Leaf Capture
User Guide

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Contents

1 Welcome to Leaf Capture

Welcome to Leaf® Capture. The Leaf Capture help system shows you how to take full advantage of the tools and functionality provided in the Leaf Capture software. Simple step-by-step instructions guide you through every aspect of your workflow from taking a shot to making adjustments, editing and processing your images.

In this guide:

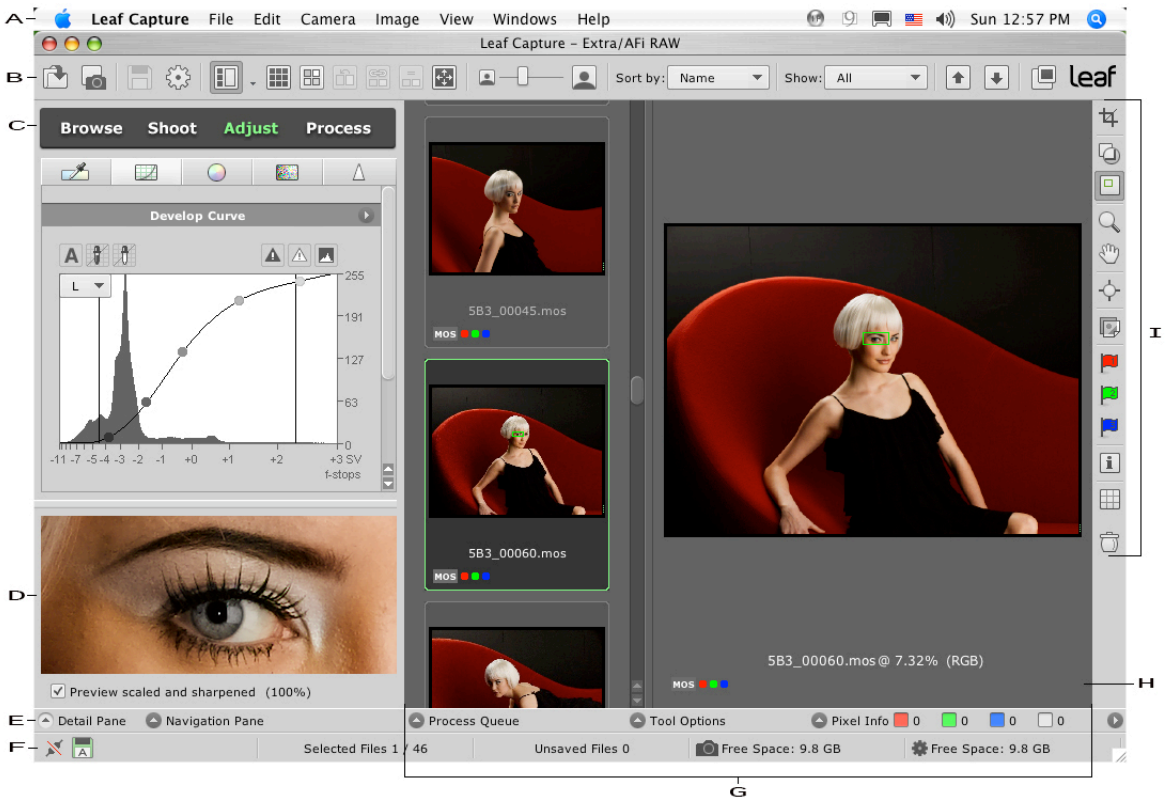
Using Leaf Capture on page 3	Familiarize yourself with the Leaf Capture workspace and the tools and functionality that are used throughout the software.
Shooting an image on page 33	The shooting topics teach you how to create your camera settings, take and name your shots and store them for later use.
Adjusting an image on page 57	Once you have taken your shots, you can evaluate and make adjustments to your images. These topics teach you how to use the tools and functions for assessing and improving your images.
Editing an image on page 89	These topics includes a description of all the necessary tools for presenting and organizing your images.
Processing an image on page 101	Once you are happy with your image, you can process it to another file formats such as tiff or jpeg. To learn how, read these topics.

2 Using Leaf Capture

Orientation to the workspace

The workspace contains four panels, an image area, and tools to streamline your workflow.

