

# PowerColor

The Professional Scanning Software  
for the Control Freak in You



# UMAX<sup>®</sup>

# PowerColor Scanning Software for Photographers and Prepress Professionals

PowerColor provides a level of sophistication you won't find anywhere else. PowerColor Photo was created for the professional photographer or retoucher, and PowerColor Press, designed to meet the production standards of the print industry, adds high-end color separation to the list of photo's features.

## FEATURES:

- Queue Manager
- Queue Saving
- Disk File Input
- 48-Bit Interface
- Auto Crop
- USM
- Descreening
- Selective Color
- LAB Correction
- AI Features
- Sticky Densitometers
- Auto Neutralization
- Skeletal Black Control
- GCR / UCR
- Tone Control
- Catch Light Control
- Gradation Control
- Dot Gain
- Gray Balance
- Press Calibration
- Diffused Highlight Control
- Auto Dust Removal
- Auto Scratch Removal
- Production Controls
- ICC Support
- Newsprint Features
- Line Art Controls
- Copy Dot Features

## SUPPORTING SCANNERS:

- PowerLook 3000
- PowerLook III
- Mirage II

## Features common to both Photo and Press

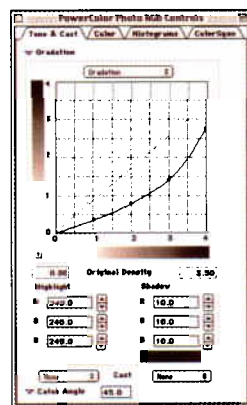
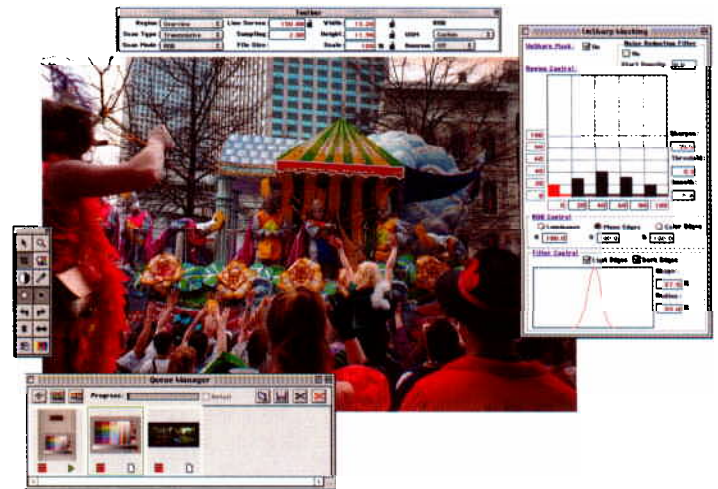
Scan Type (transmissive, negative or reflective) and Scan Mode (RGB, CMYK, gray scale, line art or black) can be defined for each crop region of the scan. The geometry for each region can be set to your specifications using the Line Screen, Sampling, Width, Height, and Scale controls. Each geometry setting can be locked for exact cropping and output sizing.

Our Graphical Queue Manager allows you to choose between single or batch scanning of any image type, reflective or transmissive, and also gives you a thumbnail view of all images currently in the queue. Special features such as drag and drop prioritization, and queue saving allow the kind of multi-shift workflow many large shops need.

Photo and Press can read and manipulate 8, 12 or 16-bit TIFF images, as well as open images previously scanned or rendered.

The Control Bar gives quick access to all cursor tools (point, crop, zoom, and detail), Artificial Intelligence tools (auto range, gray balance, and sticky densitometers for highlight and shadow), transforms (rotate left/right, flip top/bottom), recall defaults and the update screen.

The industry's best Unsharp Masking (USM) allows the user to control % sharpen, threshold, and % smooth in five independent tonal regions. The shape and radius of the USM kernel can be easily modified with graphical feedback. Sharpening for light and dark edges can be independently toggled on or off. The edge itself can be mono, or colored. Combine this level of control with a one-to-one detail scan of any area in the image and you will be able to obtain perfect USM for all of your scanning needs.



## Photo offers the following features:

Intended for the professional photographer or retoucher, Photo offers a true 48-bit density driven interface that puts unprecedented power at your fingertips. All controls can be manually set or automatically driven with our Artificial Intelligence interface. Input density (original) and reproduction density (output) is set through the Tone and Cast menu. Photo has the unique ability to set a highlight and shadow point for each channel. This feature also allows any negative film stock to be scanned as easily as a positive transparency. The user can control the exact value of those points eliminating any cast or keeping a desired amount. The highlight and shadow points are marked in the image by sticky densitometers which can be dragged to any location on the image, immediately forcing the new point to inherit the user's specified values. Color correction is performed

via Selective Color, or LAB controls. The Selective Color controls can automatically distinguish between pastel and saturated colors for Red, Green, Blue, Cyan, Magenta, and Yellow. Macintosh ColorSync users get the best of both worlds: Photo's 48-bit density control on top of ColorSync's color management for use with Monitor, Input, and Output profiles.

