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## Book Descriptions:

# canon pro9500 mk ii manual

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broken. With laser printers, calibrating the laser printer is recommended. ManualSearcher.com ensures that you will find the manual you are looking for in no time. Our database contains more than 1 million PDF manuals from more than 10,000 brands.

Every day we add the latest manuals so that you will always find the product you are looking for. Its very simple just type the brand name and the type of product in the search bar and you can instantly view the manual of your choice online for free. ManualSearcher.com If you continue to use this site we will assume that you are happy with it. Read more Ok. Canon claims the Mark II is 1.5x faster than its predecessor. Heres what weve discovered. Three black inks gray, black and matte black enhance the density range black and white printing. Canon claims prints have image permanence ratings up to 100 years on display not stored in the dark. The printer provides a rear photo tray for standard weight sheets and a front tray feeding mechanism for heavier art paper. No Ethernet or FireWire. OneYear Tollfree technical phone support Canon does not include one. A printing surface is sized on what are often 100 percent rag sheets to receive the ink. They offer a different look for you images, mimicking everything from black and white printing to canvas. The Pro9500 Mark II can handle single sheets up to 1.2mm thick in the front tray. Fine arts papers sacrifice that range for special effects that may make more of an impression for some images. Basis Weight or Substance is the weight in pounds of a ream of the paper 500 sheets in a standard size. When a paper is described as 25 lb., it means a ream weighs 25 pounds. Simple as that. You should always let a new package of paper acclimate to your environment. Printers need a warm room to function properly and your paper should sit in that warm room with your printer for about two days before you try using it. General recommendations are 60-75 degrees F and 40 to 60 percent humidity if youre comfortable, the papers comfortable. Some heavily textured papers must be brushed free of paper lint before they go through your printer.

Any sheets you stack should be fanned to separate them and get some air between them, avoiding doubles and making feeding more reliable. Swellable sheets will swell on contact with the moisture of your fingertips and porous sheets will actually draw that moisture in. The Pro9000 Mark II dye option or the PRo9500 Mark II pigment option raises the question of how to evaluate that choice. But youd still be sitting there in the best of all possible worlds wondering what the advantages are of each. Lets look. Neither light nor ozone gas fading bother them nearly as much as dyes. And despite the advances made by dye inks that bring their dark storage longevity well into three digits, pigments still do better when displayed. More typically, the glassframed print longevity is 104 years for Semigloss and 95 years for Photo Rag, but 190 years for both when framed with a UV filter. Dyes have to dry before you can evaluate the image. Delivered in an ink vehicle that swells the gel layer of the photo paper on contact, dyes change appearance as the vehicle evaporates and the gel shrinks back down. For one thing, pigment particles are larger than dye molecules and scatter more light. They deliver a smaller color gamut than dyes and are noticeably less intensely colored with less deep blacks than equivalent dye images. To avoid that, pigment printers flush the head much more frequently. With expensive pigment ink. The effect, commonly called bronzing, is almost like a solarization of the image. To avoid the problem, some manufacturers lay a Gloss Optimizer over the image so light is reflected uniformly. Other manufacturers simply recommend not using a swellable glossy paper. Pigments have a hard time on glossy surfaces, where uniformity is difficult to achieve. Two ink colors might match under one light source, for example, but be easily distinguished under another.

Or, more commonly observed, the print will look fine under fluorescent lighting and appear with a color cast in sunlight. This is not quite the same issue as the gloss problem, although metameric failure can be noticed just by changing the angle of view of a print, too. Generally, this problem has become far less of an issue than when pigments were first offered. But there is no workaround you can employ. The Canonsupplied ICC profiles for the Pro9000 Mark II dye printer, for example,

