sizes in the Prints tab are convenient starting points. You can enter a different size for the current task, or add sizes you use regularly to the list. The same rule applies: select a **thumbnail to add** a print, or an **existing print to change** it.

Enter an exact size with More

1. Select the thumbnail or print you want to work with. To change one existing print, select only that print in the live view.
2. In the **Prints** tab, click **More** at the bottom of the size list. This opens **Special Sizes**.
3. Under **Sizing Method**, choose **Enter specific SIZE**. In **Specific Size**, enter the two dimensions you want, such as 6 and 9 inches.
4. Choose **Auto Cropping On** to fill those dimensions, or **Off** to fit the whole image inside them. Check **Print Orientation**: Unlock permits automatic rotation for a better fit; Lock keeps the thumbnail orientation.
5. Click **OK**. Check the resulting size, crop, and page arrangement.

Choose a size that fits the available paper. If you have added borders, check whether they belong inside the entered size or enlarge it; see 2.4 Borders around individual prints. For a simple first attempt, use zero border widths.

Put a favorite size in the list

1. Right-click in the **Print Sizes** list on the Prints tab.
2. Choose **Add a new size...**.
3. Enter the two dimensions in **Size**. Add a **Text label** if it will help you recognize the entry, for example "Small frame".
4. Click **OK**. The new entry is available in the list.
5. Select the desired thumbnail or print, then click the new size to use it.

> **Adding a size entry does not add a print**
> Adding or customizing an entry changes the size list. You still select a thumbnail or existing print and click that size when you want to use it.

Change or preserve your size list

Right-click an existing entry and choose **Customize selected size...** to change its dimensions or label. The same menu has **Save sizes...** and **Load sizes...** for keeping and restoring a size list. A size list is separate from a custom page layout: it supplies size choices, not print positions.

The Full Page Editor also has two **Print Size** boxes and a green Apply check mark for changing an existing print. Use whichever route is convenient; both let you work in physical print dimensions without resizing the image file first.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.2 Size by one dimension

Sometimes you know only one measurement: a print must be 10 inches along its longest side, or 5 inches along its shortest side. Qimage can calculate the other dimension from the image's proportions.

Set a long-side or short-side size

1. Select the thumbnail to add a print, or the existing print in the live view to change it.
2. Open **Prints > More**. Under Sizing Method, choose **Specify ONE dimension/border size**.
3. In **Specify One Dimension, Calculate Other(s)**, enter the measurement in **The size you know**.
4. Choose **LONG side** or **SHORT side**. These refer to the image's longer and shorter dimensions, not to a fixed horizontal or vertical direction.
5. The side-sizing choices select **Auto Cropping Off** so the image can retain its proportions. Leave that choice off if you want the whole image.
6. Click **OK** and inspect the resulting dimensions in the live view. The requested size still has to fit your paper.

Example: print a 3:2 photo with a 10-inch long side

With no added borders and enough printable area, choose **LONG side** and enter **10**. The result is approximately **10 x 6.67 inches**, or the rotated equivalent. You did not need to calculate and enter 6.67 yourself.

Example: give several photos the same short side

Select several thumbnails, choose **SHORT side**, and enter **5**. A 3:2 photo is about 5 x 7.5 inches; a square photo is 5 x 5. Each keeps its own proportions. This is useful when different images should share one measurement without all being cropped to the same shape.

> **Check the other dimension too**
> A very wide panorama can become much longer than the paper when you specify its short side. If the result is constrained by the available space, use a smaller measurement or a suitable paper size and check the final print dimensions.

When you know the paper border instead

The same dialog has a **BORDER** option. It calculates the image area from the physical sheet and the empty border you want around it. This is the direct route for a request such as "fill this sheet, leaving half an inch all around." See 2.3 An even border around the paper.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.3 An even border around the paper

Use the **BORDER** sizing option when the important measurement is the space from the image to the edges of the sheet. Qimage calculates the print dimensions and centers the result on the physical paper, within the printer's limits.

Example: leave half an inch around a Letter sheet

1. In **Printers and Settings**, choose Letter paper, 8.5 x 11 inches, and the correct printer and media type. For this example, use a job containing only the one photo you want to print.
2. Select that print in the live view. Set both added border widths to **0** in the Prints tab. This keeps decorative print borders out of the calculation.
3. Choose **Prints > More > Specify ONE dimension/border size**.
4. Enter **0.5** in **The size you know**, choose **BORDER**, and select **1 page**. The example assumes inch units; half an inch is 12.7 mm.
5. BORDER selects **Auto Cropping On**. Leave it on to fill the entire area inside the requested border, then click **OK**.
6. Qimage selects **IntelliCenter** for placement. If the page was already a freehand page, turn off the hand button below the live view for that page. Check the crop and page position before printing.

The target image area is **7.5 x 10 inches**: subtract 0.5 inch from each of the four edges of the 8.5 x 11 sheet. If the photo has different proportions, crop it to choose the part that fills this area. See 1.6 Adjust the crop.

If you want the whole image instead

Turn **Auto Cropping Off** before accepting the size, or turn Crop off for the resulting print. Qimage fits the whole image inside the calculated area. When its proportions differ, the white space will be larger on two sides, so the four borders will no longer all be exactly half an inch.

> **The printer sets the smallest possible border**
> A requested border cannot be smaller than the non-printable margins allowed by the current printer and paper settings. Qimage reports the smallest equal page border when your request is too small and uses that limit. Check the resulting size after the message.

Paper borders and print borders serve different purposes

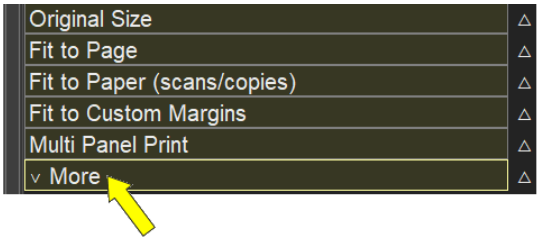
BORDER in Special Sizes calculates a print from the sheet and the surrounding space. **Borders in the Prints tab** adds one or two colored borders to an individual print. For the simple equal-paper-border recipe above, keep those added borders at zero.

PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

2.3 Leave half an inch all around

Choose the surrounding paper border and let Qimage calculate the print size. This example uses one photo on Letter paper, 8.5 x 11 inches.

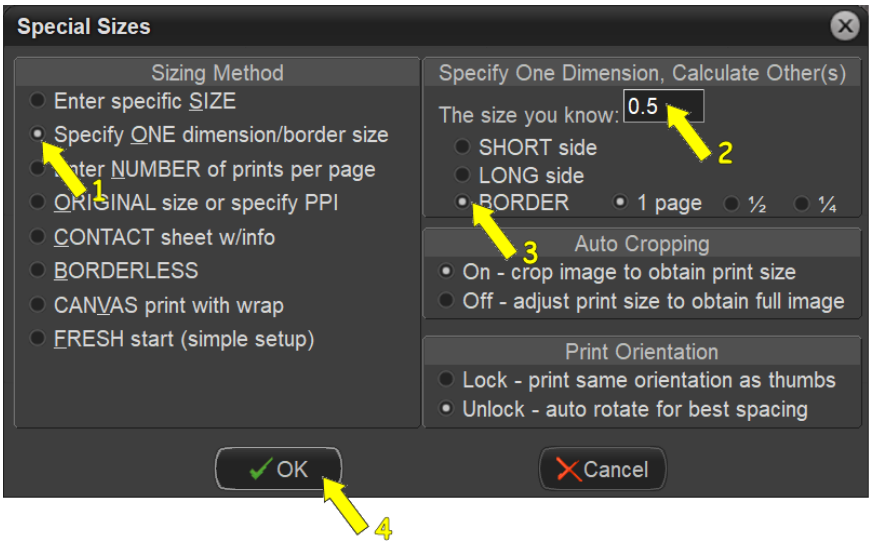
Start with More in the Prints tab



Select the print first. Set both added print-border widths to **0**, then click **More** below the size list.

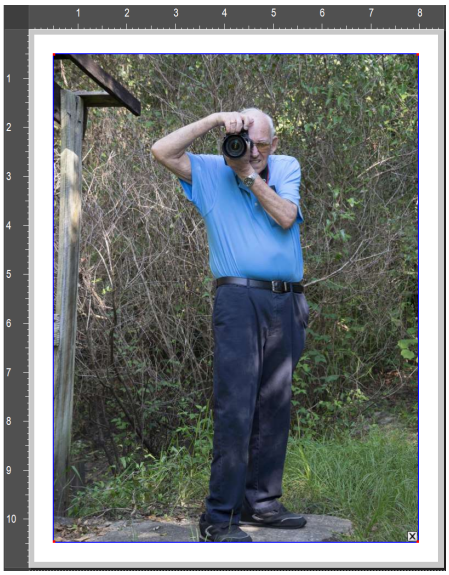
This example uses **inch units**. The value 0.5 means half an inch.

Set the border



1 Choose **Specify ONE dimension/border size**.
2 Enter **0.5** in **The size you know**.
3 Choose **BORDER** and **1 page**.
4 Leave **Auto Cropping On**, then click **OK**.

Check the resulting page



Result: 7.5 x 10 inches
A half-inch border around all four edges of the physical sheet.

Crop stays on to fill the calculated image area.

The half-inch surround is measured from the edges of the physical sheet. With Crop off, the whole image fits inside this area and the white space can be larger on two sides.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.4 Borders around individual prints

Use **Borders** in the Prints tab to put a colored surround around a print. You can combine an inner and an outer border, and decide whether they occupy part of the selected size or make the overall print larger.

Apply a border to an existing print

1. Click the print in the live view. To give several prints the same border, select them together; Ctrl-click can add or remove individual prints from the selection.
2. Open the **Prints** tab. Find **Borders** below the size list, beside Crop/Rotate.
3. Click the first color patch to choose a color, then enter the first border width. For one border only, leave the second width at **0**.
4. Choose **B** for borders inside the selected print size, or **B+** for borders outside the image size.
5. Check the live view and the overall size. If you add a second border, choose its color and width too; the two widths add together on each side.

Mode	Size you are preserving	Effect of adding a border
B	The overall selected print size	The image becomes smaller inside that size.
B+	The selected image size	The overall print grows to include the borders.

Example: an 8 x 10 with a quarter-inch border

With Crop on and a single 0.25-inch border, **B** keeps the outside dimensions at 8 x 10 inches and leaves a 7.5 x 9.5 image area. **B+** keeps the image at 8 x 10 and makes the outside dimensions 8.5 x 10.5. These examples assume enough printable area.

> **Outside borders need extra room**
> An 8.5-inch-wide bordered print may not fit the printable width of an 8.5-inch sheet. Check the displayed result rather than assuming the paper's full width is printable. For exact sizes, use larger paper or reduce the image or border.

Remove a border or use an uneven surround

To remove the added borders, select the print and set both border widths to **0**. To make different border widths on different sides, use **Photo Mats**. Right-click the print and choose **Photo Mats (uneven borders) > Add Photo Mat**; an existing mat can be adjusted through **Edit Selected Photo Mat**.

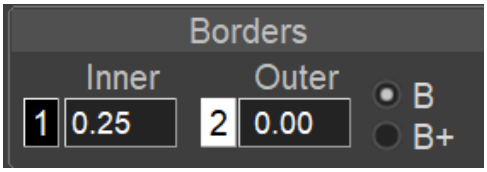
For an even margin measured from the edges of the sheet, use the separate paper-border recipe in 2.3. A decorative border around each print is not the same as a margin around the page.

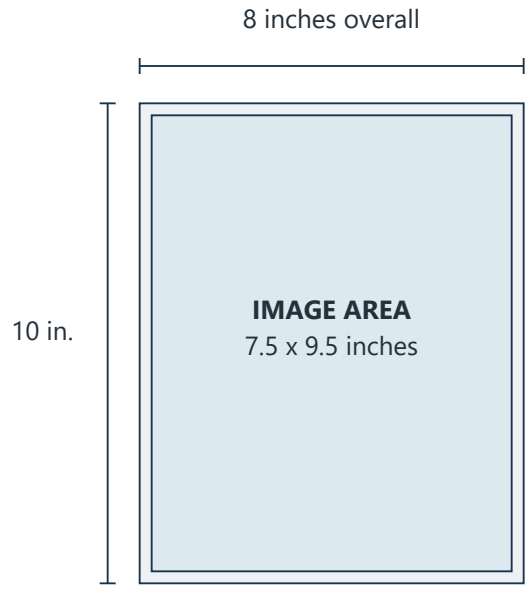
PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

2.4 B or B+: which size stays fixed?

Start with an 8 x 10 print, Crop on, and one quarter-inch border. B keeps the selected overall size; B+ keeps the selected image size.

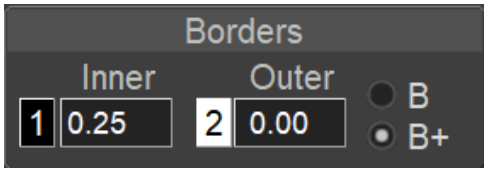
B: keep the overall size

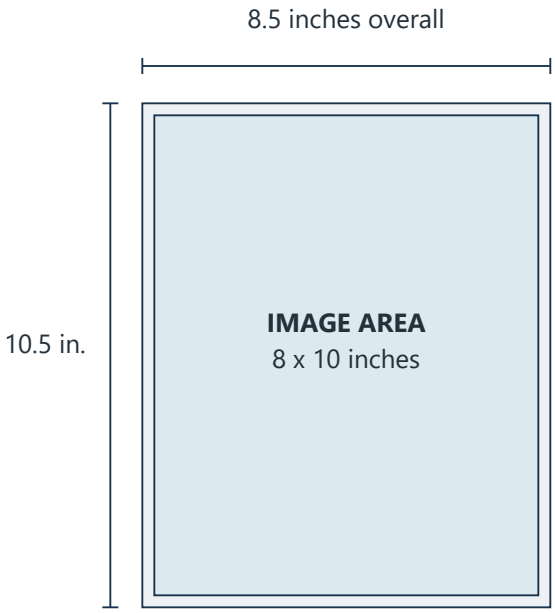




The border occupies part of the **8 x 10** overall size. The image becomes smaller inside it.

B+: keep the image size





The image stays **8 x 10**. Adding 0.25 inch on each side makes the outside dimensions **8.5 x 10.5**.

Which measurement matters?

Use **B** when the finished print, including its border, must be 8 x 10. Use **B+** when the image itself must be 8 x 10. The larger overall print needs enough printable area on the paper.

Diagrams use the same scale. Blue represents the image area; the light gray band is the 0.25-inch border on every side. The paper itself is not shown.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.5 Automatic placement and centering

For everyday jobs, let Qimage arrange your prints. The **Intelli** methods are useful starting points, particularly when cutting prints from a sheet. Use manual placement when exact positions are part of your design.

Choose the placement method

Click **Print placement** below the live view. **IntelliCenter** is a practical default. Compare **IntelliSpace** and **IntelliCut** when a particular cutting or spacing arrangement matters.

Choice	What to remember
IntelliCenter	Arranges prints for full-length cuts and centers the group on the **physical sheet** when the printable area permits.
Center	Centers and spaces prints within the **printable area**. This can differ from the center of the physical paper.
Template/centered	Centers the whole image inside a requested outer size with Crop off. See Cut marks and trimming.
Freehand	Keeps placement under your control. Check for overlaps and prints outside the usable area.
Custom Layout	Uses a saved arrangement of print positions and sizes. New images fill its available placeholders.

Why the two kinds of centering can look different

A printer can have unequal non-printable margins. If the bottom margin is larger than the top margin, the center of its printable area is above the center of the sheet. **Center** uses that printable area. **IntelliCenter** takes the physical paper into account, as far as the usable area allows.

Set the spacing between prints

Find **Print Gap** in Printers and Settings, or on the Full Page Editor's Settings tab. Set the horizontal and vertical gaps you want. Check **Enforce as Minimum Gap** when the gap must be preserved even if fewer prints fit on a sheet. Otherwise, the preferred spacing may be reduced to fit the job.

The **Sort prints** control below the live view sorts largest first for Intelli placement. Recheck the page count after changing sizes, gaps, or sorting.

> **An automatic method can still have a freehand page**
> Dragging a print makes that page freehand. To restore automatic arrangement, choose IntelliCenter and turn off the hand button below the live view for that page. See Freehand placement and freehand pages.

Placement decides where prints go. The separate **Rot.** switch decides whether Qimage may turn them for a better fit. Locking rotation, enforcing large gaps, and adding outside borders can all reduce the number of prints that fit. If a print looks centered here but is **not centered** on the actual sheet, first check the loaded paper against the driver paper size; see Set up the printer and paper.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.6 Freehand placement and freehand pages

Qimage has **two separate freehand controls**. One chooses the placement method for the job; the other preserves the positions on a particular page. Recognizing the difference explains why choosing IntelliCenter alone may not rearrange a page you have moved by hand.

Control	What it controls
Freehand placement Placement menu below the live view	Select Freehand as the placement method when you want to arrange prints yourself. Choose an automatic method such as IntelliCenter when you want Qimage to arrange them.
Freehand page Hand button below the live view	Turns automatic positioning off or on for the current page. A page can be freehand even while the placement menu says IntelliCenter.

Restore automatic arrangement: check both controls

1. Display the page you want to rearrange in the live view.
2. Open the **Print placement** menu below the live view and select **IntelliCenter**, or another automatic method.
3. Check the separate **hand button** below the live view. If freehand is on for this page, click the hand to turn it off. Confirm the prompt to return this page to automatic positioning.
4. Check the new arrangement and page count. Repeat the hand-button check on other pages that you want Qimage to arrange automatically.

Keep a page exactly where you placed it

Dragging prints or positioning them with the Full Page Editor's alignment and location controls makes the page freehand. You can also click the hand button to turn freehand on for that page. This allows a deliberately arranged page to keep its positions while other pages use the selected automatic method.

> **Changing size and changing position are separate actions**
> A print on a freehand page can still change size. Its neighbors may keep their positions, so check for overlaps. For the automatic resize-and-rearrange workflow, use an automatic placement method **and** keep the current page's hand button off.

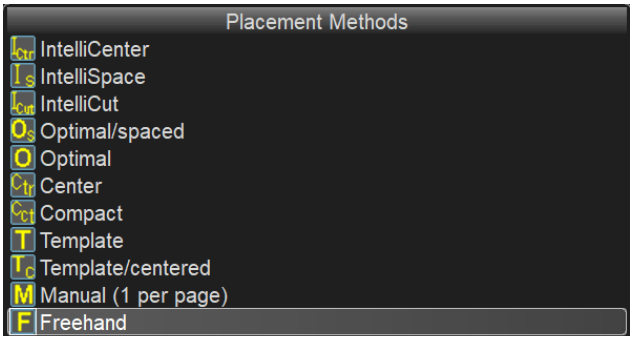
A saved Custom Layout is another deliberate arrangement. To return from a custom layout to ordinary automatic printing, select an automatic method and check the page hand button as described above.

PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

2.6 Two separate freehand controls

To restore automatic arrangement, choose IntelliCenter for the job and turn off the separate hand button for the current page.

1 Placement method: the whole job

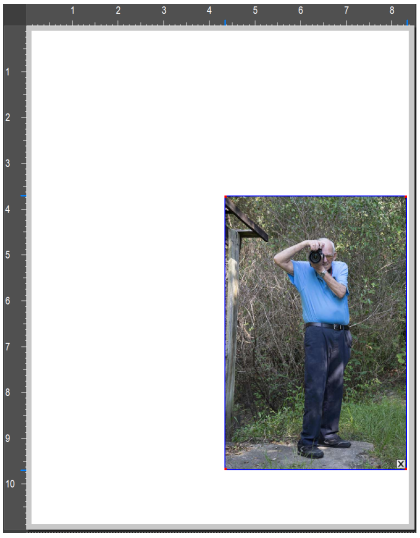


Freehand in this menu selects manual placement as the job's placement method.

Choose **IntelliCenter** for automatic placement. Then check the separate page control below.