**Press offers these additional features:**

Press includes all of the features found in Photo, plus the high-end separator capabilities previously available only in expensive, proprietary drum scanning systems. Press's 48-bit density to dot engine allows the user to work in dot % with no in-between steps or conversions. We call this separation by numbers, and Press's easy to use

Dot %	Cyan	Magenta	Yellow	Black
0 %	0.0	0.0	0.0	0.0
5 %	11.1	11.1	11.1	11.1
10 %	21.2	21.2	21.2	21.2
15 %	30.4	30.4	30.4	30.4
20 %	39.6	39.6	39.6	39.6
25 %	46.0	46.0	46.0	46.0
30 %	52.7	52.7	52.7	52.7
35 %	58.6	58.6	58.6	58.6
40 %	64.0	64.0	64.0	64.0
45 %	68.0	68.0	68.0	68.0

Dot %	Cyan	Magenta	Yellow
0 %	0.0	0.0	0.0
5 %	3.0	3.0	3.0
10 %	6.3	6.3	6.3
15 %	10.0	10.0	10.0
20 %	14.0	14.0	14.0
25 %	18.3	18.3	18.3
30 %	22.0	22.0	22.0
35 %			
40 %			
45 %			

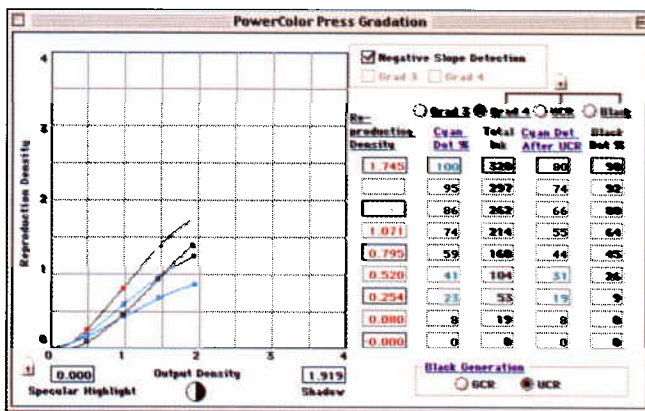
graphical interface, combined with its calibration capabilities, make it the premier color separation solution available for desktop scanning.

A closed-loop calibration process makes it simple to characterize any printing environment. Users can specify Dot Gain

and Gray Balance setup in 5% increments to dial in exact values for specific reproduction needs. Multiple setups can be stored and recalled easily through our Settings menu.

A sophisticated CIE-based soft proofing system allows a very accurate representation of the CMYK output, and provides excellent visual reference for brightness, contrast, and color. Production and Expert Modes provide two distinct work flows for high volume or content critical scanning, respectively.

The Production Controls allow a fast method to adjust critical aspects of the separation in a high volume environment. Each separation can be easily set up by adjusting Dot Limits (Total Ink, Max Black, Start Black, Start UCR/GCR), Brightness, Contrast, and Saturation.

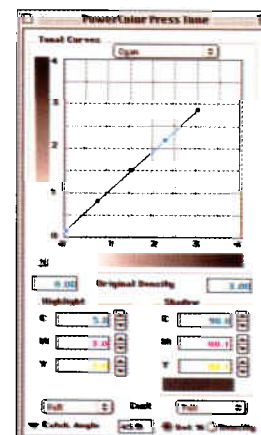


Combine this with the use of the sticky densitometers for diffused highlight and shadow control, and with a few mouse clicks, anyone can produce a high-quality separation.

In Expert Mode, the sophisticated interaction between Gradation and Tone and Cast allows complete control over input range, 3-color/4-color and UCR/ GCR gradation. Numerical feedback for Cyan, Total Ink, Cyan after UCR/GCR, and Black provide continuous monitoring of crucial

separation parameters. Tone and Cast tied into the AI interface, allow auto or manual setting of diffused highlight and shadow points. Simply drag the diffused highlight sticky densitometer to a new location, and the image will automatically update with the user defined dot %. The Catch Light function lets you control the way diffused highlight transitions to a specular highlight.

Defining a neutral point is as easy as selecting the gray eyedropper and clicking on the point or multiple points that you wish to make neutral. Press will automatically make the output densities of those points equal and replace the dot % with the appropriate ones found in the gray balance table. Hues and neutrals are kept separately in the software, so once you define your neutral points either manually or with the AI tools, color correction will not effect those areas. This proprietary technique allows Press to reproduce perfect neutrals and specular transitions in vignettes as they transition to neutral.



## System Requirements

### Macintosh

- Macintosh 604E Processor or Better
- 24-bit color display adapter
- 17" or larger high-resolution monitor (1024 x 768 dpi)
- 64 MB RAM available (128 MB recommended)
- System 7.5 or higher
- ColorSync 2.5 or above

### Windows

- Pentium 266 megahertz or better
- 24-bit color display adapter
- 17" or larger high-resolution monitor (1024 x 768 dpi)
- 64 MB RAM available
- Windows NT 4.x or Windows 95/98

# **JMAX<sup>®</sup>**

Professional Marketing Services, Inc.  
4802 East Ray Road, Suite 2328  
Phoenix, Arizona 85044-6417  
P: 480-940-5400 F: 480-940-5488  
E-mail: [pmsi@promarketinc.com](mailto:pmsi@promarketinc.com)  
Web Site: [www.promarketinc.com](http://www.promarketinc.com)