About This Guide

This Guide describes the new features of Live Picture version 2.5. It is intended as a supplement to the *Live Picture User Guide*.

To use this Guide, you should be familiar with the key concepts and features of Live Picture. If you are just beginning with the application, read the *Live Picture Tutorial* and the *Live Picture User Guide* before continuing with this Guide.

You should also be familiar with basic Macintosh techniques and operations. If you are new to the Macintosh, please read the documentation that came with your computer before you continue.

The next section of this Guide, "What's New in Version 2.5," gives you a quick overview of the new features and product enhancements. The rest of the sections provide complete, step-by-step instructions for using each new feature.

What's New in Version 2.5

This section describes new features and product enhancements. New features are major additions since version 2.0 of Live Picture; they provide added functionality to the program. Product enhancements are improvements that make it easier for you to use Live Picture.

New Features

Import/Export Encapsulated PostScript (EPS) Files

You can import and export text and graphic files stored in the Encapsulated PostScript™ (EPS) file format. Now you can use directly in Live Picture the files you have created in QuarkXPress®, PageMaker®, Illustrator™, and other graphic applications that support EPS.

ColorSync 2.0

This version of Live Picture supports Apple® ColorSync™ 2.0, a system extension that helps you maintain color accuracy and consistency from scanning to output. With ColorSync enabled, you can work directly in Display Matching or Soft Proofing, and preview Gamut Warning on screen. You can also output using ColorSync's separation tables.

Plug-in Filters

In this new version, you can apply Adobe® Photoshop™-compatible plug-in filters to youw-images in Live Picture to generate special effects. You can apply a filter to an entire composite or to a single image layer.

Support for Alpha Channel

In version 2.5, you can create an alpha channel in Live Picture, use them to apply filters, and export them to TIFF, Photoshop, and IVUE formats.

Support for Cumulus

Live Picture now supports Canto Software's Cumulus®, an image database application. If you have Cumulus version 2.5 installed, you can insert images directly from Cumulus into Live Picture composites. You can also open or merge a FITS file using Cumulus.

Duplicate a Separation Table

Now you can create an exact duplicate of a separation table or duplicate the results from your favorite color separation program. This new features uses the RGB Target that comes with Live Picture.

Product Enhancements

Version 2.5 provides the following enhancements to Live Picture.

Improved Path Precision

When you choose Path->Mask or Path->Stencil from the Mask menu, the resulting dialog box includes a new option: Extra Precision. When you select Create Hard Edge Mask or Create Hard Edge Stencil in the dialog box, the Extra Precision option becomes available. Select this new option to create a hard edge that is more precise mathematically. This option is useful for creating masks or stencils from text paths.

Support for Wacom® Eraser UltraPen™

If you use a Wacom tablet, you can use the new Wacom eraser UltraPen to selectively remove areas of an image, paint, or special effects in Live Picture.

Lower RAM Requirement

The minimum RAM required to run Live Picture has been reduced to 18 MB and the recommended RAM has been reduced to 24 MB. For most images this will be adequate. However, Live Picture does take advantage of larger amounts of memory if it is available.

Importing and Exporting EPS Files

One of the most significant new features of Live Picture version 2.5 is the ability to import and export Encapsulated PostScript (EPS) files that contain text and graphics.

Live Picture imports and exports an EPS file in its own layer. The EPS file retains its EPS identity. You can then work with EPS layers as the top-most layer of a Live Picture composite.

Importing EPS Files

You can import text and graphics objects stored in EPS format into Live Picture. Doing so is similar to using the Place command in Adobe Illustrator or PageMaker or the Get Picture command in QuarkXPress.

To import an EPS file into Live Picture:

1 Choose EPS Insertion from the Create menu.

The EPS Insert dialog box appears, listing available EPS files.
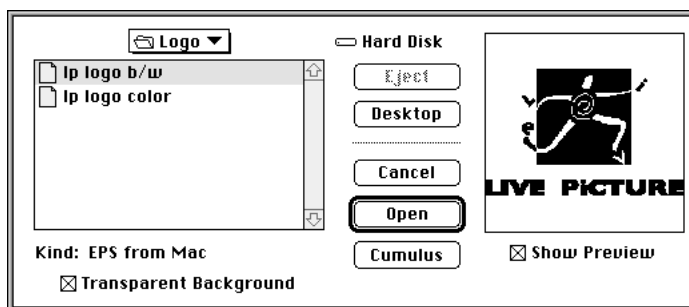
2 Click once on a file to select it.