Use the panels to select your shoot settings, evaluate and adjust your shots, organize your images and process your images into other file formats. In the image area, view and compare your images while monitoring the status of any running processes on the status bar.



The workspace includes the following areas and tools:

A. The menu bar

B. The main toolbar

C. The panels

D. The Detail and Navigation panes

E. The lower bar

F. The status bar

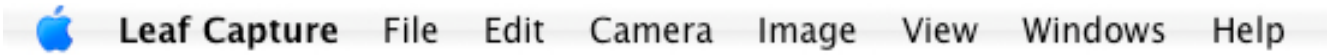
G. The image area

H. The preview area

I. The editing toolbar

The menu bar

The menu bar contains menus with commands for Leaf Capture.



See also:

Reference on page 121

The main toolbar

The main toolbar contains tools for organizing your files and the layout of the image area.

	**Open**—Open an image or folder in the image area.
	**Open the Shots folder**—Open and displays the Shots folder in the image area.
	**Save**—Save the selected image.
	**Send to Process Queue**—Send the selected image to the Process queue.

<table>
<tr><td rowspan="3">  </td><td>  </td><td>In Preview view, only the preview image appears in the image area.

Note: If you selected multiple images before changing the view to Preview view mode, Leaf Capture disregards the selection.</td></tr>
<tr><td> 
  </td><td>In the preview with horizontal or vertical thumbnails views, the image area is divided into two sections; the thumbnail area and preview area. If no image is selected, the preview area is blank. If images are selected, the spotlight image is displayed in the preview area, and the remaining images are displayed as thumbnails.

By default, Leaf Capture opens in the Preview with vertical thumbnails view.

Tip: To resize the preview and thumbnail areas, drag the partition bar located between the two areas.</td></tr>
<tr><td colspan="2">Note: When you change the view mode, the spotlight image is not affected.</td></tr>
<tr><td>  </td><td colspan="2">Thumbnail view—Display all the images as thumbnails in the image area.</td></tr>
<tr><td>  </td><td colspan="2">Compare view—preview images side by side for comparison.</td></tr>
<tr><td>  </td><td colspan="2">Set candidate as master—switch between the master and candidate image when viewing two images in compare view.</td></tr>
<tr><td>  </td><td colspan="2">Move All with Spotlight—zoom and pan multiple images in compare view.</td></tr>
<tr><td>  </td><td colspan="2">Match All with Spotlight—set the images in compare view to the same zoom and relative location as the spotlight image.</td></tr>
<tr><td>  </td><td colspan="2">Slide Show—In Slide Show, view each image as a slide in a slide show. Choose to view all the images in a folder, or only selected images. Move backwards or forwards in the slide show using the Up and Down arrow keys.</td></tr>
</table>

	**Resize Thumbnails**—Move the slider to change the size of the thumbnails of any view
	Sort by—Sort the images in the folder.
	Show—Select which images you want to show in the open folder.
	**Previous Image**—Move to the previous image in the folder or selection according to the display sort order.
	**Next Image**—Move to the next image in the folder or selection according to the display sort order.
	**Open Preview Monitor Window**—Open a preview monitor to monitor images on a second screen or window.

See also:

Opening a folder or image on page 25
Saving an image on page 28
Monitoring the process on page 102
Viewing shots in the preview monitor on page 90
Comparing your images on page 91

Showing a slide show

Show a slide presentation to present your images.

In the slide show, the Leaf Capture workspace disappears to show a slide show your images. You can choose to view all the images in a folder, or only selected images.

 This task is performed in slide view.

1. If you want to include only specific images in the folder, select the images that you want to present. Otherwise, all the images in the folder are included in the presentation.
2. On the main toolbar, click **Slide Show**  .
   To move backwards or forwards in the slide presentation, on the keyboard, press the Up and Down arrow keys.

See also:

The menu bar on page 4

The panels

Leaf Capture contains four functional panels which are designed and ordered in accordance with the major actions you perform in your workflow.

Browse panel	View a directory of all your drives, and manage your folders and image files.
Shoot panel	Prepare for your shoot, and work on your images as you shoot. When tethered to the Leaf AFi camera systems or Rollei® eShutter device, control the camera. When activated by a dongle, use the **Live View** area to view a real-time, video-like image.
Adjust panel	Use the tools and information to evaluate, analyze, and edit your captured images.
Process panel	Set the size, color, and destination settings for your processed images.