2 Hand button: this page

Hand ON: manual

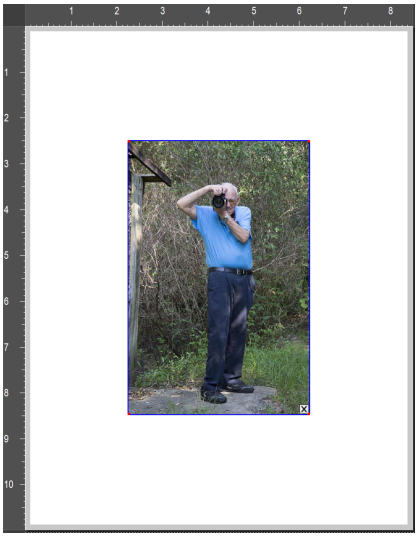


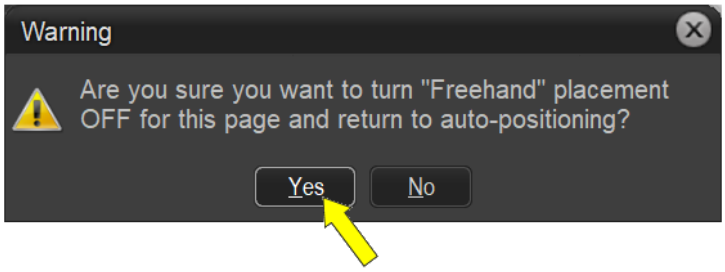


Click the **hand button** for this page.

Then confirm **Yes** below.

Hand OFF: automatic





Qimage asks before returning this page to automatic positioning. Choose **Yes**; the print moves back to its automatic position.

The two page views use the same scale. The hand button controls the current page independently of the job's placement method.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.7 Precise placement and alignment

Use the Full Page Editor when positions must be exact. Right-click the live view and choose **Edit Page...**, then select a print on the page. Ctrl-click other prints to add or remove them from the selection.

Move prints with the keyboard

Click a print on the page before using these keys so the page view has keyboard focus. Arrow keys typed while editing a number can act on that text field instead.

Keys	Action in the page view
Arrow	Nudge selected prints using the **Snap** amount on the Settings tab. With Snap off, the nudge is a small screen-based step.
Shift + arrow	Move on a fixed increment: **1/8 inch** in inch mode or **1 mm** in metric mode. An off-grid position can first be brought onto that increment.
Ctrl + arrow	Move toward the next available edge or center alignment with other prints in that direction. Continued movement can take the selection to a page boundary.

Line up two prints without measuring

1. Leave the reference print unselected and select the print you want to move.
2. Use **Ctrl + Left/Right** for a horizontal adjustment, or **Ctrl + Up/Down** for a vertical adjustment.
3. Press again to move through the available alignments until the desired edges or centers line up. Use the opposite direction if you pass the one you want.
4. Check the resulting arrangement. These are deliberate placement moves, so the page becomes freehand.

Enter a distance from the paper edge

On **Cropping and Layout**, find **Print Location**. The four boxes represent the distances from the paper's left, top, right, and bottom edges to the corresponding edges of the selected print. Hover over a box to confirm which distance it controls, then enter the value. Check that the position is within the printable area.

Center on the sheet, a half, or a quarter

The nine buttons beside the location boxes center prints on the physical page or within its halves or quarters. Hover to highlight a region; left-click to center the selection there. Right-click to show or hide its boundary. See Lay out a folded greeting card for a complete example.

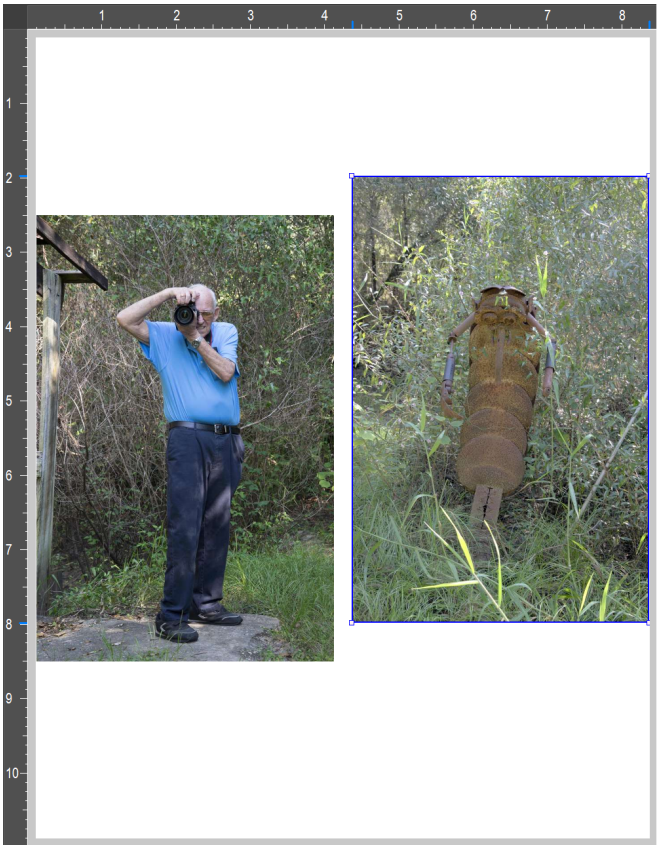
> **Set exact size before exact position**
> Choose the print size and borders first, then align or position the print. Resizing afterward can change the relationships you just established. Click Done to retain the page-editor changes.

PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

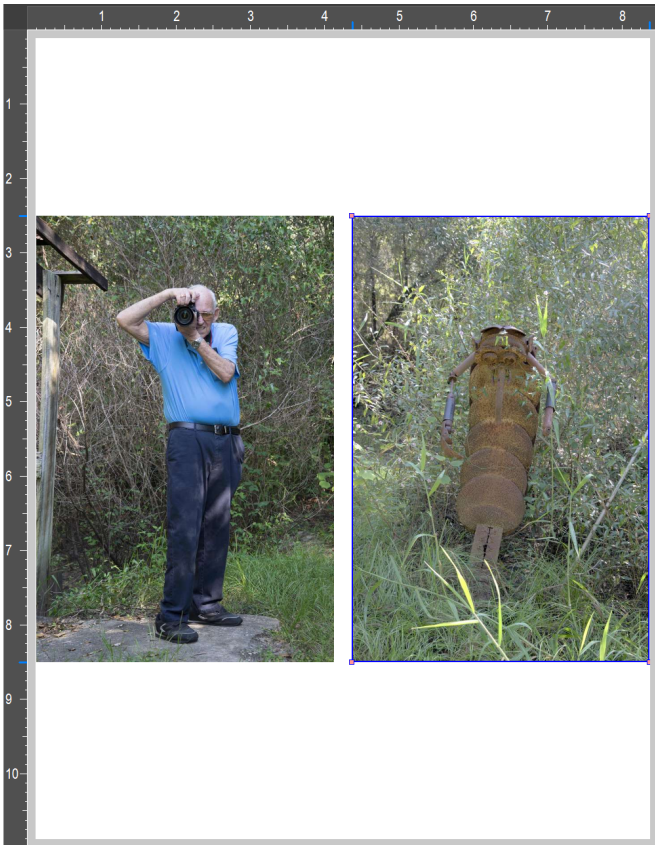
2.7 Line up prints with Ctrl-arrows

In this Full Page Editor example, Ctrl + Down brings the right-hand print down until its top edge lines up with the left-hand print.

Before: the top edges differ



After: the top edges line up



The **blue outline** identifies the print being moved. Leave the reference print unselected so it stays in place.

1 Select only the print to move

Click the right-hand print on the page. This also gives the page view keyboard focus, so the arrow key acts on the print.

2 Hold Ctrl and press Down

Move downward to the alignment shown. For other arrangements, use the appropriate Ctrl-arrow direction; press again to step through available alignments.

The page views use the same scale. These deliberate positioning moves make the page freehand. Set print sizes and borders before aligning, then click Done to retain the page-editor changes.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.8 Create a reusable custom layout

A custom layout saves a set of print sizes and positions for reuse with other photos. Think of its placeholders as **cells** when that is helpful. You can design the page with the **Template** thumbnail or with real photos, and save the arrangement once it looks right.

Example: one larger print and two smaller prints

1. Choose the printer, paper size, and orientation for the layout. For this example, use a single blank Letter-size page and no added borders. If the current job is useful, save it before clearing it.
2. Choose **IntelliCenter** from the placement button below the live view so the starting prints are arranged automatically.
3. Find the **Template** thumbnail at the end of the thumbnail browser; scroll down if necessary. Select it and click **4 x 6** in the size list to add one placeholder. Select Template again and add two **3 x 2** placeholders. You can use real photo thumbnails for these three prints instead.
4. Right-click the live view and choose **Edit Page...**. Select each print or placeholder, confirm its size, and drag it to the position you want. Use the location boxes, centering buttons, or keyboard alignments in 2.7 for precise placement.
5. Check that all three fit on the intended page without unwanted overlap. Click **Done**.
6. Click the placement button below the live view and choose **Save Current as Custom Layout...**.
7. In the Save window, keep **Files of type** set to **Layout**. Enter a descriptive **File name**, such as "Letter - one 4x6 and two 3x2". Choose whether to **Save printer settings with the layout**, then click **Save**.
8. If asked whether to start using the layout now, choose **Yes** to make it the active layout, or **No** to keep working without activating it.

What happens to the photos used during design?

When you design with real photos only and save normally as a Layout, Qimage turns their print positions into reusable placeholders. The photos helped you judge the composition; future photos can fill those same positions.

If the design mixes Template placeholders and real photos, Qimage asks whether the photos should remain part of the layout. Choose **No** for a layout made entirely of reusable placeholders. Choose **Yes** only when those actual photos are intended to remain as fixed content.

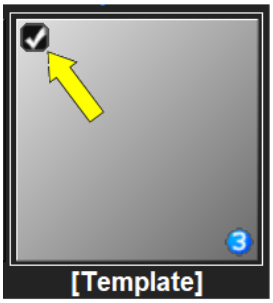
> **A layout and a saved job have different purposes**
> Save a Layout to reuse the arrangement with other photos. Save a Job when you want to return to the particular photos and printing setup. Including printer settings with a layout is useful when its paper size and orientation are part of the design.

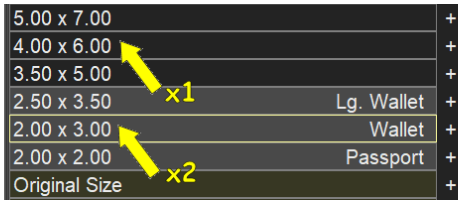
PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

2.8 Build and save a custom layout

Create empty positions with the Template thumbnail, arrange them as desired, and save the sizes and positions for reuse with other photos.

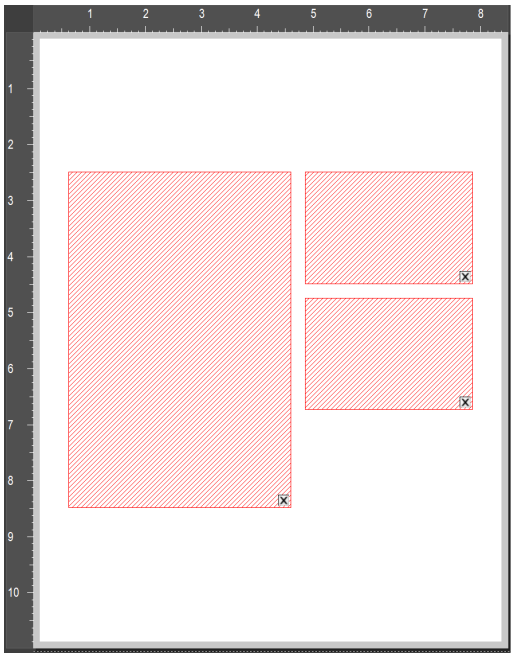
1 Add one 4 x 6 and two 2 x 3 placeholders





Select **Template**, then choose the sizes. The pointers show one larger print and two smaller prints.

The **red-hatched rectangles** are empty print positions. Use the Full Page Editor if you want to adjust their arrangement.

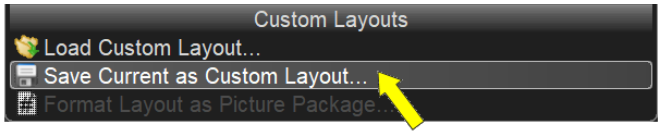


One larger position, two smaller positions.

2 Open the placement menu and save the layout



Click the **Print placement** button below the live view to open the menu.



Choose **Save Current as Custom Layout...** from that menu.

In the Save window, keep **Files of type** set to **Layout**. Enter a descriptive **File name**, such as **Letter - one 4x6 and two 3x2**. Choose whether to **Save printer settings with the layout**, then click **Save**.

The two smaller positions use the 2 x 3 size turned horizontally. After saving, choose whether to start using the layout now; the next example shows how to fill it with photos.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.9 Load and use a custom layout

Load the saved arrangement

1. Choose suitable printer and paper settings. For a first attempt, begin with an empty job so you can see the layout clearly.
2. Click the placement button below the live view and choose **Load Custom Layout...**.
3. In the Recall window, select the saved layout. Use **Load printer settings with the layout** if you want to restore settings that were saved with it. Otherwise, the layout must fit your current paper and printable area.
4. Click **Open**. Inspect the placeholders and the placement button's custom-layout indication before adding photos.

Fill the placeholders with photos

1. Browse to the folder containing the photos. Keep **For new prints, add ... copies** set to **1** for this example.
2. Click the **+** on a photo thumbnail. With the custom layout active, Qimage puts it into the next available placeholder, using that placeholder's size and position.
3. Add more photos in the same way. You can select several thumbnails and use the thumbnail context menu's **Add Print** command to add a group; inspect which photo occupies each position.
4. When the available placeholders are filled, adding more photos can repeat the saved layout on additional pages. Check the page count and any unused positions.
5. Check each crop, especially where the photos and placeholders have different proportions. Use the Full Page Editor to adjust the composition, then print when the job is ready.

If you load a layout into an existing job

Qimage can apply the new layout to photos already in the job. If it asks how to handle existing designed pages, **Reformat** puts the existing photos into the new layout; **Keep** preserves those pages and starts using the layout on subsequent pages. Read the prompt before choosing.

Put one photo into every position on a page

For a picture package, add the photos you want to use with the layout, then choose **Format Layout as Picture Package...** from the placement menu. After confirmation, Qimage reformats the job so each photo receives its own package of copies. For the three-position example in 2.8, each photo fills the larger print and both smaller prints.

Modify the layout or return to automatic placement

Load a layout, adjust its placeholders in the Full Page Editor, and use **Save Current as Custom Layout...** again. Use a new name to preserve the original. To resume ordinary automatic arrangement, choose **IntelliCenter** from the placement menu and turn off the hand button below the live view on each page that should rearrange automatically.

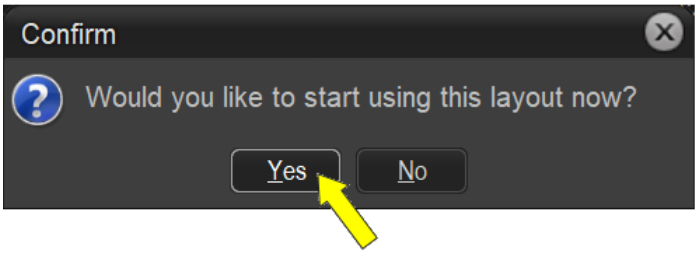
> **Check the paper before filling the layout**
> A layout designed for a larger sheet may not fit the current printer's usable area. Restore its saved printer settings or select compatible paper and orientation, then load it again.

PRINT SIZES AND LAYOUTS / ILLUSTRATED EXAMPLE

2.9 Fill the layout with photos

After saving your layout, activate it and add photos. Each photo takes the size and position of the next available placeholder.

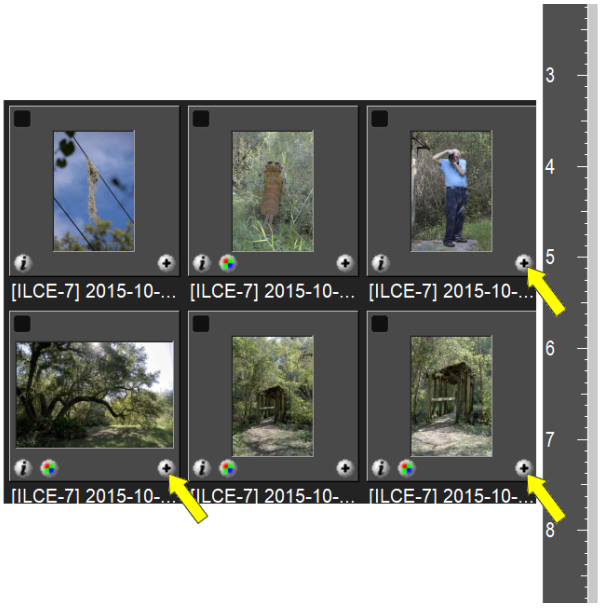
1 Activate the saved layout



Choose **Yes** after saving to start using the layout now.

To use it another time, choose **Load Custom Layout...** from the placement menu, select your saved layout, and click **Open**.

2 Add photos to fill the placeholders



Click the **+** on each of three photo thumbnails. The layout supplies each print's size and position.



Same three positions, now filled with photos. Check the framing of each image before printing.

The thumbnail and filled-layout details are enlarged here for clarity. Keep the copies control at 1 while learning. Adding more photos can repeat the saved layout on additional pages.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.10 Cut marks and trimming to an exact size

Cut marks show where to trim the printed sheet. They do not crop the image: **Auto crop** controls which image content fits inside a print. Choose the finished dimensions first, then add the marks.

Choose marks for the job

Find **Cut Marks** in **Printers and Settings**, or on the Full Page Editor's **Settings** tab. Choose **Crop Marks** or **Corner Marks** for trimming guides. **Solid Line** outlines the print; **OFF** removes marks. Check their positions in the preview and leave printable space for the marks.

Keep the whole image inside a fixed outer size

Suppose a 3:2 photograph must fit inside a finished **10 x 8 inch** piece, with white space where needed. You want the entire image and marks around the 10 x 8 outer boundary.

1. Choose paper large enough for the finished piece and its marks. Start with zero print borders and no photo mats.
2. Click **Print placement** below the live view and choose **Template/centered**.
3. Select the thumbnail, choose **10 x 8**, and turn **Auto crop off**. To change an existing print, select that print before choosing the size.
4. Select **Crop Marks** in Cut Marks. Inspect the red outer boundary and the marks in the live view.
5. Print and trim to the marks. The image is approximately 10 x 6.67 inches, centered inside the 10 x 8 piece.

> **Template/centered is a placement method**
> Select this exact entry in the placement menu. It is different from **Center**, the **Template thumbnail**, and a saved **Custom Layout**. With Crop off, the red template retains the requested outer size and the cut marks follow that boundary.

Borders, mats, and roll paper

For a border attached to each print, use print borders. For unequal sides or nested borders, use Photo Mats and check the marked outer dimensions. On roll paper, use a fixed page length for Template/centered placement; Auto roll length uses Intelli placement.

CHAPTER 2 / PRINT SIZES, BORDERS, AND PAGE LAYOUTS

2.11 Layout questions and topic finder

Do I have to build cells before printing?

No. Add photos at the sizes you want and use an automatic placement method. Create a custom layout when you want particular positions or a repeatable design. See 1.3 and 2.8.

Why did resizing not rearrange my page?

Check for freehand placement or an active custom layout. To have Qimage rearrange the job, choose IntelliCenter and turn off the hand button below the live view on the affected page. See 2.6.

Why are the borders around the paper unequal?

Crop off can leave extra space on two sides when the photo's proportions differ from the available area. For equal paper borders, use the BORDER sizing recipe with Crop on. Also check that the page is centered on the physical sheet. See 2.3.

Why do the arrow keys move by a different amount than expected?

Plain arrows use Settings > Snap. Shift-arrows use fixed 1/8-inch or 1-mm increments; Ctrl-arrows seek alignments. Click the page view first if a text field has focus. See 2.7.

Why did a photo use the layout's size instead of my selected size?

An active custom layout supplies the placeholder's size and position as you add photos. Choose an automatic placement method to return to ordinary size-based additions. See 2.9.

Can I build the layout using real photos?

Yes. Arrange them, then save as a Custom Layout. With a mixed photo/template design, choose No when asked whether to keep the actual photos if you want all positions reusable. See 2.8.

Find a task

Task or search term	Section
Specific Size; add a size; custom size list	2.1 Specific sizes
Long side; short side; one dimension	2.2 One dimension
Half-inch border; equal paper margins	2.3 Paper border
B / B+; inner and outer borders; photo mats	2.4 Print borders
IntelliCenter; Center; gaps; freehand	2.5 Placement; 2.6 Freehand
Align; nudge; Ctrl-arrows; Snap	2.7 Alignment
Cells; Template thumbnail; save layout	2.8 Create a layout
Load layout; fill templates; picture package	2.9 Use a layout

CHAPTER 3 / PRINTER SETUP AND COLOR

3.1 Set up the printer and paper

Start in **Printers and Settings** on the right of the main window. The printer, media, and page settings define the space Qimage can use. Set these before judging whether a particular arrangement fits.