The Kind option identifies the origin of the EPS file (Macintosh®, PC, generic, or unknown).

3   To preview an EPS file, select the Show Preview option.

> **Tip:** If you are browsing through folders on a slow network or from CD-ROM, you may want to turn off Show Preview to speed navigation.

4   To make all white areas in the EPS layer transparent on the screen (so you can see what's behind them), select the Transparent Background option.

> **Note:** The Transparent Background option only effects screen display. It doesn't effect how the document outputs on a PostScript device.

5   Click Open.

Live Picture imports the EPS file into a new layer, which is the EPS layer type. You may apply geometric transformations to the layer, such as scaling and rotation; but you cannot edit individual elements nor apply perspective.

To open Photoshop-compatible EPS pictures from within Live Picture, don't use EPS Insertion. Instead, choose the Acquire command from the Converter menu, and then choose EPS-DCS. This way, you can use all image editing functions in Live Picture. For information on using the Converter menu commands, see chapter 12 of the *Live Picture User Guide*.

Using EPS Layers

An EPS layer is similar to an Image Insertion layer. However, there are important restrictions on what you can do with an EPS layer and how it interacts with other layers. (For complete information on working with layers and layer elements, see chapter 3 in the *Live Picture User Guide*.)

Positioning EPS Layers

You can use Live Picture's positioning tools to move, scale, rotate, skew, and crop EPS artwork. However, you cannot use the Perspective tool nor the Opacity Control (insertion mode).

Reordering and Grouping EPS Layers

When Live Picture initially creates the EPS layer, its position in the layer stack depends on what type of layer was active at the time of insertion.

■   If a non-EPS layer was active, the new EPS layer appears above the top-most non-EPS layer and below any existing EPS layer.

■   If an EPS layer was active, the new EPS layer appears above the existing one.

You can reorder each type of layer within its own type: EPS layers among EPS layers and non-EPS layers among non-EPS layers. You can group EPS layers together, but you can't group EPS layers with non-EPS layers. Although you are restricted to the set of operations you can perform on EPS layers, you can select several EPS and non-EPS layers at once.

Getting Information About an EPS Layer

Like other layer types, you can get information about the current EPS layer using Get Info or the layer panel.

To use Get Info:

■ Select the layer in the layer stack, and choose Get Info from the Layer menu (or press Command-I).

The Info dialog box displays the following information about an EPS layer.

Info Item	Description
EPS Layer Name	Lets you view or rename the layer name. The default name is "EPS" followed by the document title embedded in the EPS file.
Image Position	Lists position, crop, scale, rotation, and skew information of the EPS artwork.
EPS File	Displays filename and location as well as original dimensions.
Substitute	Substitutes the EPS file in the layer with another EPS file. The new artwork imports and positions according to the transformations in effect on the EPS layer at the time of the substitution.

To get information in the layer stack:

■ Click the layer toggle and the layer panel opens.

The EPS layer panel includes:

■ Transparent Background icon

■ Stencil icon

■ Visibility icon

■ Source image thumbnail

Use the Transparent Background icon to toggle between a white, opaque background in the EPS layer and a transparent background. When the icon displays a gray background, the EPS artwork background is transparent; when the icon is on a white background, the background is opaque.

The Stencil and Visibility icons work as they do in Image Insertion layers. The Mask icon isn't available, because there is no user-accessible mask in an EPS layer. The source image thumbnail is a small version of the imported image.

Drag and drop operations are allowed to and from the stencil of EPS layers.

Editing EPS Layers

While an EPS layer is active, none of the Live Picture creative tools are available. This includes the Brush, Eraser, Palette Knife, and Marquee tools, IVUE corrections, and filters.

However, you can create a path, convert it to a stencil, and use the stencil to clip the EPS artwork. You can also convert stencils back to paths. For best results, use hard-edged stencils created from vector paths for clipping.

You cannot apply Color Correction nor Sharpen/Blur effects to EPS layers.

Opening and Saving Live Picture Documents Containing EPS Layers

Live Picture regenerates temporary preview IVUE files on the fly every time you open a document containing EPS layers. If you have several EPS layers based on the same EPS file, only one copy of the preview IVUE is created.