The **Shoot**, **Adjust**, and **Process** panels have tabs which contain grouped functional tools. Some tabs have an options arrow  , which you can click and set the tab functionality, for example, standard or advanced mode.

Tip: By default, the tabs open in standard mode. When you are familiar with Leaf Capture and wish to use more sophisticated tools, switch to advanced mode.

Tip: The panel area can be closed to enlarge the image area.

See also:

Showing and hiding the functions area on page 7

Showing and hiding the functions area

Leaf Capture contains four functional panels which are designed and ordered in accordance with the major actions you perform in your

workflow. Hide the functions area to enlarge the image area in your workspace.

➢ In the **View** menu select **Hide Functions Area**.

To show the functions area again, in the **View** menu, select **Show Functions Area**.

See also:

The panels on page 7

Opening the Detail pane

The Detail pane enables you to view areas of the spotlight image at the scale and sharpness specified on the **Sharpness** and **Size** tabs.

By default, the pan tool is active when you hover over the Detail pane. In addition, you can use the picker tool and the gray balance and highlight and shadow pickers in the Detail pane.

You can pan the image in the Detail pane, and you can use the picker tools to measure the exposure and gray balance.

➢ To open the Detail pane click the **Detail Pane** button 

on the lower bar.

Notes:

- If no image is selected, using the detail tool automatically selects the image and sets it as the spotlight image.
- If you have selected more than one image, using the detail tool automatically selects the image sets it as the spotlight image. The selection is not lost.

See also:

About sharpening an image on page 82
Size overview on page 103
Evaluating a shot on page 46
The editing toolbar on page 12
Pixel information on page 20
Pixel selection tools on page 80

Selecting the area to view in the Detail pane

Requirements: The Detail pane must be open.

1. On the editing toolbar, click **Detail**  .

2. Click an area on an image in the preview area or thumbnails.

   The area you selected appears in the Detail pane at the scale and sharpness specified on the **Sharpness** and **Size** tabs. The selected area is marked in the preview area and thumbnails by a green rectangle.
3. To move the area that is shown in the Detail pane, do one of the following:

   - In the preview area, drag the green rectangle to the desired location.
   - In the Detail pane, click on the image and drag it to the desired location.
4. To change the scale of the area shown in the Detail pane change the **Scale** on the **Size** tab.

Note: If no image is selected, using the detail tool automatically selects the image and sets it as the spotlight image.

Note: If you have selected more than one image, using the detail tool automatically selects the image sets it as the spotlight image. The selection is not lost.

Using the Navigation pane

When you magnify an image, areas of the image disappear from view in the preview area.

The Navigation pane shows the full image with the magnified area marked by a green box. The box shows the position of the magnified area in the image. Use the Navigation pane to navigate the image and bring the hidden areas into view.

1. To open the Navigation pane, click the **Navigation Pane** button 

on the lower bar.
2. Use the zoom tool  to magnify an area of the image in the preview area.
3. In the Navigation pane, drag the green rectangle to another area on the image or click the area that you want to see in the preview area.

   Note: You cannot zoom in the Navigation pane.

See also:

Using the zoom tool on page 14
Evaluating a shot on page 46
Keyboard shortcuts on page 115
The editing toolbar on page 12

The image and preview areas

The image area displays your images in the selected view mode. The preview area is the area within the image area where the spotlight image is displayed.

In views with preview, the preview area is blank if you do not select an image. When you select an image, it becomes the spotlight image and is displayed in the preview area. When you select several images, the spotlight image is displayed in the preview area.

The spotlight image is marked in the thumbnails by a green frame. Other images in your selection are marked with a white frame. All selected images have a darker background than images that are not selected.

By default, the following information is displayed for each image:

- File format
- File name

In addition, the following information is displayed when applicable:

	Flags
	Red save icon if image is unsaved

	Process icon if image is being processed
	Clock icon if image is in waiting status

Note: Changing the view mode does not affect the spotlight image. The spotlight image remains the same in every view mode.

When you roll the mouse over the image name, additional image information is displayed:

- File name
- Captured with
- Created
- Modified
- Size
- ISO

Tip: To change the file name of the spotlight image, roll the mouse over the file name. When the pointer changes, click and type a new name.