include all of the companys swellable sheets in addition to the fine arts papers. But the pigmentbased Pro9500 Mark II offers far fewer options. There isnt a high gloss solution for pigmented inks, although printing on porous glossy paper is as good as it gets. Porous papers with dyes do very poorly for longevity, however, primarily from gas fading. The only difference, from the outside, is the color of the plastic body. The grays of the Pro9000 become the black of the Pro9500. And the PIXMA badge on top is gold on the Pro9500 where it is silver on the Pro9000. Wheels at each rear corner make it easy to reposition the printer. Theres no fancy touch screen or menu system on the Pro9500 Mark II. Its designed to do one thing well. The i9900 had a FireWire port that we miss on the Pro9500, which connects only through its USB 2.0 HiSpeed connection or the PictBridge port in the front. The rollers in the back of the unit made it very easy to navigate the printer to the edge of our utility table. And Canons cartridge design makes it a snap to install the ink cartridges. Ten, to be precise. Profiles for all the fine arts papers were provided Museum Etching, Photo Rag, Premium Matte and Semigloss as well as Canons Pro Platinum paper, although as a swellable glossy sheet it cant be construed as a recommendation. We printed on Kodak Ultra in High Gloss with very good results. It stands to reason, after all, because these papers were designed for Kodaks pigment printers.

We simply used the Platinum profile, although Kodak recommends the Photo Paper Plus Glossy or Photo Paper Pro profiles for Canon printers presumably dyebased. The first sheet repeatedly makes four forward nudges before it rolls the paper back. The second sheet seems to confirm the first sheets changes. You dont do this much, so it isnt an issue, but do allow some time for it. That includes bouts with Epson, HP and Kodak printers. The real question is whether or not its still worth the tradeoffs to go pigment with dyes having improved so much. Color was faithful using the included profiles. The machine was quiet while printing, although it did a lot of ink mixing and flushing as pigment printers do. We encountered no jams using either the rear or front feeds. Front feeding is identical to the Pro9000 Mark II. We did misalign one sheet but carefully butting the sheet against the side guide eliminates that problem. But they were hardly worth remarking. And viewing the image straight on, you dont see it. It takes quite an oblique angle in strong light to notice at all. And we were looking for it. But again, only at an angle, and only because we were looking for it. Swellable papers seemed to recapture their sheen by the next day but porous sheets remained a bit duller than their dye counterparts. And there is a wider color gamut on the Pro9000. So we can certainly appreciate Canons recommendation not to print on glossy with the Pro9500, although we dont think it need be religiously observed. Wider gamut on with the Pro9000 r dyes. In fact, we began wondering if the world is really a glossy or a matte place. The matte images on the fine arts papers had a richness and warmth we started to miss on the harder glossy sheets. It was almost the difference of moving from RC paper to fiber paper. Suddenly the images came alive with texture we hadnt appreciated on the glossy prints. We particularly liked Photo Rag for our black and whites.

Even in large, flat, light skies there was only the effect of a watercolor wash, no dots. We had to look hard at the highlights of a very high contrast print to see any dot pattern at all. As we noted, we were able to use the glossy paper profile reliably with the Kodak porous glossy sheets. And the fine arts surfaces cover semigloss, matte, rag and heavily textured sheets. A pigment printer, after all, is built for printing on porous art paper and while the standard Canon profiles will get you close, theres nothing like a custom profile for a special paper. One reason, of course, is the Margin 35 requirement for the heavy sheets we were using. But the mixing and flushing we constantly heard from the Pro9500 worried us that without doing anything at all, wed have empty cartridges at the end of the week. Not so. Its methodical and quick but it doesnt shake the table like some printers. Generally, expect it to take about 10 minutes or so for a 13x19 print. You will notice the mixing and flushing, but otherwise it sits silently until you give it something to do. And the soft sound of the print head traversing the width of the paper somewhat calms you down so you can bear the excitement until the print is delivered. Somewhat, yes. We do, however, make note of maintenance

requirements cited in the user manuals. Ink is flushed to the blotter when you clean the print head, for example. Paper feeding was reliable if a bit burdensome for fine art papers. And Canon supplies profiles for all the papers it recommends for pigment inks. But dyes have challenged pigment sufficiently in print permanence that they remain preferred for printing on glossy sheets. EOS M og EOS R-serierne af spejllose fullframekameraer leverer samme styrke som et digitalt spejlreflekskamera i et kompakt kamera. [Fa mere at vide om vores brug af cookies og rediger dine cookieindstillinger her.](#)