When you merge a Live Picture document containing EPS layers, the merged document splits in two groups: the merged EPS layers stack on top of the current EPS layers, while merged non-EPS layers stack on top of the current non-EPS Layers, below the current EPS Layers.

When you save a Live Picture document containing EPS layers, Live Picture does not include a copy of the imported EPS files. Instead, it saves a link to the file, recording filename and location on disk. This link mechanism is similar to what Live Picture does with IVUE files.

If you intend to reopen the document at any time, be sure to keep a copy of your EPS files on disk so Live Picture can find it. If you intend to transfer the Live Picture document to another computer, be sure you also transfer all the EPS files imported into the document as EPS layers.

If Live Picture cannot locate the original EPS files, you are prompted to locate it manually.

	TIFF
	IVUE
	PICT
File Format:	✓EPS
	DCS
	Photoshop™ 3.0...
	Scitex CT...
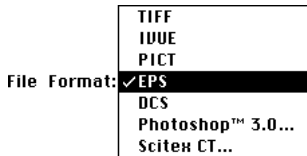
Building Live Picture Documents Containing EPS Layers

In version 2.5, you can build Live Picture documents that contain EPS layers directly to these formats: EPS, DCS, TIFF, IVUE, PICT, Photoshop 3.0, or Scitex™ CT format. You access these build options through the File Format pop-up menu in the Build dialog box (File menu).

Note: In previous versions, you could only export to EPS, DCS, and Scitex CT through Export plug-ins.

Generally, you will want to build a Live Picture document containing EPS layers out to an EPS or DCS file, because these formats combine the resolution-independence of FITS technology-based objects with the resolution-independence of PostScript vector-based objects.

When you build to EPS or DCS format, the PostScript text and line-work elements are retained as resolution-independent data and the result is high-quality printing. (For instructions on building to EPS or DCS, see "Build to EPS" and "Build to DCS" later in this Guide.)

When you build to IVUE, TIFF, PICT, Photoshop, or Scitex CT format, or use an Export plug-in, the output file only uses the low-resolution preview file. Thus, you will not be taking advantage of PostScript's higher resolution. For information on building to IVUE, TIFF, PICT, Photoshop, or Scitex CT format, see chapter 11 in the *Live Picture User Guide*. For information on using export plug-ins, see chapter 12 in the *Live Picture User Guide*.

No matter which format you select, EPS layers build as the top-most layers in the composite.

Note: If you select the Include Clipping Path option of the Build dialog box, Live Picture uses the path to clip only the FITS part of the selected view during output. EPS layers are unaffected.
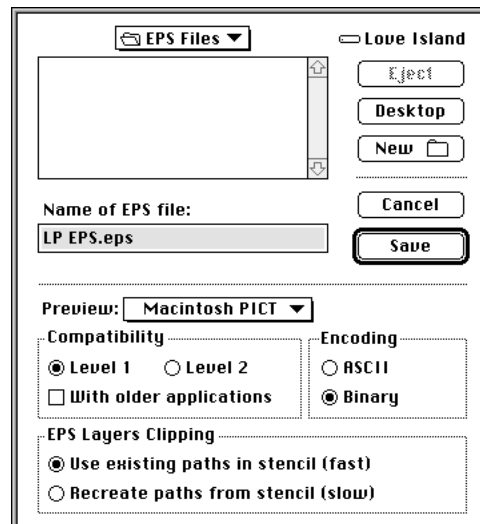
Building to EPS or DCS Format

Live Picture lets you build documents directly to EPS or DCS format,
whether or not the document contains any EPS layers.

Building to EPS

You can build to EPS in either the RGB or CMYK color model.