1. Choose the **Printer**. Make sure it is the device you intend to use, particularly if Windows lists several versions of its driver.
2. Choose **Media Type**, **Media Size**, and the paper source. Match Media Size to the sheet actually loaded. For third-party papers, use the driver media type specified by the paper/profile supplier.
3. Choose portrait or landscape **page orientation**. This turns the sheet; the print rotation control separately determines whether individual photos may rotate.
4. Click **Properties** to check the printer driver. Confirm media, quality, source, borderless settings if needed, and the color-management choice described in the next section.
5. Return to Qimage and inspect the live view. Recheck the displayed page size, print sizes, margins, and page count.

> **Not centered on paper, but centered in the live view?**
> First check that the **driver paper size matches the paper you loaded**. Selecting A4 while feeding Letter gives the printer the wrong page dimensions and margins. The live view represents the size you specified. If the settings match the package label but centering is still off, **measure the actual sheet**: paper can be slightly larger or smaller than the size printed on the box. Use the correct size, or a supported custom size when needed, and check the preview again.

Smart Settings remember printer/media combinations

Qimage can restore software and driver choices when you return to a printer and media type. This saves repeated setup, but it also means changing media can bring back settings used previously. Check the resulting setup rather than assuming every field stayed the same.

Save a known working setup

Use the **Save current printer settings** button beside Properties after a successful setup. Give it a useful name, such as the printer, paper, size, and feed path. Use the adjacent **Recall saved printer settings** button to restore it. These presets include Qimage and driver settings; they are separate from a saved job containing particular photos.

My third-party paper is missing from Media Type. Installing an ICC profile does not add its paper name to the driver's media list. Select the existing driver media type recommended by the paper supplier, then select the paper's ICC profile separately under **Printer Profile**.

> **Use physical print sizes**
> You do not need to resize a source image to a particular pixel count before adding it. Choose its print size in Qimage. Qimage resamples for the printer as part of printing. See Resolution and interpolation.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.2 Choose who manages color

The **Printer Profile** list in Printers and Settings determines the color workflow. A printer profile describes a particular printer, ink, paper, and driver setup. It is different from the image's color space and the monitor profile.

> **Always use a matching profile when one is available**
> If you have, or can obtain, a profile for your printer and media, select it under Printer Profile and let **Qimage manage color**. This gives you a known color conversion and control over rendering intent and black point compensation (BPC). Driver-managed color leaves those decisions to the driver, with less visibility into the resulting conversion.

Workflow	Qimage	Printer driver
Qimage manages color	Choose the matching printer/paper ICC profile.	Use the media/quality specified for that profile and disable the driver's additional color correction.
Driver manages color	Choose **Let printer/driver manage color**.	Enable the appropriate driver color mode.

Use a printer/paper ICC profile

1. Install the profile for your printer, ink, and paper, following the supplier's instructions.
2. Choose **Browse printer profiles...** from Printer Profile and select it. **Suggest printer profiles...** can help find candidates; verify that the profile matches your setup. If it is missing, confirm the profile was installed for Windows and check both its filename and description; they may differ.
3. Open **Properties** and check the driver media and quality specified for the profile. The driver's no-correction setting may be called No Color Adjustment, Off, or something similar.
4. Check the profile settings, make a representative test print, and save the working printer setup.

Qimage usually handles the driver color setting

For **almost all Epson and Canon photo printers**, Qimage automatically sets driver color management correctly unless you have turned that feature off in AI Copilot. Still check Properties the first time or two you print: driver color management must be **off when Qimage uses a printer profile**, or **on when letting the printer/driver manage color**. Applying both corrections can cause a strong cast or incorrect contrast.

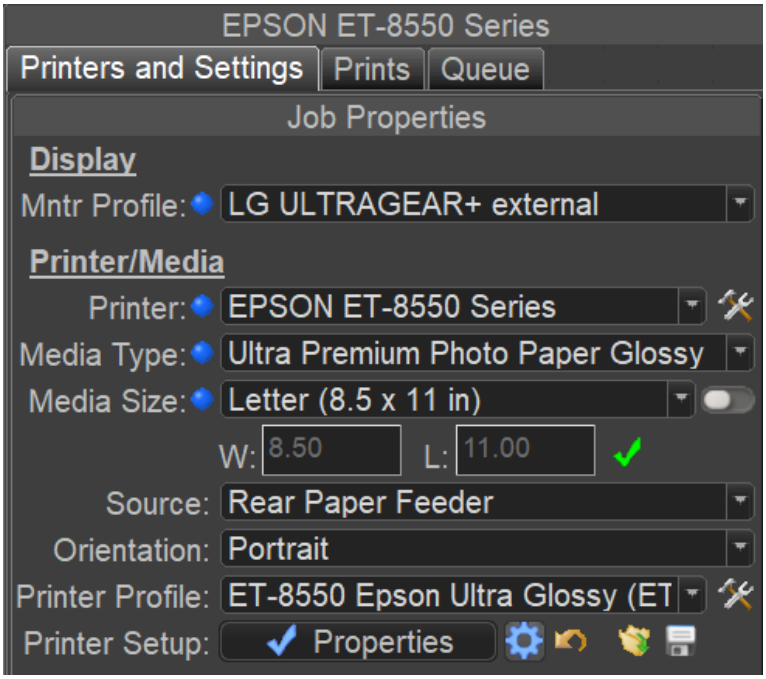
When no suitable profile is available

Choose **Let printer/driver manage color** and use the driver's photo-color mode. Do not substitute an unrelated ICC profile. The **OFF** choice deliberately disables Qimage's printer conversion; it is not a substitute for selecting the driver-managed workflow.

PRINTER SETUP AND COLOR / ILLUSTRATED EXAMPLE

3.2 Match the profile to the paper

Suppose you have loaded Letter-size Epson Ultra Premium Photo Paper Glossy in the rear feeder of an ET-8550. Here is how that setup looks when Qimage manages color.



Match the loaded sheet

Under **Printer/Media**, check the printer, **Media Size**, and **Source**. Here the sheet measures 8.5 x 11 inches.

Set the media type

Choose the media setting specified for the paper. For third-party paper, its supplier may name an Epson or Canon media type to use here.

Select the printer profile

In **Printer Profile**, select the ICC profile made for your printer, ink, and paper.

Check who manages color

Qimage manages color

Choose the matching ICC profile whenever one is available. Open **Properties** and verify that driver color correction is **off**.

The printer manages color

If you have no matching profile, choose **Let printer/driver manage color** in Qimage and verify that the driver's color correction is **on**.

Qimage normally sets driver color management automatically for almost all Epson and Canon photo printers. Check Properties on your first print or two with a new setup.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.3 Profiles, rendering intent, and black and white

Use the **Profile settings** button near Printer Profile to choose the rendering intent and black point compensation. **Relative colorimetric with black point compensation (BPC) On** is the preferred default combination for most images and most often gives the best results. Both settings are highlighted below.

Setting	Use
Auto	Lets Qimage select Perceptual or Relative Colorimetric for the image. Use it when you want Qimage to make that choice.
Perceptual	Compresses the overall color range to accommodate out-of-gamut colors. This can mute or desaturate colors throughout the image, including in-gamut colors. The effect depends on the profile.
Relative colorimetric **Preferred / default**	Accurately renders in-gamut colors without stretching the gamut to accommodate out-of-gamut colors. Use with **BPC On**.
Saturation	Primarily for charts and graphics where strong colors matter more than photographic color relationships.
Absolute colorimetric	For controlled proofing workflows; not a general photo-printing default.

Black point compensation: On **Preferred / default**	A separate option, not a rendering intent. Adapts the image's black-to-white dynamic range to what the printer and paper can achieve. Use **On with Relative colorimetric**.

Keep the three profile roles separate

The image profile identifies the meaning of the image's RGB values. The monitor profile describes the display. The printer profile describes output on a particular paper. Choosing a printer profile as the monitor profile does not improve the print; it makes the screen interpretation wrong.

Black-and-white printing

A monochrome photo can be printed through a normal ICC workflow, or through a printer's dedicated black-and-white mode when available. Treat the latter as a deliberate driver workflow and use the matching Qimage color-management choice. An ordinary color printer profile does not necessarily describe a driver's special monochrome mode.

AI Copilot includes an option to show the main live view in black and white when the driver is in black-and-white mode. That display reminder is useful; it does not make a color ICC profile a profile for the driver's monochrome controls.

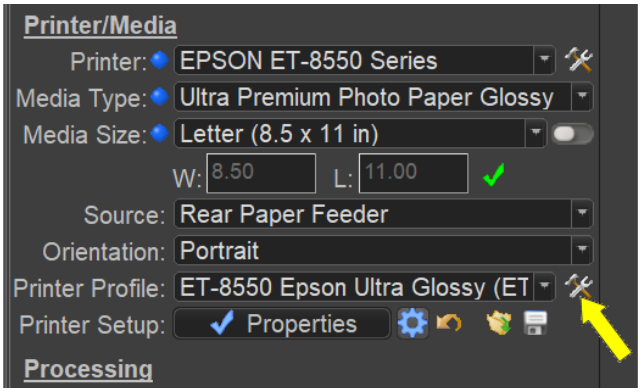
For a special case, right-click a selected print and use **Custom Color Mgmt Settings...**. This can override the job's normal color settings for that print. If one print behaves differently from others, check for such an override.

PRINTER SETUP AND COLOR / ILLUSTRATED EXAMPLE

3.3 Set rendering intent and black point

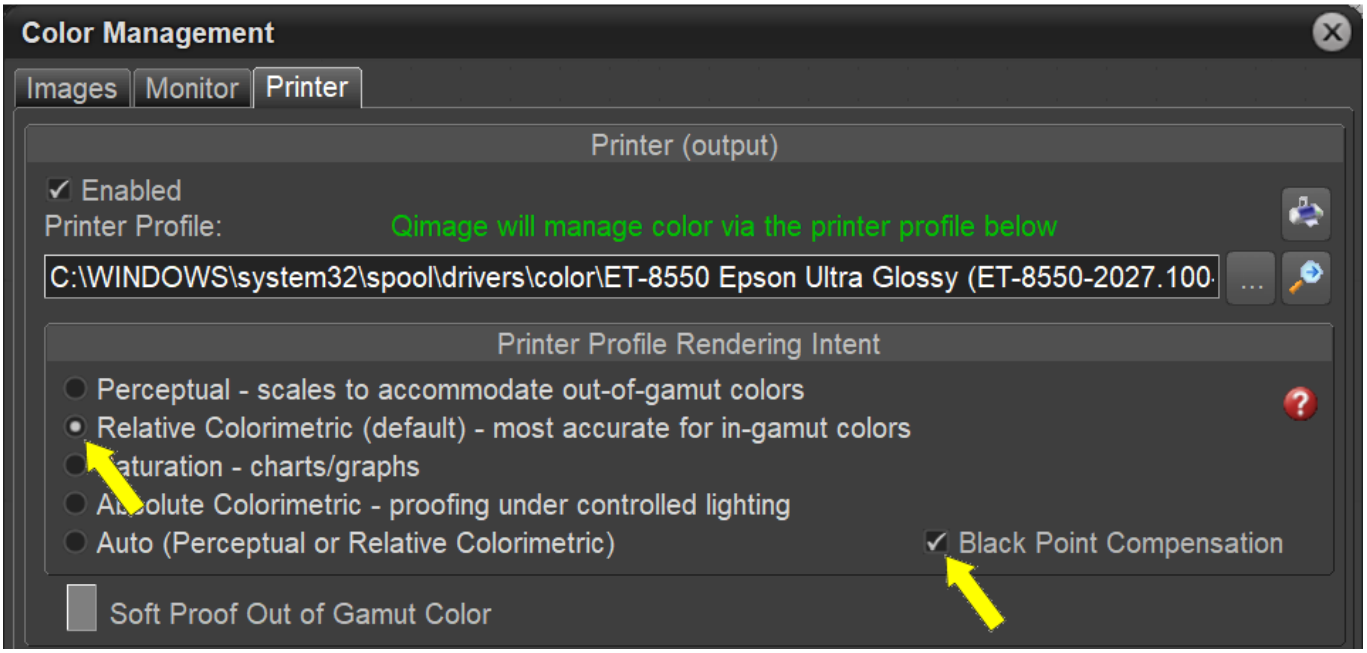
With your paper's ICC profile selected, open its settings to check the two choices that work best for most photographs.

1 Open the profile settings



Click the small **wrench at the right end of the Printer Profile row**. This opens Color Management on the **Printer** tab.

2 Choose Relative Colorimetric and turn on Black Point Compensation



Click **OK** to keep these settings.

Relative Colorimetric preserves colors the printer can reproduce. Black Point Compensation fits the image's black-to-white range to what the printer and paper can deliver.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.4 Preview the page and soft proof color

A page preview answers layout questions: which photos will print, where the crops fall, and whether text or borders fit. A **soft proof** also uses the printer profile to simulate output color on the monitor.

1. Finish the printer, paper, and Printer Profile setup first. Soft proofing needs a suitable printer profile.
2. Use the **Soft proof/print preview** control below the live view. Hover to identify it if necessary. The live view changes to the proof display.
3. Compare the proof with the normal view. Inspect important colors, neutral tones, shadow detail, and highlights.
4. For a larger page view, open the **Full Page Editor** and use **HQ Preview** or **Soft Proof** on its Settings tab. Inspect the final crop and any added text or signatures.
5. Close or switch off the proof display when you want the ordinary working view again.

Make the comparison useful

Qimage normally obtains the monitor profile from Windows. Use a properly characterized display and sensible screen brightness. A bright display can make a correctly exposed print look dark by comparison. Evaluate the actual print under the light in which it will be viewed.

A soft proof is a simulation, not a measurement of the finished sheet. Paper texture, surface reflections, viewing light, display gamut, and printer condition affect the physical result. For important work, judge a representative test print as well.

> **A proof needs the real output setup**
> Changing paper or driver quality can change how a profile performs. Recheck the profile and driver settings together before using the proof to make image corrections.

If no printer profile is selected, the live view can still help with composition and placement, but it cannot provide the same profile-based output simulation. See Troubleshoot color and print quality for a systematic comparison.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.5 Margins, borderless printing, and size accuracy

The physical sheet and the printer's usable area are not always the same size. Fixed margins come from the driver. Additional margins in Qimage reduce the usable area further; they cannot make a printer print outside its hardware limits.

Inspect or change page margins

Open **Edit > Preferences > Print and Page Formatting > Page Margins...**. The dialog shows **Fixed**, **Additional**, and **Total** for each edge. Enter additional margins only when needed. **Clear Margins** clears the added allowance; it does not erase the printer's fixed margins. The displayed margins relate to the current paper orientation.

Borderless printing: understand the tradeoffs

> **Borderless printing is generally not recommended**
> Borderless expansion can enlarge the image and change the intended print dimensions. Ink can spray past the paper edge onto the printer's overspray sponge. Reducing expansion to print exactly at the paper size does not guarantee clean edges: tiny paper-loading errors can leave one edge slightly cropped and a white sliver on the opposite edge. For predictable dimensions and clean edges, print on a larger sheet with ordinary margins, then trim to size.

Watch the video: Just say no to borderless.

If you choose to print borderless

1. In the printer driver, select a supported borderless paper size and media combination.
2. In Qimage, select the photo or print. Use **Prints > More > BORDERLESS**, then confirm the intended crop.
3. Check the driver's borderless expansion or overspray setting. Expansion can enlarge the image beyond the sheet and trim detail at its edges.
4. Inspect the preview and make a test when exact edge content matters. Borderless support and expansion behavior depend on the driver.

> **Wrong size on paper: print too large or too small**
> **Hover over the print in Qimage's live view** to see the exact size Qimage sends to the driver. If that size is correct but the measured print is not, the driver is usually scaling it internally. Check **borderless expansion**, **Reduce/Enlarge**, and **Fit to page**. In drivers with an **Output paper** option, overriding **Same as paper size** can activate scaling, even after selecting 8.5 x 11 for the page. Restore matching paper/output sizes and disable unintended scaling. Correct the driver before changing a correct Qimage print size.

For equal white margins, see An even border around the paper. For a print that is **not centered**, first check the loaded sheet size in Set up the printer and paper. For accurate trimming guides, see Cut marks and trimming.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.6 AI Copilot and reliable printer setups

Open **AI Copilot** from the main toolbar to choose which driver adjustments and warnings Qimage handles. For almost all Epson and Canon **photo printers**, automatic color management sets the driver correctly for the workflow selected in Qimage, unless you have disabled that feature. Check the driver on your first print or two; other available automatic adjustments depend on the driver.

Option	Purpose
Automatic color management	Coordinates driver color settings with the color workflow selected in Qimage.
Prevent sizing conflicts	Disables conflicting driver scaling where supported.
Manage extended driver settings	Corrects supported hidden settings that can conflict with Qimage output.
Highest available driver quality	Selects the highest supported driver quality automatically. Consider the effect on print time.
UI warnings	Flags centering, profile, borderless, and layout conditions that deserve attention.

Use a repeatable setup sequence

1. Choose printer and media first, then verify paper size and source.
2. Choose the color workflow and inspect Properties. Read any Copilot indicator associated with the setup.
3. Check the job in the live view, including cropping and page count.
4. Print a representative sample. Save the successful setup with a descriptive name.

If you deliberately need a driver setting that automatic control would replace, review the corresponding Copilot option. Change the specific option involved, then check the resulting driver state. This is especially useful for unusual driver workflows or reduced-quality production proofs.

> **A saved setup still needs the right paper**
> Restoring settings does not load the tray or change the ink. Check the physical media, source, and printer readiness before printing.

Start again with driver defaults

If settings behave unexpectedly or an option is unavailable, first check for conflicting media, source, quality, or paper-size choices. To discard remembered driver settings, select the printer and **hold Shift while clicking Properties**. The driver opens with defaults. Reselect media, size, source, quality, and color settings; click **OK**, then check the live view and make a small test print. Save the successful setup. This resets the selected printer setup; it does not reset every Qimage preference.

CHAPTER 3 / PRINTER SETUP AND COLOR

3.7 Print on roll paper and control its length

For roll paper, the page width is the roll width. The page length is the section of roll used for the job; it is not the length of the entire roll. Set the printer and media before adding prints.

Let Qimage choose the roll length

1. Select the printer, media type, and **roll paper source** in Printers and Settings. Open **Properties** if the driver requires additional roll or cutter choices.
2. Set the media width to the loaded roll width, for example **24 inches**. Use a supported user-defined size and **portrait** page orientation: the width runs across the roll.
3. Choose **IntelliCenter** or another Intelli placement method. Turn off the separate freehand **hand button** on any page where it is active.
4. Turn on **Auto roll length** beside **Media Size**. Hover over the small button to identify it. Qimage uses user-defined media and adjusts the page length to the arrangement.
5. Add photos at the required print sizes, including panoramas. Review the resulting length, orientation, gaps, and page count. Check driver cut settings before printing.

> **Automatic length needs automatic placement**
> Auto roll length uses **Intelli placement** and portrait page orientation. It can enable print sorting as part of arranging the job. For **Template/centered**, **Freehand**, or a **Custom Layout**, turn Auto roll length off and set a fixed page length.

Use a fixed roll page

For a repeatable panel or layout, turn Auto roll length off and choose a supported custom media size, such as 24 inches wide by 36 inches long. Place prints within that page and save the printer setup or job. Cut marks help separate individual prints after the roll section is cut.

Roll source or automatic length is unavailable

Check that the driver supports the chosen roll source, media, quality, and custom size. Some combinations are restricted. If Qimage reports that user-defined media is unavailable, create the required size in the driver and use a fixed length. For stale or conflicting settings, see Start again with driver defaults.

CHAPTER 4 / SHARPNESS, DETAIL, AND PRINT PROCESSING

4.1 Image sharpening versus print sharpening

Image sharpening recovers sharpness in the shot itself. Print sharpening makes the print's sharpness match what you see in the image on your monitor. These are two different jobs: first judge the photograph, then tune how its sharpness carries onto paper.

Stage	Where	Purpose
Raw sharpening	RAW Format Options	Establish detail while developing a raw file; camera-specific settings can be used.
Image sharpening	Image Editor > Adjust > HQ Sharpening	Recover sharpness when the shot itself looks a little blurry. This non-destructive correction belongs to the image.
Print sharpening	Printers and Settings > Sharpen; Printing Options	Match the print's perceived sharpness to the image on your monitor, accounting for the printer, paper, and output settings.