Note: Some of the editing tools function at any location in the thumbnail or preview area. Other tools, for example the loupe tool, are only active when you toll the mouse over the image itself.

See also:

Working on images in Leaf Capture on page 27
Activating live view on page 51

Changing the spotlight image in a selection

This task is performed in the Image area.

➢ Press Alt + click an image amongst the selected group.

Note: If you click an unselected image, without pressing Alt, the current selection of images will no longer be selected and the image that you selected will become the spotlight image.

The editing toolbar

Running vertically to the right of the image area, the editing toolbar contains tools for evaluating, editing, and adjusting your images.

	**Crop**: Use the crop tool to select an area of the image if you want to process a reduced area of the image.
	**Loupe**: Use the loupe tool to check the focus of your image. The Loupe tool shows an area of the image at a scale of 100% and enables you to evaluate the current sharpness settings.
	**Detail**: This detail tool marks the area of the image that is shown in the Detail pane.
	**Zoom**: You can zoom into an image to a maximum magnification of 400%, and navigate the image using the scroll bar or pan tool, either in the image area or in the Navigation pane.
	**Pan**: When you zoom into an image, areas of the image disappear from view. Use the pan tool to bring hidden areas into view. You can also use this tool with the Shift key to move the layout overlay and grid lines. Use the pan tool together with the Navigation or Detail panes.
	**Picker**: Use the picker tool to view pixel information about a specified spot on the image.
	**Layout Overlay**: Use the layout overlay tool to show or hide a layout overlay over the an image or the live view display.
  	**Flag**: Use the flag tools to tag an image.
	**Image Info**: Use the Image Info to view metadata created in the Image Settings dialog box at the time the shot was taken. The Image Info dialog box also contains EXIF data from the shoot. You can add information, if desired.

	**Grid**: Use the grid tool to help you with the composition and alignment of an image.
	**Trash**: Trash unwanted images and folders by dragging them to this tool.

Note: Some of the editing tools function at any location in the thumbnail or preview area. Other tools, for example the loupe tool, are only active when you toll the mouse over the image itself.

The following tools can be customized in the Tools Options box:

- Crop tool
- Loupe tool
- Picker tool
- Flag tool
- Overlay tool
- Grid tool

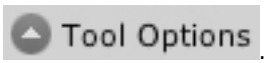
See also:

Moving an image to trash on page 99

Customizing the editing tools

You can customize the following tools in the Tools Options box:

- Crop tool
- Loupe tool
- Picker tool
- Flag tool
- Overlay tool
- Grid tool

1. On the lower bar, click the **Tool Options** button 

.
2. From the tool list, select a tool.
3. Make the desired adjustments to the available options.
4. To return the options to their original settings, Click **Reset**.

See also:

The lower bar on page 19

Cropping an image

The crop tool enables you to set or edit a crop. The dimensions of the crop are displayed on the **Process** panel **Size** tab.

1. On the editing toolbar, click **Crop tool**.
2. Drag the mouse over the part of the image you want to create a marquee.

   Tip: To maintain a square, press Shift while dragging.
3. If you wish to resize your crop, do one of the following:

   - Place the mouse on one of the corners of the marquee and when the mouse changes, click and drag the corner to the desired position.
   - Place the mouse on one of the sides of the marquee and when the mouse changes, click and drag the side to the desired position.

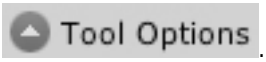
   Tip: To move the crop marquee without changing its dimensions, click inside the marquee and drag it to the desired location.

See also:

Size overview on page 103
Adjusting the develop curve automatically on page 63

Customizing the crop tool

Set or edit a crop using the crop tool. The dimensions of the crop are displayed on the **Process** panel **Size** tab.

1. On the lower bar, click the **Tool Options** button 

.
2. Make sure that **Crop Options** is selected in the tool list.
3. Use the **Lightness** slider to adjust the light of the non-selected area.
4. Use the **Opacity** slider to adjust the opacity of the non-selected area.

Using the zoom tool

The zoom tool is found on the editing toolbar.

