

## RECOMMENDED SCANNING PARAMETERS

# HARMAN PHOENIX 200

ISO 200/24° C41 PROCESS COLOUR FILM

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**SCANNING:**

Unlike more traditional colour negative films, HARMAN Phoenix 200 does not have an orange mask and some adjustment may therefore be required to achieve the optimum results. Some recommendations for best settings are shown below. These scanning settings were developed by HARMANLab.com in conjunction with and support from The Darkroom.com, Analogue Wonderlab, SilverPan Film Lab and Blue Moon Camera and Machine.

**Fujifilm SP3000**

The Fujifilm SP3000 is a popular scanner but using the default settings should be avoided with Phoenix film. There are two options with this scanner to improve scan quality with Phoenix film.

1. Scan using the recommended settings below – Generally this will produce high contrast, high saturation scans.
2. Scan the film in reversal mode and invert using a batch action in Photoshop or a dedicated lightroom plug-in such as Negative lab pro – This will produce more normalised images and generally give better results.

Recommended settings for the above scenarios is shown below.

**1. Recommended settings Scanned as Colour Negative on Fuji SP3000**

Below are our starting point recommendations. Nb. many labs will have their own preferred workflow, so these should be treated as guidance only. These settings can be assigned to a custom channel as follows.

**Main Menu > Setup & Maintenance > Password "7777" > Print condition set-up & check > Custom setting register.**

Assign the settings to any free channel and save under appropriate name e.g., Phoenix – please see the Scanner manual for further information.

It is also possible to set a specific auto DX channel for the film, however the settings are more limited, and this is not recommended, unless it is your preferred workflow.

<b>Input Type</b> Negative  <b>Tone Correction</b> Hypertone = Yes Full correction Tone adjustment = Standard Highlight level = Normal Shadow level = Normal Mode = 1	<b>Sharpness/Grain Control</b> Sharpness Process = No  <b>Gradation/Bright</b> Gamma: Shadow= - 4, Midtone= -2, Highlight =0  Balance = All 0 Bright Mode = 0 Colour Mode = 0	<b>Key Step Width</b> Default (CMY = 5, D=10) BL = Default (0) SL = Default (0) (Only impacts Key corrections)  <b>Other Corrections</b> Saturation = -3
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**NB.** As with other C41 process films, Digital Image Correction and Enhancement (Digital ICE) can be used to remove dust and scratches automatically from the image.

### 2. Recommended settings Scanned as Reversal on Fuji SP3000 and inverted in Adobe Photoshop or other software.

Below is an alternate method for scanning on the Fuji SP3000 but requires the use of Adobe Photoshop or other software to invert and balance the images. The results are more normalised than a direct scanning method.

**NB** Adjusting the carrier fixed feeding value will help with frame registration when scanning in reversal mode.

<b>Input Type</b> Reversal	<b>Sharpness/Grain Control</b> Sharpness Process = No	<b>Key Step Width</b> Default (CMY = 5, D=10) BL = Default (0) SL = Default (0) (Only impacts Key corrections)
<b>Correct Level</b>	<b>Gradation/Bright</b> Gamma: Shadow = 0, Midtone= 0, Highlight = 0	<b>Other Corrections</b> Saturation = 0
<b>Correct Level</b> Full Correction	Balance = All 0 Bright Mode = 0 Basic Colour Mode = 0	
<b>Tone Adjustment</b> Standard		

#### Photoshop invert setting (assign to action for batch processing)

Auto colour will generally work best for normally exposed negatives, whilst the "Autotone" function works better for underexposed or tungsten lighting.

#### For normally exposed daylight negatives;

Image / Adjustments / Invert

Image / Autocolour

#### For under exposed or tungsten negatives;

Image / Adjustments / Invert

Image / Autotone

A workflow using Adobe lightroom and Negative lab pro can also be used with this reversal method.

### Noritsu HS1800, LS600, LS1100

Noritsu scanners can easily be configured to work with HARMAN Phoenix 200. Many labs will have a preferred configuration. Below is our recommended starting point to give good results with minimal configuration. Note these are revised as of Sept 24.

Global Settings	DSA Settings	Colour Balance and Density
Colour Correction = Std Gradation Correction(135) = ON Basic Dens Correction = 1 Scanner = ON Tungsten Correction = 80 CF = 80 Basic colour correction = 0  (All others 0 or OFF)  <b>Input Type</b> Negative	Auto Contrast Ov = -3 Auto Contrast Sh = 0 Auto Contrast Hi = -3 Auto Sharpness = 0 Chroma = 90 Grain Suppression = 0 Auto Contrast 2 = 5 CS Balance (red) = -5 CS Balance (blue) = 0	Starting points Y = -2 M = 0 C = 0  D = Adjust as required

Settings can be adjusted during the workflow and applied to all frames using the hold function, or by creation of a print channel specifically for HARMAN Phoenix 200. To create a print channel, you must log in with the service menu password. (See below)

**In the function menu - Press F1 then F9, enter the service password in the prompt "2260".**

Entering the service password will now allow you to edit and save new print channels.  
Please see your operation manual for your scanner / EZ Controller for more information.

### Epson V850 & Epson flatbed scanners

Use full autoexposure and auto colour.

Alternatively, we can recommend scanning as reversal (slide) film and inverting in software such as Negative lab pro or Adobe photoshop. This will generally achieve the best results possible.

### Digital Camera Scanning

Please follow your normal workflow for scanning with a digital camera. Using your conversion software, you can adjust the parameters to suit your tastes.

We recommend use of Negative lab pro or Adobe Photoshop for inverting the negatives.

### Other Scanners

For scanners not listed above, as a guide use the following settings.

- Auto exposure / Colour correction = On
- Sharpening – Off or Low
- Saturation – Depending on the scanner a reduction of up to 30% may give more desirable images.

Alternatively follow a reversal workflow as per Fuji SP3000 and invert using Negative Lab Pro or Adobe Photoshop.

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