Check the image first, then the print

1. Right-click the photo's thumbnail and choose **Image Examiner (current thumb)**. Judge the image at **100%**, where one image pixel corresponds to one screen pixel.
2. If sharpness looks good on your monitor at 100%, the image's sharpness is fine. If the shot looks a little blurry, try image DFS to recover sharpness; radius **2** and strength **100** are a good start. For a raw photo, account for any raw sharpening already applied.
3. Print at the intended size. If the image looks sharp on screen but the print looks softer, adjust **Sharpen** in **Printers and Settings** to bring the print into agreement. Different papers, printers, and quality settings can change perceived print sharpness.

Qimage adjusts normal Smart print sharpening for the output size. You do not need a separately resized and sharpened source image for each print size.

> **Tune the printer and paper, then let it stick**
> Qimage normally remembers the sharpening level with the printer/media setup. Once the print matches the image's sharpness for that printer, paper, ink, and quality setting, you generally do not need to retune it for every photo. Recheck if the output setup changes.

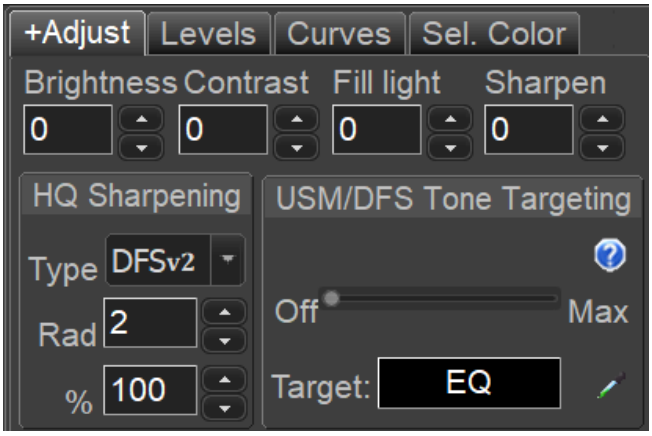
Use Image DFS: radius and strength for a per-photo correction, and Final print sharpening for output tuning. Sharpening improves edge definition; it cannot recreate detail absent from a badly blurred or very small source.

SHARPNESS AND DETAIL / ILLUSTRATED EXAMPLE

4.1 Which sharpening control should I use?

First judge the photograph on your monitor. Then compare its sharpness with a print made at the intended size.

When the photograph looks soft at 100%

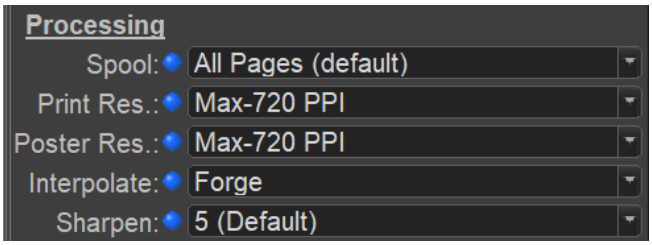


Recover detail in this photograph

In **Image Examiner**, look at fine detail at **100%**. If it looks a little soft, double-click the thumbnail or print to open the Image Editor.

On the **Adjust** tab, find **HQ Sharpening**. Try DFS with **Rad 2** and **100%** strength. Compare the detail at 1x with sharpening on and off.

When the photograph looks sharp but the print looks soft



Tune sharpness for this paper

In **Printers and Settings > Processing**, start with **Sharpen 5 (Default)**. If the print looks softer than the image on screen, raise the level and compare another print at the same size.

Once the print matches, Qimage normally remembers the level with the printer and media setup.

Image DFS is an edit to one photo. Print Sharpen compensates for how the printer, paper, ink, and quality setting reproduce detail on the sheet.

CHAPTER 4 / SHARPNESS, DETAIL, AND PRINT PROCESSING

4.2 Image DFS: radius and strength

Deep Focus Sharpening (DFS) is available in the Image Editor. Double-click a thumbnail or existing print to open the editor, select the **Adjust** tab in the correction panel, and find **HQ Sharpening**.

1. Set **Type** to **DFS**. USM is the alternate unsharp-mask method.
2. Enter a radius in **Rad** and a strength in the **%** box. A radius of **2** and strength of **100** are a good starting point for recovering image sharpness. Adjust them for the particular photo.
3. Right-click an important part of the image to open its preview and choose **1x** for a one-image-pixel view. Inspect fine texture and high-contrast edges.
4. Change one setting at a time. Radius changes the scale of detail affected; strength changes the amount. Check smooth areas as well as detail so noise does not become distracting.
5. Use the preview's **hold to toggle sharpening on/off** button for comparison. Click **Apply** if needed to refresh the main filtered image, then **Done** to retain the edit.

Use the HQ controls deliberately

The simpler **Sharpen** field in Adjust is a separate control. Keep it neutral while evaluating HQ Sharpening so you can understand what DFS alone is doing. To remove HQ sharpening, set its strength to zero or clear that correction using the editor's Clear controls.

Tone targeting and EQ

Below the main correction controls, **USM/DFS Tone Targeting** can restrict the effect to selected tones, while EQ compensates for variations in detail. Begin with ordinary whole-image DFS. Introduce targeting only when a particular tone or texture needs different treatment, and inspect the transition into unaffected areas.

> **Keep final print sharpening separate**
> Use image DFS to recover sharpness in the shot itself, judging the image at 100%. Once the image looks sharp on your monitor, use Sharpen in Printers and Settings to make the print match that perceived sharpness.

CHAPTER 4 / SHARPNESS, DETAIL, AND PRINT PROCESSING

4.3 Final print sharpening

The goal of **print sharpening** is to make the print's perceived sharpness match the image on your monitor. Once the image itself looks sharp at 100%, tune the output for the printer and paper. For most jobs, you only need the **Sharpen** level in **Printers and Settings**.

Match the print to the image

1. Begin with a Sharpen level of **5**, the normal default. Keep the image edits and other print settings unchanged while comparing levels.
2. Print a representative portion at the intended detail scale. Compare its perceived sharpness with the image on your monitor, and judge the print at a normal viewing distance.
3. If the print looks softer, increase Sharpen. If texture looks brittle or outlines become distracting, reduce it. Different paper surfaces, printers, inks, and quality settings can need different levels.

> **Usually a setup adjustment, not a per-photo chore**
> Qimage normally remembers the sharpening level with its printer/media settings. Once you have matched sharpness for a printer, paper, ink, and quality combination, it generally stays useful for subsequent photos. Save a named printer setup for easy recall, and recheck the match when you change the output conditions.

Smart and Static

For the full controls, open **Edit > Preferences > Printing Options (interpolation, sharpening, spooling)...** and find **Final Print Sharpening**. Use **DFS - Deep Focus Sharpening** and **Smart (via print size)** for normal photographic printing. Smart adjusts for output factors such as print size and printer PPI.

Static (do not adjust) concentrates on the smallest detail without Smart's print-size adjustment. It is a specialized alternative, not a requirement for images previously sharpened in another editor.

When to turn final sharpening off

Use strength 0 when a workflow requires unsharpened output, when diagnosing an artifact, or when the result will be sharpened later. Print to File has its own sharpening choices because files destined for further editing and files ready for printing have different needs.

For a useful comparison, keep the source, crop, print size, profile, driver quality, and paper the same while changing the sharpening level.

CHAPTER 4 / SHARPNESS, DETAIL, AND PRINT PROCESSING

4.4 Resolution and interpolation

Choose the physical print size you want and let Qimage prepare the pixels for the printer. **Forge** is the newest, robust interpolation choice for normal photo printing. Most users can select it and concentrate on the image, crop, and paper.

Normal starting settings

In Printers and Settings, use **Forge** for Interpolate and **Max** for the normal and poster resolution settings. The Printing Options dialog provides the full labels and alternative methods. There is no need to compare every interpolation algorithm before making a good print.

Term	Meaning
Source pixels	The detail recorded in the image file. Cropping removes some of the pixels available for the print.
Image PPI at print size	Source pixel dimensions divided by physical print dimensions. It changes when you resize the print.
Output/interpolation PPI	The pixel grid Qimage prepares for the driver. Maximum follows the driver's reported resolution.
Driver print quality	The printer's own ink-placement/quality setting. Check it in Properties; it is separate from the source image PPI.

Judge a large enlargement

Hover over a print to see the available quality information, then inspect the source and make a test. A low-resolution image can still make a useful print at an appropriate viewing distance, but interpolation cannot invent the original scene detail. For a critical enlargement, test at its intended physical scale.

Processing speed and spool size

Higher output resolution and Overdrive can increase processing time and spool space. Leave Overdrive for a deliberate comparison. If a large job strains the driver, Printing Options offers **Spool one page at a time** and a spool-format choice. The **RAW** spool format is unrelated to camera raw images.

For routine jobs, use the normal defaults. For an output problem, change only the setting involved and retest. See Troubleshoot color and print quality.

CHAPTER 5 / IMAGE CORRECTIONS

5.1 Open the Image Editor and keep edits reversible

Qimage is built around printing. Its Image Editor supplies useful whole-image corrections and selected retouching tools so a small adjustment does not always require a trip to another photo editor. It is especially useful for fill light, white balance, DFS, curves, levels, straightening, and blemish removal.

1. **Double-click a thumbnail or an existing print** to open the Image Editor. Right-click commands such as **Edit Image(s)...** or **Filter/Edit Image** provide another route in the relevant view.
2. Find the correction panel. Its tabs include **Adjust**, **Levels**, **Curves**, and **Sel. Color**. Image Effects and Auto-correct contain additional controls.
3. Make the correction, then click **Apply** when needed to refresh the main filtered view. Apply lets you inspect the effect; it does not mean that the original file has been overwritten.
4. To save a typical edit, click **Done** at the bottom right, then click **OK** in the next dialog. The default **Associate** option saves the filter with the image and leaves the original file intact. If you are editing several images, check **Scope** before clicking OK.

How non-destructive edits work

Qimage stores associated correction instructions separately from the original image and applies them when displaying, converting, or printing it. You can reopen the image and change those instructions. An edit belongs to the image, so other prints made from that image can show the correction too. A print crop belongs to the print and can differ between copies.

Change or remove an edit

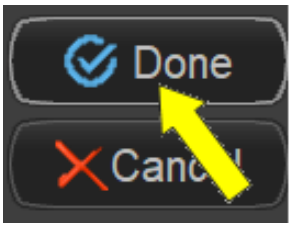
In the editor, **Clear** opens a choice of corrections to remove, including clearing the entire filter. From the main thumbnail menu, **Remove Filters (edits)...** provides related controls. Check the selected images before removing edits.

> **Save a copy with the edits applied**
> In the Image Editor, choose **File > Save As** and give the copy a new name. To make copies of one or more photos after editing, first associate each filter with **Done**, then **OK**. Add the filtered images to the **live view**, right-click in the live view, and choose **Convert Images...**. Choose the output folder and format, and leave **Ignore all associative filters** unchecked to include the edits. See Convert images and make sharing copies.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

5.1 Keep an edit with Done and OK

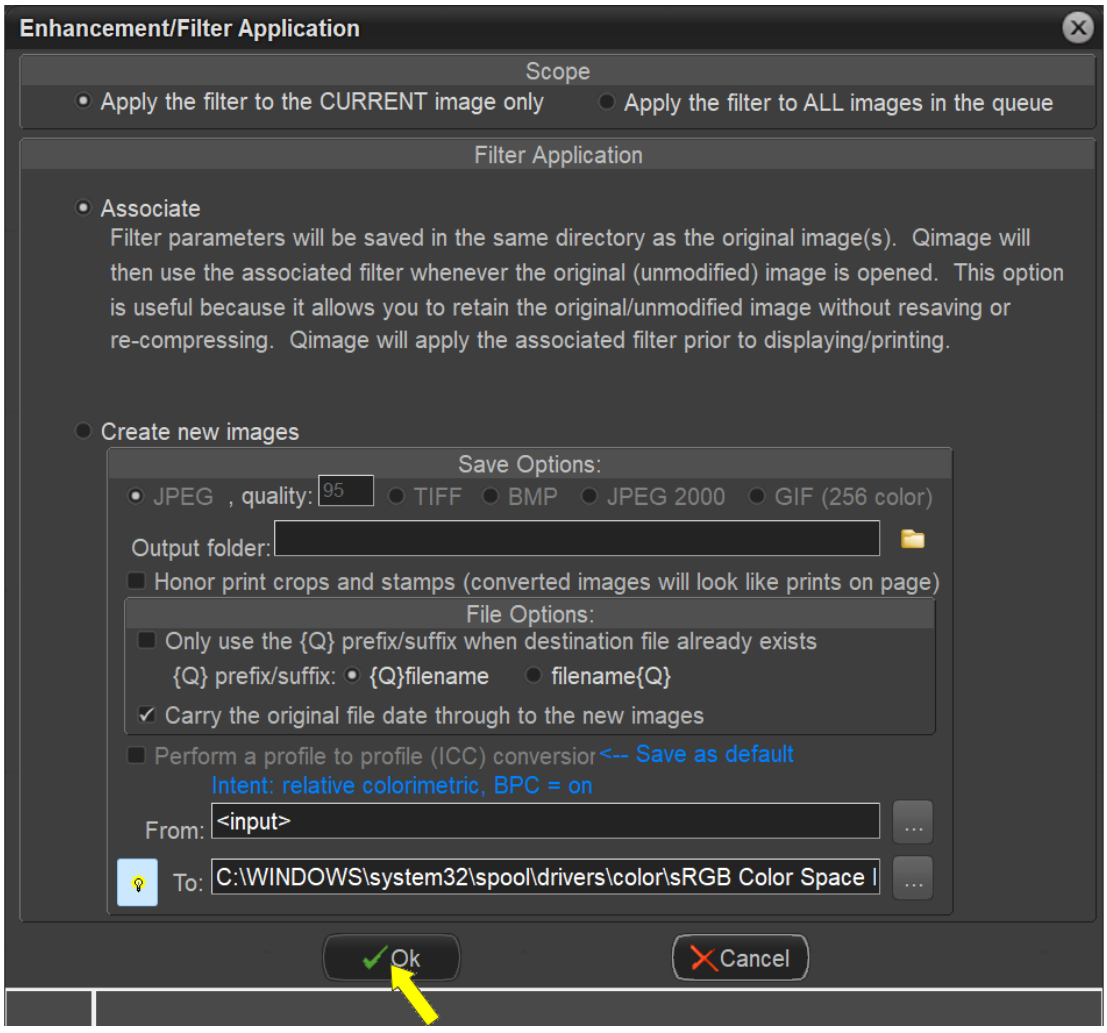
For a typical edit to one photo, the default choices in the Enhancement/Filter Application dialog are already set. Two clicks keep the correction.



1 Click Done

When the photo looks the way you want, click **Done** at the bottom right of the Image Editor.

2 Click OK to associate the filter



Qimage stores the filter alongside the original. When you next open or print the photo in Qimage, you see the correction. Reopen the editor whenever you want to change it.

CHAPTER 5 / IMAGE CORRECTIONS

5.2 Preview, compare, and judge a correction

A whole-image view shows overall tone and composition. A detail preview shows whether fine texture, edges, noise, or retouching look right. Use both while editing.

1. In the Image Editor, **right-click the part of the photo** you want to inspect. The Preview window opens around that area.
2. Choose **1x** to inspect source detail at one image pixel per display pixel. The larger and smaller zoom choices are useful for closer work and wider context.
3. Right-click within the preview to recenter it on another area. Check a detailed area, a smooth area, and an important highlight or shadow.
4. Hold the button whose tooltip says **Hold to toggle entire filter on/off** to compare the correction. The adjacent sharpening toggle provides a narrower comparison.
5. Accept the preview with **OK**, then inspect the whole filtered image before using **Done** to finish the edit.

Make one useful change at a time

Begin with the visible problem: a dark face, a color cast, a flat tonal range, or insufficient detail. Correct that problem, compare it, and then decide whether another adjustment is needed. Several strong corrections can mask what each one contributes.

The editor's View menu provides filtered-image and real-time preview controls. If you change a value but are unsure whether the main image has refreshed, use Apply and wait for the processing to finish. A fit-to-window image can conceal noise and sharpening artifacts that are obvious at 1x.

> **Screen detail and print detail are different checks**
> Use the editor preview to evaluate image corrections. Use a print at the intended size to evaluate final print sharpening and paper response. Enlarging the screen preview is not a substitute for making a large print.

For raw images, start with Refine raw exposure and white balance when the problem concerns raw development. You can add ordinary image corrections afterward.

CHAPTER 5 / IMAGE CORRECTIONS

5.3 Brightness, contrast, and fill light

Open the Image Editor and select **Adjust**. Brightness, Contrast, and Fill light provide direct ways to correct the overall impression of a photo. Choose the control that matches the problem rather than increasing everything together.

Problem	Starting control
The whole image needs to be lighter or darker	**Brightness**: adjust the overall appearance and watch both ends of the tonal range.
The photo looks flat or too hard	**Contrast**: change separation between tones, checking highlights and deep shadows.
The subject or shadows are too dark while highlights are already bright	**Fill light**: lift darker areas while judging the whole image.

Example: open up a shaded face

1. Double-click the photo and open **Adjust**. Start from the current correction values so you do not unintentionally discard existing work.
2. Increase **Fill light** in small steps. Watch the face and other dark areas while keeping the brightest parts of the scene in view.
3. Click Apply as needed and compare with the unfiltered appearance. Stop when the subject is readable and the scene still has the intended depth.
4. Inspect the lifted shadows at 1x. Brightening them can reveal noise that was previously hard to see.
5. Use Done to retain the correction. Recheck the print preview before printing.

Keep highlights and shadows believable

Strong fill can flatten a scene; strong contrast can lose subtle light or dark detail. If one simple control cannot produce the desired balance, Levels can define endpoints and midtones, while Curves can shape a particular part of the tonal range.

The Auto-correct group also has an **Exposure** correction. Treat it as an alternative to evaluate, not an extra step every image requires. For raw files, the raw refinement tools provide an exposure selection based on the important part of the scene.

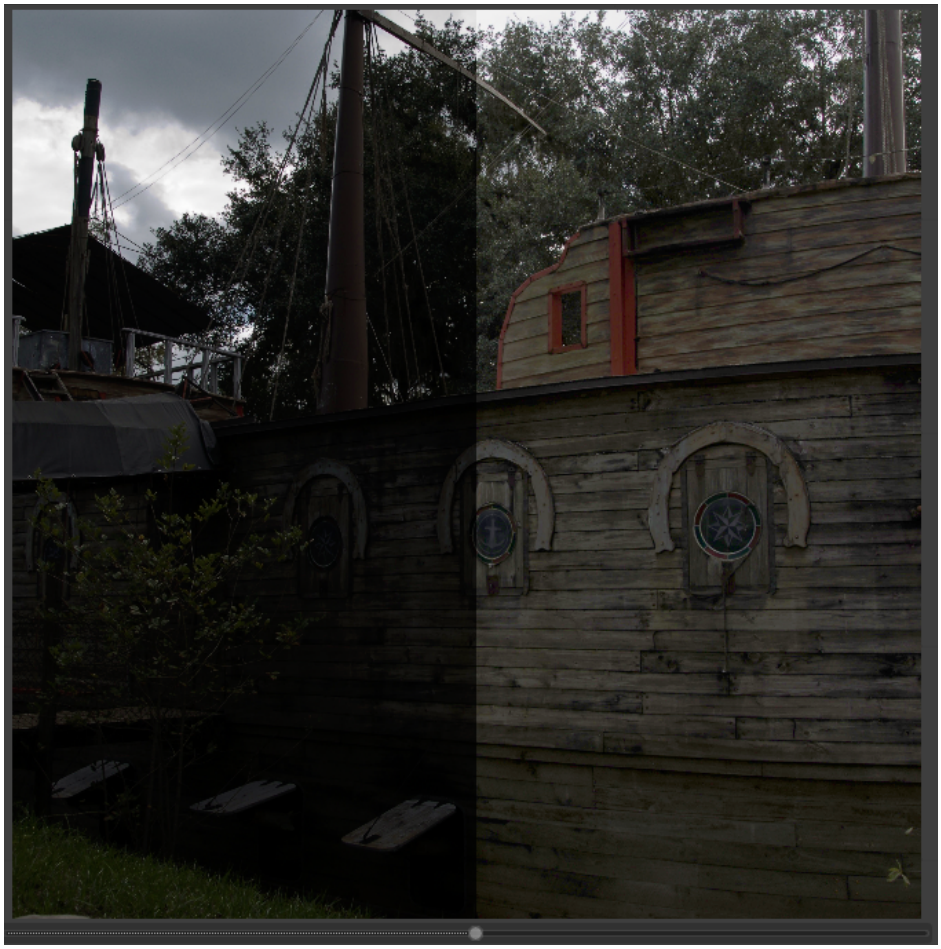
See Levels, Curves, and Raw refinement.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

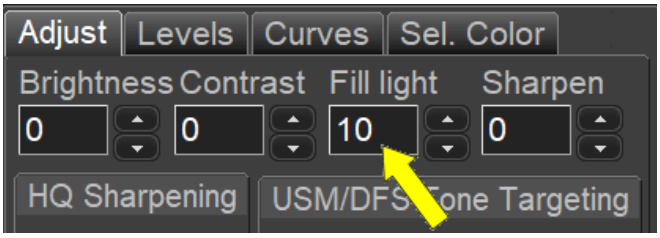
5.3 Bring out detail in the shadows

The sky is already bright, but the wooden planks are hard to see in the shade. Follow a single plank across the middle of this split preview to see what Fill light changes.