Working with images

Use the zoom tool to magnify or reduce the scale of an image. The highest magnification is 400%. A magnification of 100% shows the full resolution of the sensor. The smallest magnification is a full image display (fit to preview).

Use the scroll bar, Pan tool, or Navigation pane to view different areas of the image.

Notes:

- To view the image at 100% zoom, double-click the zoom tool.
- To zoom out, press the Alt key and click the image.

Working with Leaf live view

When working with Leaf live view, you can use the zoom tool to view the image at 1:1, or at full image display.

Notes: In live view, the zoom tool has the following restrictions:

- You cannot make any intermediate magnifications
- You cannot pan across or scroll through an image

See also:

Using the Navigation pane on page 9
Keyboard shortcuts on page 115
Leaf live view functions on page 49

Showing a grid over your image

Use the grid tool to place a grid on your image.

1. On the editing toolbar, click **Grid**  .
2. To hide the grid, click **Grid**  again.

See also:

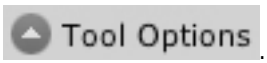
Leaf live view functions on page 49
Composing with live view on page 53

Moving the grid lines

For this task, the grid tool  must be active.

1. Press Shift + Space and point to the grid line that you want to move. The mouse cursor changes.
2. Drag the grid line to the desired location.

Setting grid attributes

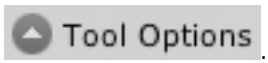
1. On the lower bar, click the **Tool Options** button 

.

2. Set the grid options:
   - In the **Style** box, select the style of the grid lines.
   - Click the color box  to set the color of the grid lines.
   - In the **Vertical lines** box, type the number of vertical lines you want in your grid.
   - In the **Horizontal lines** box, type the number of horizontal lines you want in your grid.
3. Click **Reset**.

Using the layout overlay tool

For this task, a layout overlay must be open.

1. On the lower bar, click the **Tool Options** button 

.
2. Adjust the **Scale** slider as required.

See also:

Evaluating a shot on page 46
Leaf live view functions on page 49
Composing with live view on page 53

Showing a layout overlay

Requirements:

Before you begin, you must open a layout overlay.

Use a layout overlay to compose a shot according to a predefined digital layout. By imposing a layout overlay on your image or live view display, you can align your subject with the predefined composition in the overlay.

➢ On the editing toolbar click **Show/Hide Layout Overlay**  .

See also:

The editing toolbar on page 12

Opening a layout overlay

You can use a layout overlay to compose a shot according to a predefined digital layout. By imposing a layout overlay on your image or

live view display, you can align your subject with the predefined composition in the overlay.

1. In the editing toolbar, click **Show Layout Overlay**  .

   If this is the first time you are opening a layout overlay since opening the Leaf Capture software, the Open dialog box appears. Skip to step 3.

   If you have worked with a layout overlay already, the last used layout overlay is displayed over the preview image or live view display. If you wish to change the overlay used, proceed to step 2.
2. From the **File** menu, select **Open Overlay**.
3. In the Open dialog box, navigate to the desired image and click **Open**.

The layout overlay is displayed over the preview image or live view display.

Tip: You can also drag an image into the preview area.

Moving the layout overlay

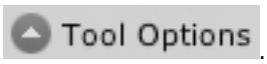
Requirements: For this task, the layout overlay tool  must be active.

➢ Press Shift and use the pan tool to move the layout overlay.

Note: You can also control the layout overlay by selecting **View** > **Layout Overlay**.

Adjusting the opacity of a layout overlay

Requirements: For this task, a layout overlay must be open.

1. On the lower bar, click the **Tool Options** button 

.
2. Adjust the opacity slider as required. By default, the overlay and the image or live view streamed image are displayed at 50% opacity.

Using the loupe tool

The loupe tool enables you to view an area of your image at 100% magnification.

You can use the loupe tool in a thumbnail, and in the preview area.

1. On the editing toolbar, click **Loupe tool**.

2. Click a point on a thumbnail or image in the Preview area. To specify a different area, drag the loupe box over the image.

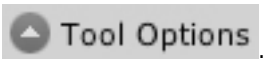
Tip: You can also use the loupe tool on thumbnails.

Note: You can not select an image with the loupe tool. To select an image when the loupe tool is active, press the ALT key.