To build a document to EPS:

1 Choose Build from the File menu.

2 In the Build dialog box, choose EPS from the File Format pop-up menu.

3 Click Build.

4 In the subsequent dialog box, select the EPS build options you want, and
click Save.

EPS Build Option	Description
Preview	Preview the resulting file from within another application. Choose None for no preview, Macintosh PICT to preview the resulting EPS file in a Macintosh application, or PC TIFF to preview the resulting EPS file in a Windows application. For cross-platform work, use the PC TIFF option.
Compatibility	Select between PostScript Level 1 or Level 2 compatibility with the output device or destination application. If you aren't sure about compatibility, select Level 1. If you know that you will be importing into old or custom applications that don't support newer headers, select "With older applications."
Encoding	If your output device supports binary communications, choose Binary. Otherwise, choose ASCII. (Note that the combination of ASCII encoding and Level 1 compatibility options produces files that are twice as big as the binary version.)
EPS Layers Clipping	Compute a PostScript clipping path by either using existing paths in each layer's stencil or recreating paths from stencils. The Use Existing Paths option is very fast, but no clipping path is generated if the stencil wasn't originally created from paths. The Recreate Paths option, although slower to execute, ensures that accurate clipping paths are generated for all EPS layers, regardless of how their stencils were originally created.

Building to DCS

Building to DCS (Desktop Color Separations) is similar to building to EPS. The DCS format is a pre-separated EPS format optimized to speed up pre-press production tasks, such as outputting separate color plates on high-resolution imagesetters. As such, it is only available when building in the CMYK color model.

To build to DCS:

■ Follow the procedure "To build a file to EPS" in the previous section, except choose DCS from the File Format pop-up menu in the Build dialog box. The DCS build options are the same as EPS.

Live Picture supports DCS version 1, a multi-file format limited to process color separations. DCS output produces four high-resolution gray scale separation files. These files have the same name as the composite file, with ".C", ".M", ".Y" and ".K" appended.

If the document contains EPS layers, Live Picture separates all EPS layers in the output file into corresponding C, M, Y, and K plates. Live Picture does not support spot color separations. If you specified any overprinting, knock-out, or trapping attributes in the original EPS files, Live Picture preserves them. However, you cannot modify them in Live Picture.

Importing Live Picture's EPS/DCS Files into Other Applications

You can import EPS files produced by Live Picture's Build function into any EPS-compatible application and print on any PostScript imaging device, provided you built the file using the options expected by the output device or other application. Follow the procedures in the "Building to EPS or DCS Format" section for instructions on setting build options.

Adobe Photoshop is a special case, as well as any application that emulates Photoshop's handling of EPS files. Since Photoshop does not support all the output options Live Picture provides, only some combinations of EPS build options produce Photoshop-like EPS files. These combinations are:

■ Level 1, ASCII or Binary

■ Level 2, Binary

Note: Any EPS layers' objects embedded in the EPS or DCS files are lost when read by Photoshop.

Desktop page layout applications, like QuarkXPress and PageMaker, are capable of reading DCS files. You typically import the composite file into a document from within the application, and the application sends the four separations files to the output device when you print.

Using ColorSync 2.0 with Live Picture

Live Picture now supports the Apple ColorSync 2.0 system extension, which helps maintain color accuracy and consistency between input and output devices.

To use ColorSync with Live Picture, be sure the ColorSync 2.0 extension is installed in the Extensions folder within your System Folder.

Setting ColorSync Preferences

To use ColorSync in Live Picture, you must first set preferences specific to ColorSync. You set monitor, reference, output profile and gamut warning options in the Live Picture ColorSync Preferences dialog box (Edit menu). The Monitor preference overrides the profile set in the ColorSync System Profile control panel.

To set a monitor profile for ColorSync:

1 Choose Control Panels from the Apple menu, and then choose ColorSync System Profile.

2 Click Set Profile.

3 From the list, select the monitor profile that corresponds to the monitor you are using, and then click Select.

4 Click the ColorSync System Profile's close box.

Live Picture uses your selected system profile for display matching, soft proofing, outputting, and emulating output.

To specify Live Picture ColorSync preferences:

1 Choose Preferences from the Edit menu, and then choose ColorSync™.

The ColorSync Preferences dialog box appears.

2 To use ColorSync instead of the native Live Picture color separation system, click Enable ColorSync.

3 Select the Reference, Monitor, and Output Device you want to use.

Your choices overide the settings in the ColorSync System Profile control panel.

4 Select the Gamut Warning color and opacity.

The default color is red and opacity is 50%. However, you should set these so they contrast well with your image.

5 Click OK to save your preferences.

Note: When ColorSync is enabled, the Separation Control command is not available in the File menu.