Original **Fill light 10**



Set Fill light on the Adjust tab



Increase **Fill light** until you can see the grain in the shaded wood. Keep an eye on the sky and the depth of the darkest shadows as you adjust.

The slider below the Fill light preview sets the dividing line. The left side shows the original and the right side shows the correction.

CHAPTER 5 / IMAGE CORRECTIONS

5.4 White balance and color

The **Adjust** tab includes **White Balance (R/B %)** and **Saturation**. Correct an unwanted color cast before deciding how strong the colors should be.

Set white balance from a neutral area

1. Click the white-balance dropper beside **White Balance**.
2. Click a part of the image that should be neutral gray or white under the intended lighting. A neutral object with visible detail is more useful than a blown-out white highlight.
3. Inspect several neutral areas and familiar colors, especially skin. If the result is wrong, try another genuinely neutral area.
4. Use the red and blue bias fields for a deliberate fine adjustment. Compare before and after, then use Done to retain the correction.

Adjust saturation

Use the Saturation controls to change color intensity. With the channels locked, the change is coordinated. With individual colors available, you can alter selected color ranges. Use small changes and inspect the rest of the image: increasing one range can affect objects you did not initially notice.

Selective color

The **Sel. Color** tab provides red, green, and blue changes for color families such as red, yellow, green, cyan, blue, magenta, and neutral. Its table allows a more specific correction than overall saturation. Begin with the family that contains the unwanted color, adjust gently, and use the reset controls when comparing. Save or load a selective-color table only when you intend to reuse that correction.

> **An intentional warm scene may not need neutralizing**
> A sunset or warm indoor scene can be meant to look warm. White balance should support the photograph's intended appearance, not force every light source to look like daylight.

If every photo prints with the same cast, inspect the profile and driver workflow before adding image corrections to all of them. A setup error is better corrected at the setup. See Choose who manages color.

CHAPTER 5 / IMAGE CORRECTIONS

5.5 Use Levels to set tonal range

Select the **Levels** tab at the top of the Image Editor's correction panel. Levels supplies a histogram and three controls: **H** for highlights, **M** for midtones, and **S** for shadows. The Channel list chooses RGB or an individual red, green, or blue channel.

1. Choose **RGB** for an ordinary overall tonal adjustment.
2. Look at the histogram. Decide whether the picture actually needs a stronger black or white point; a misty or low-contrast scene may be correct without either extreme.
3. Adjust **S**, the shadow clip value, if the darkest meaningful tones need a firmer black. Stop before important shadow texture disappears.
4. Adjust **H**, the highlight clip value, if the brightest meaningful tones need a clearer white. Watch pale textures and bright skin.
5. Adjust **M**, the midtone/gamma control, to balance the middle tones. Compare the image after each change.
6. Use the **Reset (linear)** button to return the Levels adjustment to neutral if necessary. Apply, inspect the full image, and finish with Done.

Clipping is a decision

The highlight and shadow controls can discard distinctions at the ends of the tonal range. A tiny specular reflection may reasonably become white; a textured white dress usually needs its variations preserved. Judge the subject as well as the histogram.

Individual channels

Selecting Red, Green, or Blue changes the tonal range of that channel and can alter color balance. Use RGB until you have a specific reason to make a channel correction. For a simple color cast, the white-balance tools are often easier to evaluate.

> **Levels and Curves can overlap**
> Both change tones. Use Levels for endpoints and midtone balance; use Curves when you want finer control over a selected tonal region. If both are active, compare their combined effect rather than evaluating either in isolation.

To remove Levels without removing other corrections, use Clear and choose the Levels component. The original image remains available because the correction is associated rather than baked into it.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

5.5 Set the white point with Levels

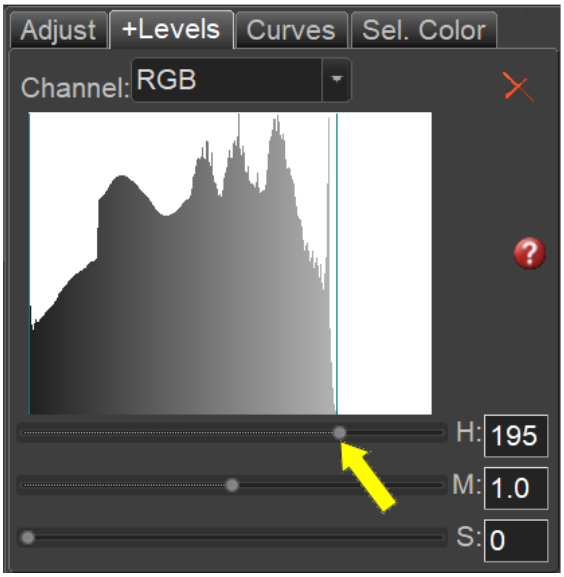
The clouds and pale walls look gray in the original. The histogram explains why the highlights can be brightened while keeping their texture.

Before



After adjusting the white point





Find the empty highlight range

Read the histogram from dark on the left to light on the right. Here the data ends well before the right edge, leaving part of the available highlight range unused.

Bring H to the edge of the data

On the **Levels** tab, choose **RGB** and move **H** left. Here **H = 195** sets the white point. The midtone and shadow controls stay at **M = 1.0** and **S = 0**.

Watch the bright clouds as you move H. If their texture starts to disappear, move H back to the right. The appropriate white point depends on the photograph.

CHAPTER 5 / IMAGE CORRECTIONS

5.6 Use Curves to shape brightness and contrast

Select the **Curves** tab beside Levels in the Image Editor's correction panel. The graph maps input tones from dark on the left to light on the right. Moving a point upward makes that input tone lighter; moving it downward makes it darker.

1. Choose **RGB** in the **Curve** list for a tonal adjustment. Keep **Lock all** checked for a correction across the color families.
2. Click at the tone you want to change on the graph and **drag vertically**. A small upward movement near the middle lifts midtones; a small downward movement deepens them.
3. For gentle added contrast, lower a darker-tone point slightly and raise a lighter-tone point slightly. Keep the curve smooth and inspect both shadows and highlights.
4. Use **Loc**, **In**, and **Out** to inspect or enter a precise point. The curve has locations 0 through 16; output runs from 0 (black) to 255 (white).
5. **Right-click a point location** to remove its explicit adjustment. Use **Reset (linear)** to reset the curve. Compare the result, then Apply and Done.

Example: lift the middle without lifting the black point

Begin with a linear curve. Raise the middle point a little while leaving the endpoints alone. If nearby darker tones rise too much, set a darker point close to its original position to hold that part of the curve. Use small moves; a steep or irregular curve can make transitions look unnatural.

Color channels and color families

The Curve list can select Red, Green, or Blue instead of RGB. **Apply to** selects a color family; clearing Lock all allows different curves for different families. These are separate choices: RGB versus an individual channel determines what values change, while Apply to determines which colors receive the adjustment.

The dropper can locate useful curve points from the image. The **Save curves** and **Load curves** buttons preserve or recall curve settings. Keep a named curve only when it represents a correction you intend to reuse.

> **Start with RGB and Lock all**
> Those choices make a basic tone adjustment easier to understand. Use channel- or color-specific curves only when you need that extra control.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

5.6 Add contrast with an S-curve

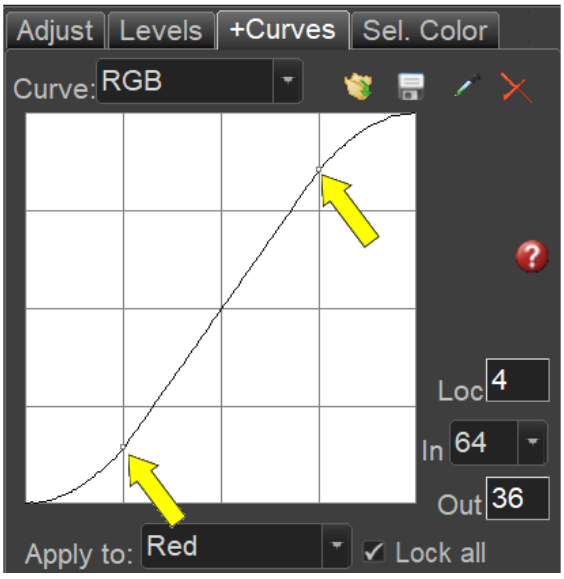
Compare the sunlit strands of moss with the shade behind them. A shallow S-curve increases the separation between the light and dark tones.

Before



After applying the S-curve





Lower a darker tone

Choose **RGB** on the **Curves** tab and keep **Lock all** checked. Drag a point on the lower-left part of the curve downward. The selected point at **Loc 4** takes an input of **64** to an output of **36**, deepening the shade.

Raise a lighter tone

Drag a point on the upper-right part upward to brighten the sunlit strands. Leave the endpoints in place and compare the texture in the light and shade.

The two arrows mark the bends of the S. A smaller move at either point gives a gentler contrast adjustment.

CHAPTER 5 / IMAGE CORRECTIONS

5.7 Crop, rotate, and straighten an image

A print crop decides what appears in one print. An **image crop in the Image Editor** is part of the image's correction and can affect its other prints and rendered copies. For different compositions at different print sizes, use the print-crop tools in Adjust the crop.

Make an image crop

1. Open the Image Editor and find **Image Effects**.
2. If you need a particular shape, enable **Crop lock** and choose the intended aspect ratio.
3. Click and drag on the image to define the retained area. Inspect the composition.
4. Use the **Crop** checkbox to switch the image crop on or off for comparison. Apply the change and use Done to retain it.

Straighten a horizon or vertical edge

1. Click the **Straighten Horizon** button in Image Effects; its tooltip identifies the tool.
2. Click two points along an edge that should be horizontal or vertical, such as a horizon or the side of a building. Choose points far apart for a clearer reference.
3. Qimage calculates the rotation. Inspect the edges of the result and adjust the crop as needed.
4. Apply and compare, then use Done to retain the correction.

The editor also supplies **R. Left**, **R. Right**, a numeric Rotate value, and Mirror. Image rotation changes the image correction. The print-orientation control on the main window instead decides how a print may turn to fit on paper.

> **Cropping twice can remove more than expected**
> If an image crop is already active, a print crop operates on that edited image. When unexpected detail is missing, check both the image editor's Crop setting and the print's Crop switch.

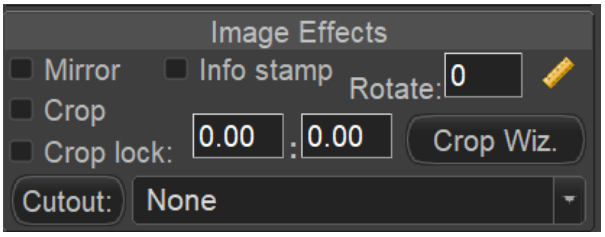
Image crops and straightening remain changeable when saved as associated edits. Keep a separate rendered copy only when another application needs the edited result.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

5.7 Straighten a vertical edge

Straighten Horizon also works when part of a subject should stand upright. In this example, use the long straight edge down the middle of the metal figure.

1 Click the yellow ruler beside Rotate



Under **Image Effects**, click **Straighten Horizon**. Find two points far apart on the same edge. Here the yellow arrows on the photo mark those points.

2 Click the two marked points



3 Check the result



For a horizon, click two points along the same horizontal feature. After Qimage rotates the photo, check the framing at the edges.

CHAPTER 5 / IMAGE CORRECTIONS

5.8 Remove a blemish and control noise

For a small unwanted spot, use **Vanish**. For grain or patterned noise across a larger area, use noise reduction. These solve different problems, so start with the smallest correction that addresses the visible issue.

Remove a small blemish

1. In the Image Editor's **Auto-correct** group, enable **Vanish**.
2. **Right-click the affected area** in the main image to open the detail preview.
3. In the preview, select **Vanish** under **Swipe**. **Click and hold the center of the blemish, then drag slowly to the right until it disappears.** Release the mouse button.
4. Inspect the surrounding texture and edges. Recenter the preview with a right-click to examine another spot.
5. To remove an unwanted correction, choose **Remove** in the preview and drag over the affected correction. The vanish-list button provides access to the recorded corrections.
6. Accept the preview with OK, inspect the whole image, and finish with Done.

Noise reduction

The Auto-correct group provides **Shad. NR** for noise concentrated in shadows, **Med NR** for moderate noise throughout the image, and **Ultra NR** for stronger whole-image noise. Compare at 1x, paying attention to hair, fabric, foliage, and other fine texture as well as smooth areas.

For raw files, begin with the raw workflow's adaptive noise reduction. Adding strong noise reduction in several stages can sacrifice real detail. Re-evaluate sharpening after reducing noise, because sharpening can emphasize the remaining grain.

Other correction tools

The editor also includes Fringing, dark-current, and reference-frame corrections for specific defects. Use them when the corresponding problem is present; they are not required parts of every edit. For extensive compositing or complex local retouching, use your photo editor and return the finished image to Qimage.

> **Inspect a real print**
> A flaw obvious in a magnified preview may be invisible at the final print size. Judge retouching at both detail scale and normal viewing distance before applying a stronger correction.

IMAGE CORRECTIONS / ILLUSTRATED EXAMPLE

5.8 Remove a blemish with Vanish

Look just below the glasses. The yellow circle in the first preview marks the small spot to remove. Both views show the same area at the same scale.

Before

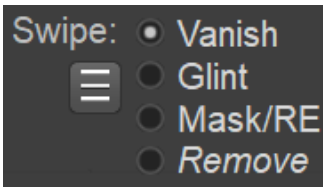


After Vanish



1 Open the detail preview

Enable **Vanish** under **Auto-correct**, then right-click the blemish in the main image. In the preview, select **Vanish** under **Swipe**.



2 Work from the center

Click and hold the center of the blemish. Drag slowly to the right until the blemish disappears, then release.

Check the surrounding texture. Click **OK** to accept the preview.

To keep the correction with this image, click Done in the editor, then OK in the filter dialog.

CHAPTER 5 / IMAGE CORRECTIONS

5.9 Reuse edits and understand filter scope

Qimage calls a set of image-correction instructions a **filter**. A filter can belong to one image, be applied to a batch, or act as a global or print-only correction. Check the scope before accepting a change.

Save and reuse correction parameters

In the Image Editor, use **File > Save Current Parameters to File...** to save a useful correction. **Open Filter Parameters From File...** loads saved parameters. On the main window, the thumbnail menu's **Predefined Filter...** provides another route for applying a saved filter.

Apply a correction to a batch

1. Prepare the intended images in the queue and check that no unrelated photos are included.
2. Use **Batch Edit...** from the live-view context menu and set the correction.
3. When the application dialog appears, check **Scope**: current image or all images in the queue.
4. Choose **Associate** for non-destructive instructions, or **Create new images** for rendered copies.
5. Read the existing-filter choices. Appending and replacing corrections have different effects; inspect a representative result before processing a large set.

Scope	Effect
Associated image filter	Follows that image when Qimage renders it. Reopen the editor to change it.
Global Filter	Applies to images throughout Qimage. Check it if otherwise unrelated images all show the same correction.
Print Filter	Applies to print output. Useful for a deliberate output correction, but it can also explain a screen/print difference.

Global Filter and Print Filter are in **Printers and Settings**. Keep them OFF unless you have a specific reason to use them. A proper printer/paper profile is the starting point for color accuracy; a filter should not conceal a double-profiling error.

> **Preserve the editable original**
> A newly rendered image contains the visible corrections. Keep the source and associated instructions as well if you want to revise those corrections later. See Convert images and make sharing copies.

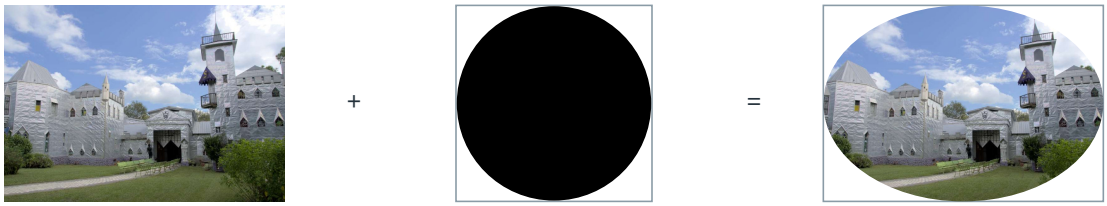
CHAPTER 5 / IMAGE CORRECTIONS

5.10 Create your own cutouts and frames

A cutout lays a design over a photo. Use one for an oval portrait, a soft edge, or a copyright stamp. To surround a photo with artwork and keep the whole composition inside the opening, make a frame.

Make an oval cutout

1. In your preferred image editor, create a 24-bit RGB image. For example, start with a 1200 x 1200 pixel white canvas and draw a solid black circle in its center. Use more pixels for large prints or fine lettering.
2. Save the design as a lossless TIFF, such as **oval.tif**, to preserve exact RGB values. In Qimage's main window, choose **Utilities > Explore Qimage Application Data**. Open the **cutouts** subfolder and copy your file there.
3. Double-click a thumbnail or print to open the Image Editor. Under **Image Effects**, select **oval.tif** from the **Cutout** list. The photo shows through the black circle. Qimage stretches the design to fit the photo, so the circle becomes an oval on a rectangular image.
4. Click **Done**, then **OK** to associate the edit with the photo. To remove the effect later, reopen the editor and select **None** in the Cutout list.



Original photo + **Square cutout file** = **Result on white paper**

Choose what shows through

Pixel in your cutout (RGB)	Result on the photo
Black (0, 0, 0)	The original photo shows through completely.
Gray (128, 128, 128)	The photo and the fade color each contribute about half.
White (255, 255, 255)	Only the fade color shows. By default it follows the print page background, usually white.
Unequal RGB values	The artwork supplies the color. Use (0, 0, 1) for nearly black lettering or (128, 128, 129) for solid gray artwork.

For a soft edge, blend from black in the opening to white at the outside. To fade to a specific color, put its RGB values in square brackets before the extension. For example, **oval[0,0,0].tif** fades to black. For a copyright stamp, start with a black canvas and add nearly white lettering in **(255, 255, 254)**.

Turn a border design into a frame

Draw the border around a solid black rectangle in the center. Saved as **wood.tif**, the artwork overlays the photo and covers its edges. Save the same artwork as **wood.frame.tif** and Qimage fits the photo inside the black rectangle, with the wood around it. Keep the opening rectangular so Qimage can find all four inner edges. Install and select the frame just as you did the oval.

CHAPTER 6 / WORKING WITH RAW PHOTOS

6.1 Print raw photos directly

For supported camera files, Qimage can develop a raw photo and print it directly. You do not need to create a TIFF first. Browse to the folder, let the thumbnails and raw cache build, and add prints using the same thumbnail-and-size workflow used for JPEGs.

The stages of a raw workflow

1. Browse the raw folder. Allow background thumbnail/cache work to complete before making critical comparisons.
2. Add the photo at the required print size. Inspect the crop and overall appearance.
3. If development needs attention, right-click the thumbnail and choose **Refine Raw Exposure...**. Correct exposure, white balance, and fill there.
4. Use the Image Editor afterward for additional curves, image DFS, straightening, or retouching if needed.
5. Print with the intended printer profile and final print sharpening.

Why a raw thumbnail can change

A camera file can contain an embedded JPEG made with the camera's own processing. A quick thumbnail or Draft view may initially use that JPEG, while the developed raw uses Qimage's processing. Differences in color, contrast, and sharpening do not necessarily indicate a problem.

Edit > Preferences > RAW Format Options... controls raw processing and caching. The quality choices distinguish a full decoded raw view from an embedded-JPEG draft. Use the full developed result for critical editing and output judgments.