See also:

Evaluating a shot on page 46

Customizing the loupe tool

1. On the lower bar, click the **Tool Options** button 

.
2. Make sure that **Loupe Options** is selected in the tool list.
3. In the **Size** box, select the loupe box size.
4. If you want to view the loupe box with sharpness, select **Preview Sharp**.

Using the picker tool

Use the picker tool to measure exposure (working with the histograms) or pixel information.

You can use the picker tool in a thumbnail, a preview and in the Detail Pane.

➢ On the editing toolbar click the picker tool  and click a spot on the image.

Notes

- If no image is selected, using the picker tool to click in a thumbnail automatically selects the image, and sets it as the spotlight image.
- If you have selected more than one image, using the picker tool in a thumbnail automatically selects the image sets it as the spotlight image. The selection is not lost.

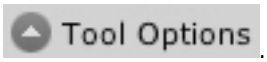
Tip: To pan  the image, when the picker tool is active, press the space bar.

See also:

Pixel information on page 20

Customizing the picker tool

You can customize the picker size.

1. On the lower bar, click the **Tool Options** button 

.
2. Make sure that **Picker Options** is selected in the tool list.
3. In the **Size** box, select the picker size.

The lower bar

Detail Pane	Opens the Detail pane, which enables you to view areas of the spotlight image at the scale and sharpness specified in the corresponding tabs. You can pan the image in the Detail pane, and you can use the picker tools to measure the exposure and gray balance.
Navigation Pane	Opens the Navigation pane, which enables you to view a thumbnail of your full image, with a green rectangle marking the position of the magnified area if zoomed in.
Process Queue	The number of images sent to process and the number of remaining images to be processed are displayed for quick reference on the lower bar. Opens the Process Queue dialog box, where you can monitor the status of each image sent to process. The Process Queue dialog box contains a list of the images in progress and their status. You can also view the image thumbnail when you select it in the queue. When the running image is selected, a progress bar under the thumbnail indicates the status of the processing.

Tool Options	 Opens the Tool Options dialog box, where you can customize the crop, loupe, picker, flag, overlay and grid tools.
Pixel Info	Pixel information for a given spot is displayed on the lower bar.  Opens the pixel information box, where you can view an additional set of pixel information. Click  to change the information displayed.

See also:

Customizing the editing tools on page 13

Pixel information

Pixel information is displayed on the lower bar. You can display the following pixel information for a given spot:

- The location of the spot on the x and y axis
- The output color values (RGB or CMYK)
- The Lab values

See also:

The editing toolbar on page 12
Using the picker tool on page 18
Tips on gray balance on page 61
Opening the Detail pane on page 8

Selecting pixel information

Pixel information is displayed on the lower bar. You can select what information is shown in the lower bar.

➢ On the lower bar click the **Pixel Info Options** button  , and select the relevant option.

Note: If you select **Output (RGB/CMYK)**, the values displayed and the unit of measurement are in accordance with the **Color Space** you select on the **Process** panel **Color** tab.

Displaying a second set of pixel values

Open the Pixel Info box to display a second set of pixel information. By default, the values shown on the lower bar are the values of the

pointer's location on the image, and the second set displays the values of the spot where you place the Picker tool.

➢ In the lower bar click the **Pixel Info** button  .

Defining pixel information display

Switch the information that is displayed in the lower bar and in the Pixel Info box.

1. On the lower bar click the **Pixel Info Options** button  .
2. Select the relevant option from the menu to set what is displayed in the lower bar:
   - To display the measurement at the location of the pointer, select the **Show Floating** check box.
   - To display the measurement at the location of the Picker tool, select **Show Picked**.

The status bar

Use the status bar to monitor your work.

Connect	 A red icon shows that no camera is connected to Leaf Capture.  A green icon shows that a camera is connected.
Save	 This icon indicates you have selected Auto Save mode for your shots.  This icon indicates you have selected Manual Save mode for your shots.
Progress bar	Shows the progress, in percentage terms, of the current task. The progress bar appears for all kinds of actions, such as loading, saving, rotating, and processing files. For example in the image shown here, the progress bar indicates the number of files to be loaded and the number of files already loaded.