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Canon PIXMA Pro 9500 Mark II setup Setting up the Canon PIXMA Pro 9500 Mark II printer itself is the easy part. Installing inks is simple thanks to clearly labelled tank slots, and apart from power the only cable required is a USB connection to your computer. Similarly, a software disc full of useful maintenance and monitoring software installs quickly and is free of unnecessary bloatware. The real challenge in getting colouraccurate prints from the Canon PIXMA Pro 9500 Mark II comes from your screen and your computers colour profiles. Even in Windows 7, Microsofts attempts at colour management are headache inducing. Youll need to make sure your monitor uses the most appropriate colour profile perhaps requiring manual screen calibration , as well as using a colourmanagementaware image editing program. We should note that the printer is not at fault here in the slightest — but nonetheless youll need to spend some time getting settings right. Alternatively, you could just buy a Mac and forget the whole ordeal. For our testing, we used a combination of FastPictureViewer, Adobe PhotoShop CS4 and Adobe LightRoom running on a Windows 7 PC. Canon PIXMA Pro 9500 Mark II performance The Canon PIXMA Pro 9500 Mark II is not a fast printer. It hasnt been designed to pump out pages like the Fuji Xerox WorkCentre 4250, nor does it compromise between quality and speed like the Canon PIXMA MP550 multifunction. In our tests, a High quality A3 colour photo print on Photo Paper Pro Platinum stock took 10min 25sec to complete. If you want to print a lower quality copy as a draft or to give to someone you dont really like, Standard quality on A3 produces a print in a mere 7min 14sec. A4 prints are faster at 5min 1sec for High quality and 2min 45sec for Standard. We generally opted for High print quality, using Standard only to compare printing speeds and overall print quality. Printing 14.

6megapixel pictures — thats 4672x3104 pixels at a 32 image ratio — at A3 sizes produced prints that were full of intricate detail. Both full colour and monochrome prints display smooth, subtle gradation changes with no banding or posterisation evident. It may have taken significant effort to correctly set up our digital workflow, but the results were worth the time spent. A range of imagealtering options, such as Ambient Light Correction and Vivid Photo in the PIXMA Pro 9500 Mark IIs printing settings, allow you to tweak colour saturation and other options, but we opted to leave these options disabled and tweak files ourselves during the image editing process. Using Canons supplied EasyPhotoPrint Pro software we were able to match our cameras ICC profile to the

printer for accurate colour reproduction, and the ability to print from RAW image files removes any need for qualitystealing JPEG compression. We were consistently impressed with the prints produced by the Canon PIXMA Pro 9500 Mark II in A3, A4 and 6x4in sizes. They rival anything we've seen from professional photographic labs, and using this printer gives you the freedom to tweak colours, sharpness and other minutiae as you wish. Canon PIXMA Pro 9500 Mark II consumable costs Printing at High quality consumes large amounts of ink. For example, we were able to wrangle 11 A3 monochrome prints before the initially half-full PGI9GY pigment grey ink tank reported it was empty. This fits with Canon's reported ink yields of 19 11x14in prints from a full PGI9GY grey pigment ink tank. Completely recharging the printer is an expensive proposition, with a fresh set of inks costing one fifth of the price of a brand new printer. High quality paper stock is also expensive, especially in A3 sizes. Conclusion Canon's PIXMA Pro 9500 Mark II A3 photo printer is an expensive proposition, and it certainly takes its time printing high quality A4 and A3 photographs. We don't really mind about either of these points, though.