> **Raw development and final sharpening are separate**
> Raw DFS and noise reduction establish the developed image. Image-editor corrections can add to it, and final print sharpening acts at output. See Image sharpening versus print sharpening.

If a particular file does not decode, check the file and camera support rather than changing print settings. A standard TIFF or JPEG exported by a converter that supports that camera can still be printed in Qimage.

CHAPTER 6 / WORKING WITH RAW PHOTOS

6.2 Refine raw exposure and white balance

Select a raw thumbnail, right-click it, and choose **Refine Raw Exposure...**. The refinement view combines an exposure grid with white balance, Fill, HDR, and related controls. It changes the raw development rather than the physical print layout.

Give exposure priority to the subject

1. Click the **Exposure** button, identified by its tooltip and arrow-cursor icon.
2. Click one of the nine grid boxes containing the important part of the photo, or click and drag to draw your own exposure box. Qimage uses the selected area to guide exposure.
3. When you release a box you have drawn, the exposure menu opens. To recover bright detail, choose **Recover highlights**. The flower example uses **Recover highlights (auto blk level)**. Inspect the lightest parts of your subject after Qimage updates the preview.
4. Use **Fill** to brighten or darken shadows, then inspect highlights again.
5. Use the **Save current and close** button to retain the selected result. Hover to distinguish it from the ordinary Close button.

Set white balance

Click the white-balance dropper, then a neutral gray or white area with usable detail. **AWB** asks Qimage to calculate automatic white balance; it overrides the camera/custom balance while enabled. The warm/cool slider provides a fine color-temperature adjustment.

Useful inspection controls

Hold **Shift** to inspect clipped areas. Hold **Ctrl** or the middle mouse button to inspect near-neutral areas as a white-balance aid. Use the zoom tool, or the mouse wheel over the image, for a closer look at detail.

> **Refinement is still reversible**
> The source raw is retained. Reopen refinement to change it. **Remove Raw Refinements** on the applicable context menu removes the saved refinements; this is separate from removing Image Editor filters.

For a sequence made in similar light, select the intended raw photos before opening refinement and use the copy-settings control described in Reuse raw settings.

WORKING WITH RAW PHOTOS / ILLUSTRATED EXAMPLE

6.2 Set exposure for the flower

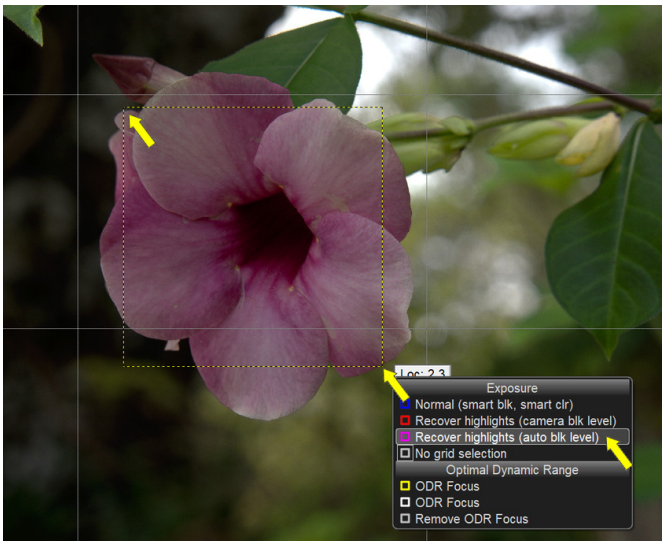
The flower is in shade against a bright background. Draw a box across its petals to tell Qimage which part of the photo should guide exposure.



1 Select the Exposure tool

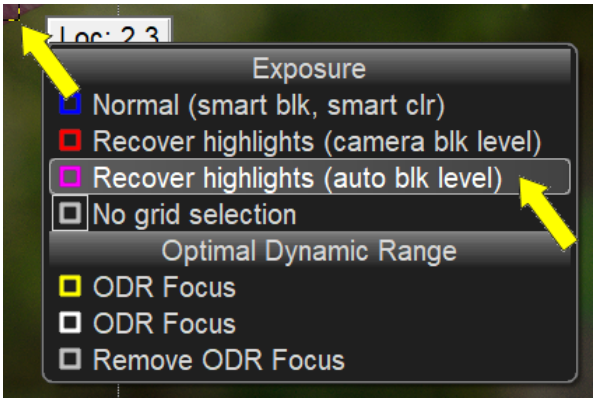
Right-click the raw thumbnail and choose **Refine Raw Exposure...**. In the controls at the lower right, click the arrow button just to the left of the white-balance dropper.

Drag across the petals



After highlight recovery





2 Choose highlight recovery

Click and drag from one corner of your exposure box to the opposite corner. Release the mouse button to open the menu and choose **Recover highlights (auto blk level)**, as shown here.

Check the pale petals. The magenta outline marks the region used to set exposure.

Next, you can draw a second box to give detail in a smaller area priority with ODR Focus. The following example uses the center of this flower.

CHAPTER 6 / WORKING WITH RAW PHOTOS

6.3 Fill, HDR, ODR, and noise reduction

Raw refinement provides controls for difficult brightness ranges. Use them to balance important shadow and highlight detail while preserving the scene's intended contrast.

Control	What to evaluate
Fill	How much shadow detail should be lifted or darkened. Watch for noise and a flat overall appearance.
HDR	Restoration of highlight detail, particularly after adding fill. Increase only as far as needed.
ODR	Optimal Dynamic Range. With the Exposure tool, drag a second box around the detail you want to emphasize. Release and choose **ODR Focus**. The original box continues to guide exposure.
SC	Smart Color. Evaluate skin, foliage, and other important color relationships.
ANR	Automatic Noise Reduction. Check smooth areas and fine texture at detail scale.

Example: a shaded foreground and bright sky

1. Set exposure priority so important bright detail is retained as far as the file permits.
2. Add enough Fill to reveal the foreground. Do not assume the brightest possible shadow rendering is the most natural.
3. Increase HDR while watching the sky and clouds. Stop before the adjustment begins to compromise parts of the scene that already look right.
4. Hold **Alt** to inspect areas affected by HDR recovery. Compare ODR if it offers a useful overall balance.
5. Inspect noise and texture, then save the current refinement.

Keep a useful comparison

The refinement window provides a control to return to the previous change. Compare alternative treatments while the scene is still fresh in your mind. Right-clicking several refinement controls offers reset or related choices; read the menu when one appears, since the exposure control has multiple modes.

> **Recovery has limits**
> A fully saturated sensor highlight may contain no usable detail. Stronger processing cannot guarantee recovery. Make the best balance from the information in the file, and judge the result as a photograph rather than trying to remove every clipping indication.

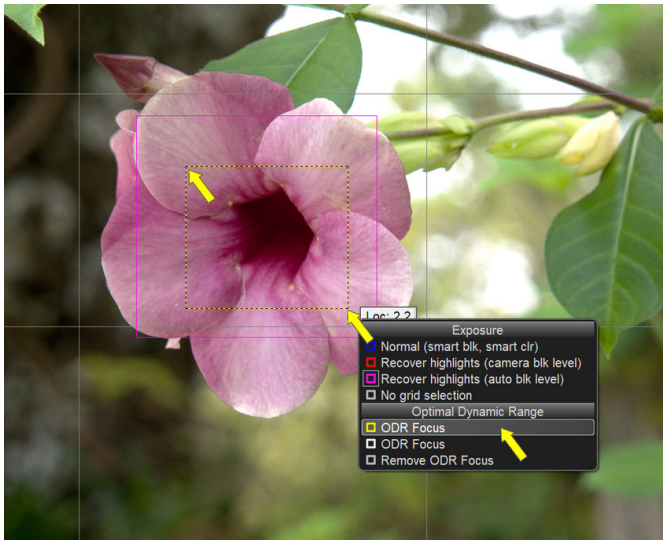
After raw refinement, a small Curves or Levels correction may be all that is needed. Avoid using several strong tonal tools to counteract one another.

WORKING WITH RAW PHOTOS / ILLUSTRATED EXAMPLE

6.3 Give detail priority with ODR Focus

Once exposure suits the petals, look at the darker center of the flower. A second box tells Optimal Dynamic Range (ODR) where detail matters most.

Draw a second box around the center



After applying ODR Focus





Choose ODR Focus for the new box

With the Exposure tool selected, drag a box around the flower's darker throat and release. Under **Optimal Dynamic Range**, choose the first **ODR Focus** entry, marked with a yellow square.

The larger magenta box still guides exposure. The smaller box gives ODR priority on the tones in the center.



Compare the detail where the pale petals meet the dark center. When you are satisfied, click the **blue checkmark** at the bottom right to save the refinement and close.

The second box can be placed wherever your subject needs detail. Here it sits inside the exposure box because the center of the flower is the subject.

CHAPTER 6 / WORKING WITH RAW PHOTOS

6.4 Reuse raw settings and manage the cache

Copy selected refinements to a similar sequence

1. Select the raw thumbnails that should share settings, then open **Refine Raw Exposure...**.
2. Refine a representative image and use the button whose tooltip says **Copy specified settings to all selected thumbnails**.
3. In **Copy Raw Refine Settings**, choose only the components to copy: White Balance, Exposure, Fill Light, Smart Color, or ODR.
4. Confirm with OK, then review other photos in the selection. Exposure or fill suited to one composition may not suit every frame.

Set raw defaults

RAW Format Options includes working color space, exposure processing, automatic fill/black level/Smart Color, and **Sharpening and Adaptive Noise Reduction**. Leave the normal settings in place until a particular camera or image gives you a reason to change them.

The DFS radius/strength, Sharpness EQ, and noise controls can be saved as camera-specific settings using the load/save buttons in that group. Enable **Camera specific settings** when you want Qimage to use those saved settings. Keep these distinct from per-image raw refinements.

Choose a cache strategy

Raw cache modes balance how quickly thumbnails or editable images become available while development continues. **Fast thumbs, no raw caching** uses embedded JPEGs for quick browsing. The cache modes develop raws in the background, with thumbnail or early-edit priorities. Wait for development when judging the finished result.

> **Cache files are replaceable; originals are not**
> The cache can be rebuilt from the raw files. Use **Utilities > Manage Disk Usage...** to manage cache space. Keep original raws and their associated correction/refinement files in your backups.

If a thumbnail or raw preview appears stale after a relevant change, use **Rebuild Selected Thumbs/Raws** from the thumbnail context menu. Rebuild the affected selection first rather than rebuilding an entire library unnecessarily.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.1 Contact sheets and repeated print grids

A contact sheet puts many small photos on pages for selection or reference. A repeated grid supplies a chosen number of positions. Both start with the ordinary queue of photos; the Special Sizes dialog helps calculate the arrangement.

Make a contact sheet

1. Choose printer, paper, and orientation. Select the thumbnails you want to include.
2. Open **Prints > More** and choose **CONTACT sheet w/info**. Review the resulting sizing choices and accept them.
3. Inspect the live view and additional pages. Confirm the photos and order.
4. Check **Print Info** in Printers and Settings if you want filenames or other identifying information. Inspect its readability in the page preview.
5. Print a sample page before a long contact-sheet job.

Choose the number of positions

In Special Sizes, choose **Enter NUMBER of prints per page**. Enter the row/column grid in **Number of Prints per Page**. The dialog also provides an optional print size. Check the calculated result against your paper and the photos' proportions.

Crop on fills the chosen print shape, while Crop off retains the whole image inside it. A mixture of portrait and landscape photos may look more natural with Crop off; exact uniform rectangles may call for Crop on and individual crop checks.

Repeat one image or mix different images

Set the copies control when you want several copies of a newly added photo. For a reusable mixed-size design, build a custom layout and fill its placeholders. For one photo in every position of that design, use **Format Layout as Picture Package...** as described in Load and use a custom layout.

> **Check identity as well as appearance**
> A contact sheet is useful only if you can identify the photos later. Use legible filenames or other relevant print information and preserve the original files in their expected locations.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.2 Photo mats and uneven borders

Use **Photo Mats** when a surround needs different widths on different sides, such as a wider lower border for a title. The ordinary B/B+ borders are useful for even surrounds; a photo mat gives separate left, right, top, and bottom extensions.

1. Select the print or prints in the live view. Right-click and choose **Photo Mats (uneven borders) > Add Photo Mat**.
2. Enter how far the mat extends past each edge of the print. Check the measurement units.
3. Choose the mat color, or use the dropper to sample a color.
4. Choose **Shrink photo inside mat (keep original PRINT size)** if the overall size must stay fixed. Choose **Grow mat around photo (keep original PHOTO size)** if the image dimensions must stay fixed.
5. Accept with OK and inspect the overall dimensions and arrangement. Use **Edit Selected Photo Mat** to revise it.

Example: a larger lower margin

Start with the intended overall frame size, choose Shrink, and give the lower edge more space than the other three. Check whether the image's new area requires a crop. Add a title using floating text only after the image and mat dimensions are settled.

Keep mat and photo together

Intelli and suitable Optimal placement methods support automatic handling of mats. Other placement methods can require a freehand page. Inspect the result if you change placement, and read any warning before turning a page's hand button off; an incompatible rearrangement can separate a mat from its photo.

> **Three different border ideas**
> A paper margin is empty space measured from the sheet edge. A B/B+ border surrounds a print evenly. A photo mat adds independently sized sides. Choose the tool that matches the measurement you need.

The mat dialog includes **Remove This Mat**. Removing the mat is different from removing the photo or deleting the source image. Save a useful arrangement as a custom layout when you want to use it with other photos.

SPECIAL PRINT PROJECTS / ILLUSTRATED EXAMPLE

7.2 Leave room for a title below a photo

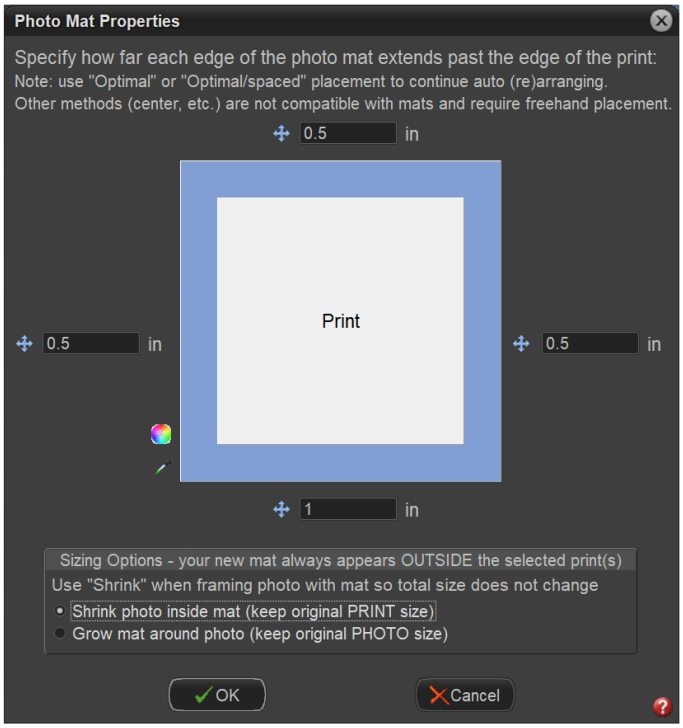
Start with a landscape print 10 inches wide by 8 inches high. A deeper mat at the bottom makes space for a title while keeping the finished print the same size.

1 Open Photo Mat Properties

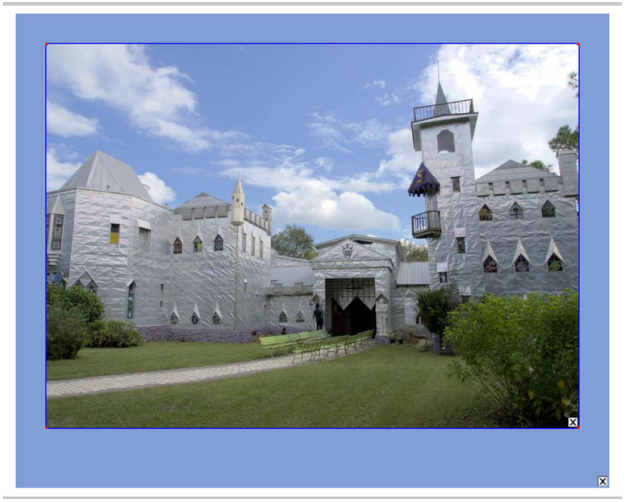
Select the print in the live view. Right-click it and choose **Photo Mats (uneven borders) > Add Photo Mat**.



2 Set the four edges



3 Check the finished print



Enter **0.5 in** at the top, left, and right, and **1 in** at the bottom. Choose the mat color, select **Shrink photo inside mat**, and click **OK**.

The outside stays **10 x 8 in**. The photo inside is **9 x 6.5 in**. Choose **Grow mat around photo** instead when you want to keep the photo dimensions and let the outside grow.

The next example places a floating title in the one-inch band below the photo.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.3 Captions, print information, and signatures

Qimage offers several ways to identify a print. **Print Info** places standard information beneath prints. **Floating text** lets you position custom text. **Copyright/Signature** places a signature image on selected prints.

Add a caption or title

1. Open the **Full Page Editor** and select the print if the text should be linked to it.
2. Click **+ Add floating text**.
3. Move the pointer onto the page and **click approximately where you want the text to appear**. This opens the **Add Floating Text** dialog.
4. Enter the text. Choose font, text color, alignment, rotation, and shadow settings as needed.
5. In **Linking**, decide whether it belongs to selected prints, prints on the current page, or all prints in the job. Leave linking off for independent page text.
6. Accept the dialog and inspect the text with **HQ Preview**. Adjust its position using the pin described below if needed, then click **Done** to retain the page changes.

Move or edit existing floating text

In the Full Page Editor, the small round dot beside each floating text item is its **positioning pin**. To **move the text**, left-click and drag that dot to the desired position. To **edit the text**, **right-click the dot** associated with that item to open the **Edit Floating Text** dialog. Make your changes and accept the dialog, then click **Done** when you finish editing the page.

Use photo information in linked text

The dialog's **Advanced > Special Text** list supplies codes for filenames, dates, camera information, IPTC fields, and other values. For example, **$f** inserts a filename and **$p** a page number. Use the displayed list rather than guessing a code, and inspect the substituted text before printing.

Add a signature image

Select a print, right-click, and choose **Copyright/Signature...**. In its dialog, use **File > Open Image...** to choose the signature artwork, then choose its position. Use **HQ Preview** in the page editor to judge the result. The dialog's Clear control removes the signature.

> **Check the smallest text at print size**
> A label that is readable when zoomed in may be too small on paper. Check contrast, placement, and the actual text size, especially for contact sheets and dark backgrounds.

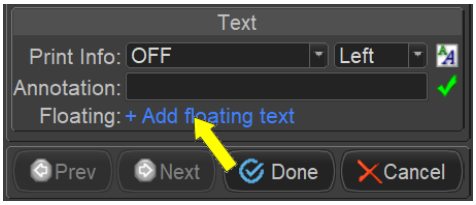
If a filename or caption is clipped, allow more space or shorten the content. Text and signatures can change the visual balance even when the photo's crop has not changed.

SPECIAL PRINT PROJECTS / ILLUSTRATED EXAMPLE

7.3 Place a title on the mat

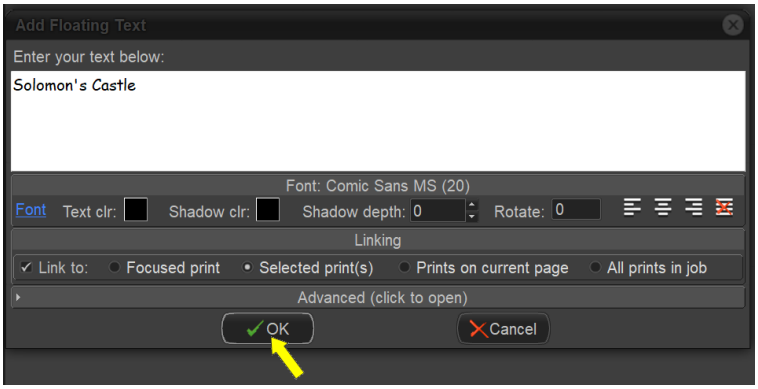
Open the Full Page Editor and select the matted print. This example links the title to the selected print and places it in the blue band below the photo.

1 Click Add floating text, then click the page



Click **+ Add floating text** in the Text panel. Then **click the lower mat** approximately where you want the title to appear. That click opens the text dialog.

2 Enter the title

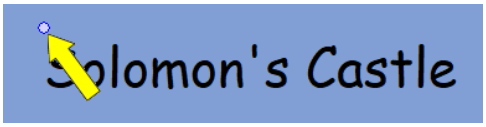


Type **Solomon's Castle** and choose the font and color. In this example, **Link to** is checked and **Selected print(s)** is selected. Click **OK** to place the title.