Using Live Picture's ColorSync Options

When you enable ColorSync in Live Picture, you can specify these options in Live Picture:

ColorSync Option	Description
Display Matching* (View menu)	Matches an image's colors to the monitor selected in the ColorSync Preferences dialog box (Edit menu).
Soft Proofing* (View menu)	Previews on screen the color obtained when you print to the output device specified in the Live Picture ColorSync Preferences dialog box (Edit menu).
Gamut Warning (View menu)	Identifies on screen regions of your image where the colors are outside the output device's color gamut. Specify gamut warning color and opacity in the Live Picture ColorSync Preferences dialog box (Edit menu).
Output To (Build dialog box)	Builds a file for output on the device specified in the Live Picture ColorSync Preferences dialog box (Edit menu).
Emulate On (Build dialog box)	Simulates the rendering of final output onto a proofing device of your choice.

* Display Matching and Soft Proofing are mutually exclusive options. If you choose one, the other becomes disabled in the menu.

Display Matching

Display Matching in useful for maintaining color consistency across different monitors. With Display Matching on, a FITS file looks identical when viewed on different systems.

To enable Display Matching:

■   Choose Display Matching from the View menu. A checkmark indicates the option is selected.

If Soft Proofing was previously selected in the View menu, it becomes disabled.

Soft Proofing

To enable Soft Proofing:

■   Choose Soft Proofing from the View menu. A checkmark indicates the option is selected. This option is only available if a printer profile is selected in the ColorSync Preferences dialog box (Edit menu).

If Display Matching was selected in the View menu, it becomes disabled.

Gamut Warning

Gamut Warning is not available until you choose either Display Matching or Soft Proofing.

To enable Gamut Warning:

■   Choose Gamut Warning from the View menu. A checkmark indicates the option is selected. This option is only available if a printer profile is selected in the ColorSync Preferences dialog box (Edit menu).

If certain color regions of your image are outside the color gamut of the specified output device, with Gamut Warning on, Live Picture displays on screen a reddish (rubylith) color over these areas. This indicates that your output device cannot reproduce those colors.

You can change the color and opacity of the Gamut Warning in the ColorSync Preferences dialog box (Edit menu). See "Setting ColorSync Preferences" earlier in this Guide.

Tips on Performance

Using ColorSync can slow down screen rendering considerably, especially on Macintosh computers with 680x0 CPUs. If speed is an issue, you can use ColorSync only for densitometer readings and output, but not for display.

To use ColorSync for output and in densitometer readings only:

■   Choose Soft Proofing and Display Matching in the View menu to disable (uncheck) them. Gamut Warning is automatically disabled too.

If you see the ColorSync logo in the upper right corner of the Live Picture window, densitometer readings are handled through ColorSync.

Outputting with ColorSync

When you build an output file in Live Picture and ColorSync is enabled, you can output using a ColorSync printer profile. You can also choose to emulate final output on a proofing device. For example, if you're planning to build a file for output on a press, and the printer gave you a profile for it, you can print out a proof on your color LaserWriter.

To specify ColorSync output options:

1   Choose Build from the File menu.

2   In the Build dialog box, select Use ColorSync.

3   From the Output To pop-up menu, choose the printer profile you want to use for output.

The preset choice is the profile you have selected in the Output Device area of the ColorSync Preferences dialog box (Edit menu).

4   To emulate the results of the Output To device on a proofing device, select Emulate On, and then choose a printer from the pop-up menu.

For example, Output To may be the profile your printer gives you, and the Emulate On device may be a color LaserWriter.

5   Click Build.

For more information on other Build dialog box options, see chapter 11 in the *Live Picture User Guide*.

If you output the file in batch mode, you can change the ColorSync output options in the Batch Monitor (Batch menu). The Batch Monitor also indicates whether Live Picture (LP) or ColorSync (CS) separation is in effect for each file in the batch list.

Using Photoshop Plug-in Filters

Live Picture now supports third-party plug-in filters that are compatible with Adobe Photoshop. Using standard Adobe Photoshop-compatible plug-in filters, you can apply a variety of special effects to images in Live Picture.

Specifying a Plug-ins Folder

Before you can apply plug-in filters, use the Plug-ins option of the Files & Folders Preferences dialog box to select a folder containing the plug-ins. The folder you specify should contain the Acquire/Export plug-ins that ship with Live Picture, any other third-party Acquire/Export plug-ins that you use, and your plug-in filters. For instructions on setting preferences, see chapter 2 in the *Live Picture User Guide*.