The print quality that the Canon PIXMA Pro 9500 Mark II produces is excellent, with none of the flaws that we've seen on cheaper, nonpigment inkjet models. If you're an avid photographer keen to try printing your photos in large sizes, you won't be disappointed with the image quality of the Canon PIXMA Pro 9500 Mark II A3 printer. Sign up to PC World's newsletters [View our privacy policy](#) before signing up. Sign up [here](#) Copyright 2013 IDG Communications. Sign up now. The printer uses ten single pigment ink cartridges including separate monochrome ink tanks for grey, matte black, and gloss black. To get the usual perfect print quality, you'll want to use a color management friendly photo editor and correctly calibrated screen, which may be a squabble for Windows PC users. If you can use some time preparing your digital workflow properly set up, though, it's near difficult to be dissatisfied with the outcomes that the PIXMA Pro 9500 Mark II can produce. A USB host port on the front of the printer operates with any PictBridge compatible camera we tested it by an EOS 550D digital SLR as high as a range of compacts. Since the Pro9500 Mark II has no color or monochrome LCD screen, printing via PictBridge needs a little confidence users must choose the prints they need on camera and wish for the best. Placing inks is easy thanks to clearly labeled tank slots, and aside from power, the only cable needed is a USB connection to the computer. We choose for High print quality, by utilizing Standard directly to compare printing speeds and overall print quality. Printing 14.6 megapixel photos that's 4672x3104 pixels at a 32 image ratio at A3 sizes offered prints that were full of elaborate detail. Both full color and monochrome prints display soft, subtle step changes with no banding or posterization visible. It may have become significant attempt to set up our digital workflow correctly, although the results were worth the time spent.

Click Next, and then wait while the installer draws out the data to get ready for installment on your computer or laptop. This allows photographers to print on both gloss and matte media without changing ink tanks. It offers 16 bits per channel printing and dedicated monochrome printing. It also offers the Ambient Light Correction option that adjusts the final print according to type of lighting under which the print will be displayed. Images as they were intended For exceptional colour accuracy and gamut, the PIXMA Pro9500 Mark II uses a 10 colour pigment based single ink system as standard, including matte black and photo black, allowing photographers to print on gloss and matte media without the need for swapping ink tanks. The right media for any image Finding the correct print media is crucial in turning an image into a saleable product. To maximise potential profit, the PIXMA Pro9500 Mark II prints to a comprehensive range of Canon and nonCanon medias. Stunning, high quality prints can be printed onto Canon high gloss medias without bronzing or gloss differential; other supported Canon media includes Semigloss, Matte Photo Paper and Fine Art medias. For additional flexibility you can create custom ICC profiles, using Canon's Colour Management Tool Pro 2 software with selected XRite colour spectrophotometers. Dedicated monochrome inks minimise problems such as colour casting, and allow photographers to reproduce a smoother range of neutral and grayscale tones. Users can select the type of lighting under which a

print will be displayed; the colours in the final print are then automatically adjusted to ensure that the displayed result looks just the way the photographer intended. Prints that last Print longevity is the key to selling or showing your images with confidence. The PIXMA Pro9500 Mark II uses Canon LUCIA pigment inks, which are specially designed to deliver longlasting prints that retain their vibrancy for generations.

Canon EOS users can use the plugin to print RAW files directly from Canon Digital Photo Professional software. The PIXMA Pro9500 Mark II is made to accommodate the rigours of a professional photographer's workload. Be the first to write one! Read our full review to see why its got the best autofocus system weve ever seen. 716 Olympus OMD EM10 Mark IV initial review first impressions Aug 4, 2020 at 0600 The Olympus OMD EM10 IV is the companys entrylevel DSLRshaped mirrorless camera. While it has a higher resolution sensor and new processor, its biggest focus is on selfies. 2258 Sony a7S III initial review Jul 28, 2020 at 1400 The Sony a7S III is a 12MP fullframe camera primarily designed with video in mind. We take a look beyond the specs to see what it offers to filmmakers. 1608 Olympus OMD EM1 Mark III review review Jul 27, 2020 at 1450 The Olympus OMD EM1 Mark III is our favorite Micro Four Thirds camera for stills shooters to date. In this roundup we take a look at four travel tripods and pick our favorite. In our latest buying guide weve selected some cameras that might be a bit older but still offer a lot of bang for the buck. These midrange cameras should have capable autofocus systems, lots of direct controls and the latest sensors offering great image quality. Best cameras for sports and action Aug 11, 2020 at 0146 Whats the best camera for shooting sports and action. Fast continuous shooting, reliable autofocus and great battery life are just three of the most important factors. In this buying guide weve roundedup several great cameras for shooting sports and action, and recommended the best. Best enthusiast long zoom cameras Jul 16, 2020 at 2329 Longzoom compacts fill the gap between pocketable cameras and interchangeable lens models with expensive lenses, offering a great combination of lens reach and portability. Read on to learn about our favorite enthusiast long zoom cameras.