3 Position the title



The positioning pin



Drag the pin to move the title.
Right-click the pin to edit the text or its properties.

Click Done in the Full Page Editor when you are satisfied with the title and its position.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.4 Canvas wraps and shrinkage compensation

For a canvas stretched around a frame, distinguish the visible front face, the side depth, and the material that wraps onto the back. Qimage's canvas sizing tool calculates these areas without requiring you to build a larger source image.

1. Select the photo or print. Open **Prints > More > CANVAS print with wrap**.
2. Enter the front-face **Canvas size**. Enter the frame depth in **Wrap (sides)** and the required rear allowance in **Wrap (back)**.
3. Choose the side style: **Solid**, **Mirror**, or **Stretch**. Mirror reflects edge content; Stretch extends edge content; Solid uses a plain surround.
4. Enable **Fold marks** if the marks will help with assembly.
5. Confirm the result and inspect the front-face crop, wrap areas, and total dimensions. Choose paper/roll width with enough printable area for the complete output.

Inspect the edges as part of the composition

Faces, lettering, horizons, and strong geometric lines near an edge can look awkward when mirrored or stretched. Compare the available edge styles and adjust the crop so the visible front remains the composition you want.

Compensate for measured canvas shrinkage

Printers and Settings includes a **Canvas** shrinkage control and a calculator. Use it when your canvas process produces a repeatable physical length error. Measure an actual sample after the relevant drying/finishing stage and use the calculator to derive compensation. Do not enter an arbitrary correction because a different material shrank.

> **Check the complete size**
> A 16 x 20 front face with 1.5-inch sides already needs 19 x 23 inches before adding rear wrap allowance. Driver margins and any other marks require room as well.

Save the printer setup and job after a successful test. A change in canvas, printing direction, finishing, or stretching technique can change the needed compensation.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.5 Test a small area at the final print scale

A smaller version of the whole photo is useful for overall color, but it does not show detail at the scale of a large print. **Test strip** mode lets you print a selected portion while keeping the enlargement scale you are evaluating.

1. Set up the photo at its intended print size, crop, and output settings. Save the job if you want an easy way back to the complete arrangement.
2. Open the Full Page Editor and select the print. Find the button whose tooltip identifies **Test strip** near the crop controls.
3. Activate test-strip mode. For a poster larger than one sheet, the first activation may reduce the working region to a page; check the resulting state.
4. Choose a smaller print size to tighten the test-strip area. Use the crop preview to place that area over the detail you want to test.
5. Inspect the selected region and its scale, then print it using the same paper, profile, and quality as the intended final print.

Choose a useful sample

Include detail that matters: skin, foliage, lettering, a smooth gradient, or a deep shadow. If you are comparing sharpening, keep all other settings fixed. If you are checking tone or color, include a representative neutral and highlight where possible.

Return to the full print

Use the Test strip control again and confirm deactivation, or remove the manual/test-strip crop using the crop control. Restore the intended full print size and crop before printing the finished job. Recalling the saved full job is another clear route.

> **A test strip is a crop, not a miniature**
> Its purpose is to show a small part of the final enlargement. If you simply reduce the whole photo to a smaller print size, texture and output sharpening are being judged at a different scale.

For an image intended to span several sheets, use the multi-panel controls in the next section to plan the complete result after the test is satisfactory.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.6 Multi-panel prints, triptychs, and posters

Use **Multi Panel Print** in the Prints size list to distribute one image across several panels. This is useful for posters assembled from sheets or wall displays with intentional gaps between panels.

1. Choose the printer, paper, and usable page size first. Select the photo and click **Multi Panel Print**.
2. In **Panel Settings**, enter the overall **Print Size** and decide whether Crop should fill those proportions.
3. Choose either **Panel Size** to enter panel width/height, or **Cols/Rows** to specify the number of columns and rows.
4. Set **Gap/Overlap**. A positive gap leaves space between panel regions; a negative value provides overlap. Use zero for adjacent regions without a gap.
5. Click **Generate**. Inspect the panel count and preview. Each panel must fit the current printable page area.
6. Use **Adjust Crop** if the overall composition needs attention. Confirm with OK, then review the resulting pages before printing.

Example: a three-panel display

Use three columns and one row for a horizontal triptych. Set the overall display dimensions and intended gaps, generate the panels, and inspect where the divisions fall. Avoid placing an important face or thin vertical feature exactly on a panel break unless the design calls for it.

Plan assembly before committing to all sheets

For an assembled poster, decide how sheets will be trimmed or overlapped. For separate mounted panels, account for the visible spacing on the wall. A gap in the design removes that intervening region from the printed panels, preserving the relationship of the image across the gap.

> **Oversized panels need a different plan**
> If Qimage reports that a panel exceeds the printable area, increase the number of panels, reduce panel dimensions, or choose larger paper. The physical sheet size alone is not the limit; driver margins also matter.

Save the finished job so the panel crops and arrangement can be recalled. Inspect a representative test before producing a large set.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.7 Print to File for labs and page images

Print to File renders a laid-out page as an image file. Use it for a printing service, a page composition, or output that will be handled elsewhere. To convert individual source photos without page layout, use Convert Images.

1. Choose **File > Print To > File**. The Print to File Setup dialog opens.
2. Define **Page width**, **Page height**, and output **Resolution** in PPI. Use the receiving service's requirements. For example, a 10 x 8 page at 300 PPI produces 3000 x 2400 pixels.
3. Choose the output color space and sharpening. Use the required lab profile or standard color space. Turn final sharpening off if the file will be edited and sharpened later.
4. Decide whether to change print sizes to the defined page size or preserve the existing sizes. Confirm, then inspect the page layout.
5. Click Print. Choose the page range, file naming, and format such as JPG or TIF. Select the destination and complete the save.
6. Open a saved result and check dimensions, crop, page content, and color-profile handling before sending it to the service.

Full pages versus individual prints

The output dialog includes **RIP individual prints (no white space)**. Use it when you want separate rendered prints rather than the complete page surround. Check the result on a small example before applying it to a long job.

Match the receiving workflow

A lab may want sRGB and perform its own printer conversion, or it may provide another explicit workflow. Do not apply your desktop printer's profile to a file destined for an unrelated device. Avoid a second resizing, sharpening, or automatic color correction that conflicts with the intended output.

> **Switch back when finished**
> Choose **File > Print To > Printer** before the next physical print job. Recheck the printer, paper, profile, and sizes after changing output modes.

CHAPTER 7 / SPECIAL PRINT PROJECTS

7.8 Lay out a folded greeting card

The Full Page Editor can center a photo in a half or quarter of the physical sheet. Its region guides help you see where a card will fold. Set up the flat sheet before deciding which region will become the front.

Example: a Letter sheet folded into a side-opening card

1. Load Letter paper and select **8.5 x 11 inches** in the driver. Choose **landscape** page orientation. Folding the 11-inch side in half produces a 5.5 x 8.5 inch card.
2. Add a portrait photo at **4 x 6 inches**, keeping the print 4 inches wide and 6 inches high. Choose Crop on or off for the desired appearance and adjust the crop if needed.
3. Right-click the live view and choose **Edit Page...**. Select the print and open **Cropping and Layout**. Find **Print Location** and its nine region buttons.
4. Hover over the **right-half** button to see the destination. Left-click it to center the selected print in that half. With the outside of the card facing you, this is the front panel; the left half is the back.
5. Right-click that same region button to keep its boundary visible while working. Right-click again to hide it. These are on-screen layout guides.
6. Add a greeting using **Floating** text if desired. Check the photo and text against the fold and printable margins, then click **Done**.

> **Keep the card placement**
> Centering in a half or quarter is deliberate manual placement, so preserve the page's **freehand** state. Returning the page to automatic arrangement can move the card panels. The region buttons position the selected print or group; they do not resize it to fit the region.

Other folds and inside printing

Use the upper/lower-half or quarter buttons for other fold patterns. A small paper mock-up helps identify the front, back, inside, and required image rotations. For an inside pass, confirm which side your printer prints and how the sheet must be reloaded. Print and fold one test sheet before a batch.

Save a card you can reuse

Save a Job to preserve this card's photos and settings. For reusable photo positions, save a Custom Layout. See Floating text and signatures for captions and artwork.

CHAPTER 8 / SAVED WORK AND REPEAT PRINTING

8.1 Save the right kind of work

Use **File > Save...** and **File > Recall...**, or the Save and Recall toolbar buttons. The **Files of type** choice determines what is preserved and restored.

Type	Use it for
Job	A particular set of photos, print sizes, crops, layout, and printer-related settings that you want to reproduce.
Printer Setup	Reusable driver and Qimage printing settings for a printer/media combination.
Layout	Reusable print positions and sizes to fill with other photos.
Session	Queued images and main-window options, without the full printer-setup scope of a Job.
Option Settings	Main-window choices such as cropping, placement, and borders.
Album	A collection of references to photos, independent of a particular page arrangement.

Save and recall a complete job

1. Finish the arrangement and check its printer setup. Choose **File > Save...**.
2. Set Files of type to **Job**, choose a useful name and location, and click Save.
3. Later, choose **File > Recall...**, select Job and the saved item, inspect its details, and click Open.
4. Check the restored printer, media, page count, crops, and source-file availability before printing.

> **A job is not a backup of all source photos**
> Saved work relies on the image files being available. Preserve those files, associated edits, and any supporting artwork. Moving or deleting a source can prevent a recalled job from reproducing correctly.

Use descriptive names that distinguish paper and intended size. If you revise a job but need to retain the original arrangement, save the revision under a new name. For a new set of photos in the same design, save a Layout instead of repeatedly editing the old Job.

CHAPTER 8 / SAVED WORK AND REPEAT PRINTING

8.2 Find earlier prints and hold photos On Deck

Recall a printed job

Qimage can keep an automated record of printed jobs. Open **File > Open Automated Job Log...**, select the job, inspect its details, and recall it. Check source images and the current printer before reprinting.

Under **Edit > Preferences > Job Logging**, the logging choices include keeping all jobs, keeping the last 100, or turning logging off. Choose a retention policy suited to your work. A job that was never logged cannot be recovered from that log.

Find jobs containing a particular photo

Select one thumbnail or one existing print, then use **Show Printed Jobs** on its context menu. This is useful when a customer asks for another copy and you remember the photograph better than the job name.

Use On Deck as a holding area

1. Select photos you want to keep handy and choose **Place On Deck** from the context menu.
2. Open the On Deck indicator near the thumbnail navigation controls to browse that collection.
3. Add the desired photos to a job using the normal print-size workflow.
4. Use **Remove From On Deck** when a reference is no longer needed there. Distinguish this from deleting an image file.

For prints already in the live view, **On Deck > Place On Deck and Remove from Queue** defers them while removing them from the current job. The ordinary Place On Deck choice leaves them in the queue.

> **Keep a named job for work you must reproduce**
> On Deck is useful for gathering and deferring photos. A saved Job is the clearer choice when you must retain a particular layout, size, crop, and printer setup.

The log and saved-job list can also support paper/ink analysis. Treat such analysis as planning information about the jobs; it is not a physical measurement of the ink remaining in the printer.

CHAPTER 8 / SAVED WORK AND REPEAT PRINTING

8.3 Plan and print several saved jobs

File > Multi-job Plan... collects saved or logged jobs into a printing plan. It is useful for repeat work, but each job still carries its own printing requirements.

1. Save the jobs you intend to print, then open **Multi-job Plan...**.
2. Use **Automated Job Log** or **User Saved Jobs** under Add Jobs From to add the intended jobs.
3. Arrange the order with the move-up and move-down controls. Remove unintended entries from the plan.
4. Click **Analyze Jobs in Plan**. Read the results and resolve missing images or incompatible requirements before printing.
5. Double-click a job in the plan to open it for review. Reopen Multi-job Plan when finished reviewing.
6. Check the printer, paper supply, and required media changes, then use **Print Job(s)** when the plan is ready.

Save a repeated production run

The plan window's File menu provides **Save Current Multi-job Plan** and **Open Multi-job Plan**. Give the plan a name that identifies the run, and preserve the jobs and source images it refers to.

Group compatible work

Jobs that use the same printer, paper type, size, and feed path are easier to run together. A plan does not physically exchange paper or guarantee that a tray contains what the saved settings specify. Review the sequence for those transitions.

> **Analysis comes before production**
> A successful analysis helps reveal problems before a run. It does not replace the visual review of a changed crop, missing signature artwork, or a newly substituted paper.

For work arriving continuously as image files rather than prepared jobs, a hot folder can be more convenient. Configure its print settings and size folders first, then test one file before inviting other users to submit work.

CHAPTER 8 / SAVED WORK AND REPEAT PRINTING

8.4 Accept prints through a hot folder

A hot folder lets another application or a network user submit image files through size-specific folders. Qimage watches those folders and adds the incoming images to the print queue.

1. Set printer, media, page size, crop choice, borders, placement, and other output settings before monitoring begins.
2. Open **File > Hot Folder > Setup...**. Choose or create the hot-folder location. If other computers need it, share that folder through Windows with the intended users.
3. Confirm setup. Use **File > Hot Folder > On**, or the Hot Folder toolbar button, to start monitoring.
4. Copy one test image into a size subfolder. Qimage queues it at that size and moves the incoming file to **~~processed~~**. Check the live view.
5. Print from Qimage. For the documented remote-print action, delete the file named **DELETE to START PRINTING** in **~~actions~~**; that action starts printing immediately.
6. Turn monitoring Off when the shared workflow is finished or when you need to revise its setup.

Understand the moved files

An incoming file disappearing from a size folder usually means it has been queued and moved to ~~processed~~. The processed copies can remain the source for recalled jobs. Deleting them later can break those reprints, so preserve needed work before cleaning the folder.

Make submissions predictable

Tell users which size folder to use, what Crop on/off means for their image proportions, and when printing will occur. Use a test to confirm access, file arrival, and output before relying on the workflow for a large event or production run.

> **The printer still needs attention**
> Have the correct media loaded and check the printer during a run. Remote submission and the action file can trigger output without someone standing at the Qimage window.

CHAPTER 9 / PRINTER MAINTENANCE AND UNCLOG SCHEDULING

9.1 Create and print an unclog job

The unclog tool prints ink patterns for exercising channels and addressing minor clogs. It also supports a nozzle-check option on many recent Canon and Epson inkjets. Open **File > Print/Schedule Unclog Jobs (purge sheets)...**.

1. Under **STEP 1: Create Unclog Job**, click the green **+** button. Select the intended printer and paper setup, and give the saved setup an identifiable name when prompted.
2. **Load inexpensive plain paper**, such as Letter or A4. It only needs to take up the ink; this is not a photo-quality print.
3. In **Properties**, choose a **glossy paper media type to exercise photo black**, or a **matte paper media type to exercise a separate matte black**. The driver media setting selects ink behavior even though the loaded sheet is plain paper. Use the best quality for the selected media type and turn driver color management off for the best channel isolation.
4. Under **Pulse These Nozzles**, select the installed ink colors or just the channels you intend to exercise. The listed colors are choices, not a claim that every printer contains every ink.
5. Choose **Full Page**, **Half Page**, or the supported **Nozzle Check** option.
6. Click **Print** to test the saved job immediately. Use **Queue** if you want to put the pattern in the live view for inspection first.

Give each routine a clear identity

A printer can have more than one saved unclog job. If it has separate photo and matte black inks, save a glossy-media job for photo black and a matte-media job for matte black, with the appropriate channels selected. Both can use loaded plain paper. Select the job in **Unclog Job** before changing its pattern or driver properties.

Check the result

Use the printer's nozzle check to evaluate a suspected clog. The tool suggests trying the pattern and rechecking up to three times for a minor clog before resorting to cleaning cycles. A purge pattern cannot guarantee that a blocked or faulty print head will recover.

> **Test before scheduling**
> Confirm that the chosen printer, feed path, paper, and pattern actually print successfully. In particular, test the nozzle-check-only option on your printer before using it unattended.

CHAPTER 9 / PRINTER MAINTENANCE AND UNCLOG SCHEDULING

9.2 Set the baseline schedule

Think of the scheduler like a **bus schedule**. The upper part says when the bus arrives: perhaps every day at 10 p.m. Those arrivals are the baseline cycles. The lower part lists the unclog jobs that can get on the bus. Per-job tuning decides which arrivals each job uses.

1. Create and test the unclog jobs first. In the unclog window, click **Schedule**.
2. In **Baseline Schedule**, set the first date and time. For daily 10 p.m. operation, choose the next intended date at 10 p.m. and a repeat interval of 1 day, 0 hours.
3. Set the repeat count. The dialog identifies **-1** as infinite repetition; use a finite count when that is what the task requires.
4. Under **Available unclog jobs**, choose a tested job and click **Add**. Repeat for the other jobs that belong on this schedule.
5. Select each listed job and check its **Per-Job Cycle Tuning**. Use the next section for examples.
6. Review the miscellaneous options, click OK, and check the scheduler state using the clock button near the upper right of the main window.

Options that affect what happens immediately

Pre-print unclog jobs as soon as the scheduler is turned on performs verification prints when you enable the scheduler. It is separate from waiting for the first scheduled cycle. Leave it off if you do not want those immediate verification prints.

You can enable a 30-second pre-print notice and automatic scheduler startup with Windows. Startup does not prove that the printer is online or that the correct tray is loaded; test the complete arrangement.

> **The baseline is an opportunity, not a separate timer for every job**
> Changing the baseline interval also changes the elapsed time represented by each job's cycle spacing. Review all per-job choices when you change it.

CHAPTER 9 / PRINTER MAINTENANCE AND UNCLOG SCHEDULING

9.3 Tune each job: which bus does it take?

Select a job in **Unclog Jobs to Print**. Its **Per-Job Cycle Tuning** controls specify the first cycle on which it runs and how often it runs afterward. These settings belong to the selected job, so inspect each entry separately.

Daily baseline at 10 p.m.	First cycle	Then repeat	Result
Printer A routine	1st	Every cycle	Cycles 1, 2, 3, 4...
Printer B routine	1st	Every 3 cycles	Cycles 1, 4, 7, 10...
Alternate routine	2nd	Every 3 cycles	Cycles 2, 5, 8, 11...

Example: one printer daily, another every third day

1. Set the baseline to daily at 10 p.m.
2. Add both tested unclog jobs to the scheduled list.
3. Select the first job. Set **Print on** to the first cycle and choose repetition on every baseline cycle.
4. Select the second job. Set its first cycle as desired and choose the repeat choice corresponding to every third cycle. The list can display the resulting elapsed interval, such as every 3 days.
5. Review both entries, accept the schedule, and check the next scheduled time.

Example: printer 1 on odd days, printer 2 on even days

1. Set the baseline to **daily**, for example at 10 p.m., and add both tested unclog jobs. The bus must arrive every day even though each printer runs every other day.
2. Select printer 1's job. Set **Print on** to the **first cycle** and repeat **every 2nd cycle** (every 2 days with this baseline). It runs on cycles 1, 3, 5, 7...
3. For printer 2's job, set **Print on** to the **second cycle** and repeat **every 2nd cycle**: cycles 2, 4, 6, 8...

Here, odd and even days are counted from the schedule's first run. The printers alternate continuously; this does not restart the pattern at each month's odd/even calendar dates.

> **Recheck after changing the bus schedule**
> Every three cycles means three days only when the baseline is daily. With a two-day baseline, it means six days. The displayed interval helps you verify the intended timing.

Use the list's right-click controls to reorder or delete scheduled entries as needed. Removing an entry from the schedule is different from deleting its saved unclog setup.

CHAPTER 9 / PRINTER MAINTENANCE AND UNCLOG SCHEDULING

9.4 Keep unattended maintenance predictable

The scheduler needs Qimage running. Closing Qimage pauses scheduled printing until it is opened again. When the scheduler is active, the exit prompt offers **Sys Tray** so Qimage can remain running in the background.

Before leaving a schedule active

- Confirm the printer is powered and reachable, with the correct paper and feed path ready.
- Keep the computer running and available at scheduled times. Do not assume a sleeping, shut-down, or disconnected system will print on time.
- Check that each unclog job uses the intended media type and channels. A driver's media choice can determine which black ink is used.
- Inspect occasional printed results and nozzle checks. A running clock does not confirm successful ink delivery.

Start, stop, and skip

The clock button near the main window's upper right controls the scheduler. Its menu provides **START the unclog scheduler**, **STOP the unclog scheduler**, and **Skip schedule to next available**. Check the displayed next-cycle information after changing its state.