Important: You cannot use the plug-in filters that ship with Adobe Photoshop. These are protected and will only work with Adobe Photoshop.

Applying a Plug-in Filter

You can apply a filter's effect either to a single image, stored in IVUE format, or to a section of the entire composite.

To a Single Image Layer

When you apply a plug-in filter to a single IVUE image layer, you modify one layer without affecting others in the composite.

You can only apply filters to a single, selected image layers; other layer types cannot be filtered independently.

To apply a filter to a single image layer:

1 In the layer stack, select the image layer you want to use.

2 Choose Filter Plug-ins from the Layer menu, and then choose the filter you want to apply from the submenu.

The submenu lists all of the filters in the Plug-ins folder specified in Files & Folders Preferences (Edit menu).

The Filter dialog box appears.

3 In the dialog box, click Apply To One Image Layer.

Live Picture applies the filter to the entire image in the selected layer. This process may be slower than it is in Photoshop, because Live Picture applies the filter to an IVUE file, which is disk based.

4 If you want the filter to respect opacity, click Use Selected Layer.

This creates an alpha channel for the visible area, which accounts for mask, stencil, and any previous alpha channel information.

5 Click OK.

A second dialog box prompts you to name the new file.

The filter executes and writes a new IVUE file, which has the resolution specified in the Edit menu or in the Document Setup dialog box (File menu). Live Picture substitutes the new IVUE file in place of the original. You now have two IVUE images: the original and the new filtered file, which comes in as an image distortion layer. You can retrieve the original IVUE by choosing Undo from the Edit menu, provided you haven't executed any other command since, or by using the Substitute option of the Get Info dialog box. (For information on substituting images, see chapter 5 in the *Live Picture User Guide*.)

To an Entire Composite

You can apply a plug-in filter to an entire composite; that is, to all layers. In this case, you first select a view to use. Additionally, you have the option of selecting a layer to use for certain attributes like opacity.

When you build the view, Live Picture applies the filter to the resulting image and inserts the new IVUE on top of the composite.

To apply a filter to the entire composite image:

1   Optionally, click an image or monocolor layer containing the attributes you want to use.

The filter uses layer characteristics, such as opacity information, to generate the result. If you don't select a layer first, the filter applies its effect to all of the image's data (e.g., 100% opacity).

2   Choose Filter Plug-ins from the Layer menu, and then choose the filter you want from the submenu.

The Filter dialog box appears.

3   Click Apply To Entire Composite.

4   Select a view to use for the filter.

Live Picture only applies the filter to this view, which is a selected part of the composite. All layers in this view are effected by the filter.

5   If you want the filter to respect opacity, click Use Selected Layer.

Live Picture uses the layer that you selected in step 1 to create an alpha channel for the visible area. The new alpha channel accounts for mask, stencil, and any previous alpha channel information.

6   Click OK.

7   Supply a name for the new file.

Live Picture executes the filter, writes a new IVUE file, and inserts the new IVUE image distortion layer on top of the composite. The new IVUE file is the same size as the view.

Using Alpha Channels

Two new commands, Use As Alpha Channel and Remove Alpha Channel, appear in the Mask menu. These commands let you create and use alpha channels (8-bit opacity channels) more effectively in Live Picture.

In this version, you can export alpha channels along with the image when you use the Build command (File menu). Alpha channels can be used in pixel-based programs such as Adobe Photoshop. Here, the alpha channel appears as a fourth channel (after R, G, B), or as a fifth channel (after C, M, Y, K).

Setting and Removing Alpha Channels

Live Picture lets you create alpha channels. The Use As Alpha Channel command (Mask menu) lets you use the currently selected layer as an alpha channel for the entire composite. In this case, the alpha channel is the opacity of the visible part of the selected layer; it accounts for the layer's mask and stencil data and any existing alpha channel, if it is an image layer that has an alpha channel.

To set an alpha channel:

1 In the layer stack, click the layer to be used as the alpha channel.

You can use any layer type. But, only one layer at a time can be used as an alpha channel.

2 Choose Use As Alpha Channel from the Mask menu.

The layer panel's background color changes from gray to a reddish (rubylith) color.

When you build the composite to an output file, you have the option of including or not including this alpha channel.