Photo black, matte black, and special channels

Keep inexpensive **plain paper loaded** to take up the ink. Use a **glossy driver media type for photo black**, and a **matte media type for a separate matte black**. Save separate jobs when both routines are needed. The dialog also provides guidance for gloss optimizer. Test the selected channels and driver setup; a generic black rectangle does not necessarily exercise every installed black ink.

If a scheduled job did not print

Check whether the baseline cycle occurred, whether that job was due on that cycle, whether Qimage was running, and whether the scheduler was enabled. Then check Windows' printer queue, connectivity, paper, and the saved driver setup. Print the job manually to separate a scheduling issue from a printer/setup issue.

> **Choose an interval for your own printer and use**
> There is no single maintenance frequency appropriate for every ink, climate, and printer. Start from your observed behavior and adjust the schedule deliberately.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.1 Browse, rate, compare, and collect photos

Use the folder browser to find images and the thumbnail browser to select them. Selecting a thumbnail chooses an image; adding it to the queue creates a print. Keeping those two actions distinct makes browsing and organizing easier.

Inspect and compare candidates

Use the thumbnail context menu's **Best Shot Selector** to compare selected candidates. The print/queue context menu also provides **Comparator**. Evaluate important detail as well as the overall composition before choosing the image to print.

Use the **Rating** submenu to assign a rating from 1 to 5, or No Rating. A consistent personal scheme is more useful than a complicated one: for example, reserve the highest rating for the images you intend to finish or print.

Build an album

1. Select the thumbnails you want in the collection.
2. Right-click and choose **Add To Album...**. Select the album or create a new one with a descriptive name.
3. Use **File > Open Album...** to browse the collection later.
4. Use **Remove From Album** for a photo that no longer belongs in the collection. This removes the album reference; it is different from deleting the image.

Albums can collect photos from different folders without requiring you to duplicate every file into one folder. The referenced files still need to remain available. An album is a browsing collection, while a saved Job preserves a printing arrangement.

Sort and search for the task

Use thumbnail sorting and the **Search Thumbnails** field to narrow a folder. Sorting by capture date can be useful when filenames come from more than one camera. For cross-folder descriptions, creators, keywords, and camera/date terms, use the database/search tools in the next section.

> **Removing a print does not delete a photo**
> Remove Selected in the live view changes the job. File deletion in the thumbnail browser changes stored files. Read the command and selection before confirming a file operation.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.2 Descriptions, keywords, and database searches

Qimage's own database helps you find photos by the words you remember: a person, occasion, place, or photographer. Add a **Description** and/or **Creator** to a whole folder or to an individual image, then search that information whenever you need it.

Describe a whole folder with D and C

While viewing thumbnails in a folder, use the fields **above the thumbnails**: enter a description in **D** and/or a creator in **C**. These entries describe the **current folder**. For an event with many photos, one useful folder description can make the entire collection easy to find later.

Describe an individual image with its i button

Click the **i** on a thumbnail and enter the Description and/or Creator for that photo. The information is attached to the **image** in Qimage's database instead of to the folder. Use this when one photo needs its own description, or when the creator differs between images.

Example: find Nana's 90th birthday photos

1. Navigate to the folder containing the birthday photos so its thumbnails are displayed.
2. In the **D** field above the thumbnails, enter **Nana's 90th Birthday**. That description belongs to the folder; you do not need to label every photo.
3. Later, from any folder, click the **binoculars button above the thumbnails** (**Search Database/Keywords**).
4. Type **90th** and press **Enter twice**. Qimage quickly finds the folder using its stored description.
5. Open the matching folder to see the birthday photos again. You only needed to remember part of the description.

Refine a search when you need more control

In Search User Data, use **Add** to build a list of terms. Choose **AND** to require all terms or **OR** to match any one. Select the fields to search, such as Description or Creator, then choose **Folders**, **Photos**, or **Both**. **Browse Database** lets you inspect existing entries.

The database search tool can also search IPTC data already stored in images. Qimage's folder and image descriptions provide the simple workflow described above.

> **Back up the database separately**
> Use **Utilities > Manage Database > Back Up the Database**. A photo-file backup and a database backup serve different purposes. Preserve both when your descriptions and collections matter.

Use database restore or orphan cleanup deliberately. An offline drive can make referenced files unavailable without meaning the photos are permanently gone. Reconnect expected storage before deciding that records should be removed.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.3 Convert images and make sharing copies

Conversion renders image files. **Print to File** renders page compositions. Choose the former when you need edited photos in another format and the latter when print layout is part of the result.

Convert a group of images

1. Place the intended images in the queue and inspect the complete queue. Use **Convert Images...** from its context menu.
2. Choose **Create new images**, an output folder, and the required format such as TIFF or JPEG. For JPEG, choose the save quality.
3. Choose whether to apply associated filters. **Ignore all associative filters** produces the original appearance rather than the edited appearance.
4. Decide whether to **Honor print crops and stamps**. Enable it when the converted file should resemble the print; leave it off for the image without those print-specific additions.
5. Enable a profile-to-profile conversion only when a different output color space is required. Check profile embedding, naming, and existing-file behavior, then process and inspect a result.

Make smaller email or web copies

Use **Create E-mail/Web Size Copies...**. Enter the desired pixel bounds and JPEG quality, choose an output folder, and normally enable **Convert to sRGB color space** for ordinary sharing. Choose **Just create the copies** when you want files without sending mail. The options can open the copies in Explorer or thumbnails afterward.

Keep the original workflow editable

A rendered copy includes the chosen corrections in its pixels. It is useful outside Qimage, but it does not preserve the same ability to adjust the original correction parameters. Retain the original and associated files as the editable source.

> **Check scope and destination**
> Batch commands can process the queue rather than just the print you last clicked. Use a separate destination for an initial conversion and inspect one result before committing a large batch. Avoid Overwrite originals unless replacing the source is specifically intended.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.4 Copy, move, rename, and import photos

The thumbnail context menu provides **Copy Images...**, **Move Images...**, **Rename Images...**, and **Auto Rename Images**. Select the intended thumbnails first, then check the destination or naming choices before confirming.

Choose copy or move deliberately

Copy retains the source location; Move changes it. Saved jobs and albums refer to files, so consider those references before reorganizing a working library. After moving important work, verify that its saved jobs and albums still locate the images and retain their edits.

Import from a card

1. Open **File > Flash Card Copy/Move...** or use its toolbar button.
2. Insert the card, or select the source manually. Check which source files are enabled; bracketed counts indicate files excluded from transfer.
3. Review the **Operations** table, including copy/move operation and destination folders.
4. Open **Edit > Settings...** if you want separate raw folders, raw development, automatic renaming, or other import options.
5. Click **Go** after the operations are correct. Inspect the transfer results and open representative destination files.

For a first transfer, copying gives you an opportunity to verify the destination while the card still contains the originals. Keep an independent backup before clearing the card. If automatic renaming is enabled, inspect the resulting names before using the same rule for a large archive.

Other sources and editors

File > Scan... supplies scanner selection/acquisition, and **Save Image From Clipboard...** creates a file from clipboard image content. The thumbnail menu can also send an image to a configured photo editor/converter. When another editor is involved, use a rendered file with an appropriate embedded profile for the return trip.

> **A companion file can be part of your work**
> Qimage image edits and raw refinements are stored separately from source pixels. Keep those associated files with the originals when copying or backing up a photo collection.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.5 Bring work from another photo editor

You can do the image editing in another application and use Qimage for sizing, layouts, color-managed printing, and final print sharpening. Either open a saved image file in Qimage or use the optional Adobe plugins when they are installed.

Send images with the plugins

1. Finish the intended edits in the source application and choose the images to send.
2. In **Photoshop**, choose **File > Automate > Qimage Ultimate** to export images from the open tabs. In **Lightroom**, select the photos and choose **File > Plug-In Extras > Qimage Ultimate**.
3. Qimage opens the export catalog. Inspect the exported image appearance, then select thumbnails and print sizes normally.
4. Choose printer, paper, profile, and driver settings in Qimage. Check the crop and print sharpening before printing.

Open a normal rendered file

Without a plugin, save a TIFF or high-quality JPEG from your editor with an appropriate embedded color profile. Browse to that folder in Qimage or use **File > Open File(s)...**. Keep the file at useful source resolution; choose physical print dimensions in Qimage rather than resizing it separately for every print.

Understand exports and edits

Plugin exports carry the edited appearance and color space. They are organized by date and time, allowing images from different exports to be used together. **File > Open Export Folder...** provides access to exported work. A new edit in the source application needs a new export or updated rendered file; an older exported copy does not automatically become the new edit.

> **Preserve exports used by saved jobs**
> If a job points to an exported copy, removing that export can prevent later reprinting. Before cleaning Export Folders, retain the copies needed for important jobs or save a durable set of source files.

If the plugin command is absent, check that the plugin-enabled installation is present for the source application. Qimage's standalone folder workflow remains available for any compatible rendered image.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.6 Manage disk space and preserve your settings

Open **Utilities > Manage Disk Usage (thumbs, raw cache, export folders)...** to review temporary and historical data. The tool separates thumbnails, raw cache, export folders, and the job log, with an age filter.

Data	What cleanup means
Thumbnails and raw cache	Can be rebuilt from the original photos. Browsing/development may take longer afterward.
Export folders	Contain copies created or used by export/plugin workflows. Recalled jobs may depend on those files.
Job log	Contains printing history used for later recall. Removing it removes that history.
Original photos and associated edits	Preserve independently. They are not interchangeable with thumbnails or cache.

Clean only what you intend

1. Choose the data categories and age range. Review which work may rely on them.
2. Preserve needed exported images and saved jobs before deleting historical data.
3. Use Delete only after reviewing the selections. Return to a photo folder afterward if thumbnails or raw cache need rebuilding.

Back up the parts that matter

Preserve original photos, associated edits/refinements, saved jobs, layouts, printer setups, signature artwork, and database data. **Utilities > Explore Qimage Application Data** locates Qimage's working data. For a complete transfer procedure, see Move Qimage to a new computer.

File > Save/Restore Settings > Save Manual Backup saves a settings checkpoint. The same menu can restore settings from the current session start, previous session start, or a manual backup. These settings checkpoints are not replacements for photo and job backups.

> **Use the narrowest reset that addresses the issue**
> The Help menu offers analysis and several resets. Save a working setup before resetting. Prefer a relevant printer or color-setting correction over Reset ALL Program Settings when the problem is limited to one area.

CHAPTER 10 / PHOTO COLLECTIONS AND UTILITIES

10.7 Move Qimage to a new computer

Install Qimage first, then transfer its saved application data. This preserves saved jobs, printer setups, and other stored information without rebuilding them individually.

Install on the new computer

Refer to your **most recent registration/download email**. Follow its instructions to download and install Qimage on the new computer. Install the printer driver and any separately supplied printer/paper ICC profiles needed for your printing setup.

Copy Qimage application data

1. On the old computer, choose **Utilities > Migrate/Copy Application Data...**. Choose a destination on a temporary drive, or a location accessible through the network, and confirm the copy.
2. If you are making a transfer or backup copy, answer **No** when asked whether Qimage should start using the new location. This leaves the old installation using its existing data.
3. On the new computer, choose **Utilities > Explore Qimage Application Data** to open its application-data folder. Close Qimage, leaving the folder window open.
4. Copy all files and folders from the transferred data into that application-data folder. Copy the contents into the corresponding location, rather than adding an extra enclosing folder. Reopen Qimage.

Manual alternative

Use **Utilities > Explore Qimage Application Data** on both computers to locate their data folders. Close Qimage, then copy all files and folders from the old location into the corresponding location on the new computer. The Explorer command avoids guessing a path that may differ between installations.

> **Your photo folders need their own transfer**
> Copy your original photo folders and their associated edit files separately. Keep the same drive letters and folder paths when practical so saved jobs can find their images. If paths change, use the missing-image search offered when recalling a job.

Check one familiar job

Recall a saved job and confirm that its images, printer, media, paper size, and profile are available. Check the loaded paper and make a small test print. See Save and recall work and Set up the printer and paper.

CHAPTER 11 / TROUBLESHOOTING AND REFERENCE

11.1 Troubleshoot size, crop, and placement

What happened?	Check this first
Clicking a size added a print instead of changing one.	Select the existing print in the live view first. The size-list action must be CHANGE rather than ADD.
An 8 x 10 is smaller in one dimension.	Crop off preserves the image proportions inside the requested size. Crop on fills both dimensions. Also check inside borders.
Part of the image is missing.	Check the print crop, any Image Editor crop, and borderless driver expansion.
A resize did not rearrange the page.	Select IntelliCenter or another automatic placement method, then turn off the separate hand button below the live view for that page.
Prints overlap after moving them.	The page is freehand. Correct the positions or restore automatic arrangement with both controls above.
Print is not centered on paper, but looks centered in the live view.	Match driver paper size to the loaded sheet: A4 and Letter differ. If the label agrees, measure the sheet. See Paper setup.
Wrong size on paper: print too large or too small.	Hover over the print for the exact size sent to the driver. If correct there, check driver scaling and Output paper. See Size accuracy.
A photo filled a template at an unexpected size.	An active Custom Layout supplies the placeholder size and position. Return to an automatic method for ordinary size selection.
The requested size will not fit.	Check printable area, orientation, outside borders, mats, and required gaps.

Use a simple diagnostic job

Save your job, then try one photo with zero borders on a known, correctly loaded paper size. Choose IntelliCenter, turn the page hand button off, and select a size that comfortably fits. Add complexity back one setting at a time.

For the detailed workflows, see Touch an object, touch a size, Crop on or off?, and Freehand placement and freehand pages.

> **Check the output mode**
> If Print opens a file-saving dialog when you expected paper output, choose File > Print To > Printer and verify the restored printer setup.

CHAPTER 11 / TROUBLESHOOTING AND REFERENCE

11.2 Troubleshoot color and print quality

A strong color cast or unexpected contrast

Check the Printer Profile, actual media, driver media type/quality, and driver color mode together. Double profiling is a common cause of a large mismatch. Check Global Filter, Print Filter, and per-print color overrides if the behavior is otherwise hard to explain. Then run a nozzle check if missing ink channels are possible.

The print looks darker than the display

Compare under suitable print-viewing light. Check display brightness and the monitor profile, then check the printer workflow. Do not immediately brighten every image to compensate for an excessively bright display or a wrong profile. A familiar reference photo helps separate setup from image editing.

The print is soft, harsh, or noisy

Inspect source detail and the amount of cropping. Check raw sharpening, Image Editor sharpening, and final print sharpening. Evaluate at the intended print size. A small whole-image proof does not show the same detail scale as a large enlargement; use a test strip when appropriate.

Wrong size: the print is too large or too small

Hover over the print in the live view to see the exact dimensions Qimage sends to the driver. If those are correct, check driver borderless expansion, Reduce/Enlarge, and Output paper scaling before changing the print size. See Margins, borderless printing, and size accuracy.

A large job stalls or does not finish

Check the Windows printer queue for paused/offline/error status and confirm storage is available for spooling. In Printing Options, **Spool one page at a time** reduces the amount queued at once. The spool-format choice offers RAW for large-print troubleshooting. Change one option and test a small job before repeating the full run.

> **Keep evidence from one controlled comparison**
> Record the image, print size, paper, profile, driver quality/color mode, and sharpening used. A comparison is much easier to interpret when only one of these changes.

Use **Help > Analyze Current Settings** and AI Copilot warnings for setup checks. If driver settings appear stuck or incompatible, see Start again with driver defaults. Interactive guidance is available under **Help > Visual Instruction Manual**.

CHAPTER 11 / TROUBLESHOOTING AND REFERENCE

11.3 Terms used in this manual

Term	Meaning
Thumbnail	A representation of an image file in the browser. Selecting it does not itself add a print.
Print / queue / job	A print is one placed instance of an image. The queue holds the prints; a job combines them with the printing setup.
Live view	The main window's view of the current printed page.
Auto crop	Fills a requested print shape by cropping. With it off, Qimage fits the whole image within the size.
Freehand placement	The Freehand method selected in the placement menu.
Freehand page	A page whose hand button is on, preserving manual positions even with an automatic method selected.
Template / cell / custom layout	A placeholder, or a saved arrangement of placeholders, for photos that will fill those print positions.
Associated filter	Non-destructive image-correction instructions stored separately from the original pixels.
ICC profile	A description used to interpret or convert color for an image space, monitor, or printer/paper combination.
Soft proof	An on-screen simulation using the output profile and monitor color management.
PPI	Pixels per inch: specify whether you mean source detail at print size or the output pixel grid.
Interpolation	Resampling an image to the output pixel dimensions. Forge is the normal photographic starting choice.
DFS / USM	Deep Focus Sharpening / Unsharp Mask: sharpening methods available in image and output processing.
Raw cache	Developed data stored to speed access to camera raw files; it can be rebuilt from originals.
Unclog cycle	One baseline scheduled opportunity. Each listed job can run on every cycle or selected cycles.

Menu paths use > to mean "open this, then choose that." A double-click normally opens the Image Editor; a single selection followed by a size adds or changes a print. Tooltips identify controls when window size or theme changes their appearance.

CHAPTER 11 / TROUBLESHOOTING AND REFERENCE

11.4 Topic finder: printing and layouts

Use these links or your PDF viewer's Find command, usually **Ctrl+F**. The contents and bookmarks provide the chapter structure.

Task or search term	Go to
Add; change size; copies	Touch an object, touch a size
Automatic rearrangement; resize	Change a size; Qimage rearranges
Crop off; whole image; exact size	Crop on or off?
Adjust crop; zoom; saved crop	Adjust the crop
Specific Size; custom size list	Specific sizes and your size list
Long side; short side	Size by one dimension
Half-inch border; equal paper margins	An even border around the paper
B; B+; inside/outside border	Borders around individual prints
IntelliCenter; Center; not centered	Placement; Check loaded paper size
Hand button; freehand page; freehand placement	Freehand placement and freehand pages
Ctrl-arrows; Shift-arrows; Snap; alignment	Precise placement and alignment
Cells; Template; save/load layout	Create a reusable custom layout; Load and use it
Cut marks; trim; Template/centered	Trim to an exact outer size
ICC; third-party paper; missing profile	Color workflow; Media Type versus profile
Proof; screen/print comparison	Preview and soft proof
Wrong size; too large; too small; scaling	Size accuracy and borderless
Sharpen; DFS; output detail	Image versus print sharpening
Mats; uneven borders; captions	Photo mats; Text and signatures
Contact sheets; canvas; poster; triptych	Contact sheets; Canvas; Multi-panel prints
Test strips; small print sample	Test at final print scale
Lab files; page images; RIP	Print to File
Roll paper; Auto roll length; panorama	Print on roll paper
Greeting card; fold; half/quarter page	Lay out a folded card

CHAPTER 11 / TROUBLESHOOTING AND REFERENCE

11.5 Topic finder: editing, saved work, and tools

Task or search term	Go to
Double-click; non-destructive edit; filter	Open the Image Editor
Preview; compare before/after; 1x	Preview and compare a correction
Fill light; brightness; contrast	Brightness, contrast, and fill light
White balance; saturation; selective color	White balance and color
Levels; histogram; gamma	Use Levels
Curves; RGB; control points	Use Curves
DFS; sharpening radius; strength	Image DFS: radius and strength
Straighten; horizon; image crop	Crop, rotate, and straighten
Vanish; blemish; noise reduction	Remove a blemish and control noise
Batch edit; Global Filter; Print Filter	Reuse edits and filter scope
Cutouts, frames, fade edges, copyright stamps	Create cutouts and frames
Raw exposure; highlight recovery; AWB	Refine raw exposure and white balance
HDR; ODR; ANR; raw fill	Raw dynamic range
Camera settings; raw cache	Reuse raw settings and manage the cache
Job; Session; Printer Setup; recall	Save the right kind of work
Reprint; job log; On Deck	Find earlier prints and hold photos
Multi-job plan; production run	Plan several saved jobs
Hot folder; remote printing	Accept prints through a hot folder
Unclog; purge sheet; nozzle check	Create an unclog job
Scheduler; odd/even days; alternating printers	Set the baseline; Tune each job
Album; rating; Best Shot Selector	Browse and collect photos
Database; folder/image descriptions; creator	Descriptions and searches
Convert; TIFF; JPEG; email/web copies	Convert images and sharing copies
Copy; move; rename; card import	Transfer and import photos
Photoshop; Lightroom; plugins; exports	Bring work from another photo editor
Backup; disk space; export folders	Manage disk space and settings
New computer; migrate; transfer setups	Move Qimage to a new computer