To stop using a layer as an alpha channel:

■ With any layer in the composite selected, choose Remove Alpha Channel from the Mask menu.

Building a File with an Alpha Channel

You can export an alpha channel for use with another application.

To build a file with an alpha channel:

■ Select the Include Alpha Channel option of the Build dialog box (File menu).

The Include Alpha Channel option is available for IVUE and TIFF output file formats and for Export plug-ins, like Photoshop.

For more information on the Build dialog box, see chapter 12 in the *Live Picture User Guide*.

Using Cumulus with Live Picture

This version of Live Picture supports version 2.5 of Canto Software's Cumulus image database. If you have Cumulus installed on your hard disk, you can insert images directly from Cumulus into Live Picture composites. You can also use Cumulus to select a file to open or merge in Live Picture.

Additionally, Live Picture provides file filters for use with Cumulus.

Note: For Cumulus to work properly with Live Picture, be sure to enable the Program Linking option in the Sharing Setup control panel.

The following Live Picture dialog boxes include a Cumulus option:

- Image Insertion
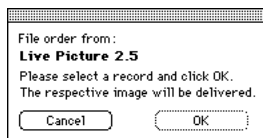- Image Distortion
- Image Silhouette
- Open
- Merge

Important: You must have Cumulus installed on your hard disk for these features to be available.

Inserting Images from Cumulus

You can use Cumulus to locate and insert images into Live Picture.

To use Cumulus to insert images:

1 Choose Image Insertion, Image Distortion, or Image Silhouette from the Create menu.

2 In the Insert Image dialog box, click Cumulus.

File order from:
Live Picture 2.5
Please select a record and click OK.
The respective image will be delivered.

[Cancel]   [OK]

The Cumulus application launches. An message prompts you to select a record. Since Cumulus is a database, it stores images as records within an image catalog.

3 In Cumulus, select the image you want to use from a Cumulus catalog.

4 Click OK to insert the image in Live Picture.

Opening or Merging Images from Cumulus

You can use Cumulus to select an image to open directly in Live Picture or to merge with an existing Live Picture FITS file.

To use Cumulus for opening or merging images in Live Picture:

1 Choose Open or Merge from the File menu.

2 In the dialog box, click Cumulus.

The Cumulus application launches. A message prompts you to select a record.

3 Select the image to use from a Cumulus catalog, and then click OK in response to the message.

Using Live Picture Filters with Cumulus

Live Picture provides IVUE and FITS file filters for use with Cumulus. These filters let Cumulus visually preview both IVUE and FITS files created with Live Picture 2.0 or newer.

For Cumulus to recognize the Live Picture filters, they must be installed in the File Filters folder inside the Cumulus application folder. For more information, refer to your Cumulus documentation.

Duplicating a Color Separation Table

LP RGB Target

Live Picture now ships with a file called LP RGB Target. This small RGB TIFF file, which is installed in the Tables folder within the Live Picture folder, lets you exactly duplicate a separation table or duplicate the separation results from another program, such as Adobe Photoshop.

Essentially, you use the LP RGB Target to capture a separation profile from another application for use in Live Picture. Specifically, the process of duplicating a separation table involves using another program (such as Photoshop) to separate LP RGB Target. The target is actually a grid of all RGB values, which once separated, provides pointers to equivalent CMYK dot percentages. Then, you can open the resulting output profile into LP Table Maker to read the CMYK values and generate a duplicate separation table that Live Picture can use during the build process.

★ **Note:** Be sure to disable unsharp masking. You cannot apply unsharp masking to the separated TIFF file, otherwise the results will be useless.

To duplicate a separation table:

1 Open the LP RGB Target file in the other application.

2 Use the other application to separate the target and create a CMYK TIFF output file.

3 Launch LP Table Maker.

LP Table Maker

This utility program comes with Live Picture. It is installed in the Tables folder within the Live Picture folder.

4 To load the CMYK TIFF output file in LP Table Maker, choose Open from the File menu.

5 Save the file using a name that references the original separation software.

You cannot edit the values in the resulting table.

When you are ready to build a file in Live Picture using the duplicate separation table, be sure the table is selected in the "Separation Tables" area of the Files & Folders Preferences dialog box (Edit menu). For more information on LP Table Maker, see chapter 10 in the *Live Picture User Guide*.