Selected Files	Shows the number of files currently selected out of the number of opened files.
Unsaved Files	Shows the number of unsaved files. Unsaved files have a red disk icon in the thumbnail.
 **Free Space**	Shows the amount of free disk space available for storing your shots in the Shots folder.
 **Free Space**	Shows the amount of free disk space available for storing your processed images. When disk space is less than 5GB, the icon and text are red. A message appears to alert you that you are low on disk space.

Setting Preferences

You can set the language and background color in the Preferences window.

Setting the background color

You can set the background color in the Preferences window.

1. In the **Leaf Capture** menu, select **Preferences**.
2. In the **Image Background** list, select the desired look.

Setting the language

You can set the language in the Preferences window.

1. In the **Leaf Capture** menu, select **Preferences**.
2. In the **Language** list, select the desired language.

Managing folders and files

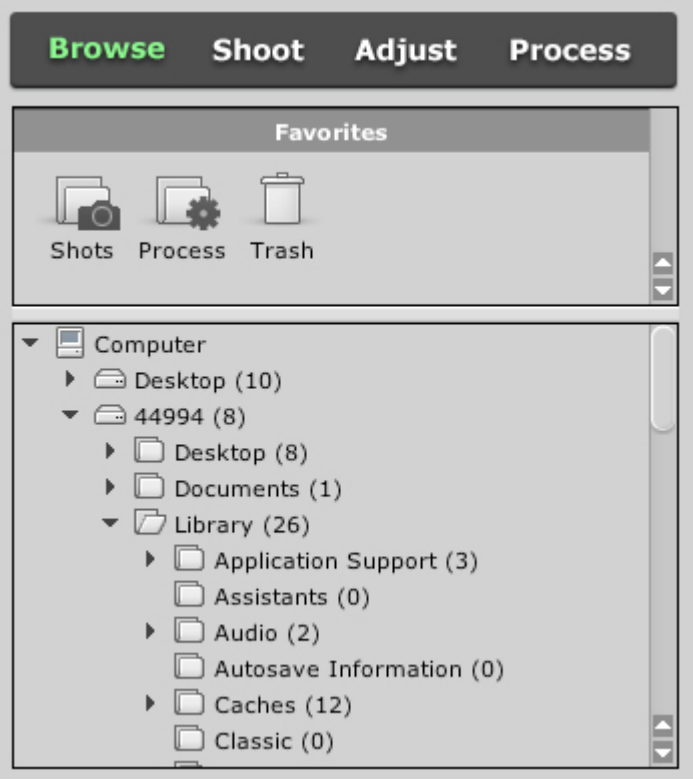
Manage your images and folders in the Browse panel.

As you work, you use folders to manage your shots. Leaf Capture automatically saves your shots in the Shots folder and saves processed files in the Processed folder. Any images that you delete are sent to the Trash folder.

The Browse panel

On the **Browse** panel, you can view a directory of all your drives and manage your folders and image files.

The panel is divided into two sections: the **Favorites** area and the directory area.



See also:

The Favorites area on page 23
Working in the directory area on page 24

The Favorites area

The **Browse** panel **Favorites** area contains shortcuts to your most frequently used folders. By default, the **Favorites** area contains shortcuts to the **Shots**, **Process**, and **Trash** folders.

There is only one **Trash** folder in Leaf Capture. The **Trash** folder can always be found in the **Favorites** area, and cannot be moved or deleted. Drag images or folders to the **Trash** folder in the area to delete them.

When you click a shortcut in the **Favorites** area, the directory tree opens showing the relevant folder highlighted, and the images in the folder are displayed in the image area.

You can add shortcuts to your favorite folders to the **Favorites** area.

See also:

The Browse panel on page 23
Adding a folder to the Favorites area on page 24
Removing a folder from the Favorites area on page 24

Adding a folder to the Favorites area

The **Browse** panel **Favorites** area contains shortcuts to your most frequently used folders. By default, the **Favorites** area contains shortcuts to the **Shots**, **Process**, and **Trash** folders.

When you click a shortcut in the **Favorites** area, the directory tree opens showing the relevant folder highlighted, and the images in the folder are displayed in the image area.

 This task is performed on the **Browse** panel.

- In the directory area click the desired folder and drag it to the **Favorites** area.

A shortcut to the folder is created in the **Favorites** area.

See also:

The Favorites area on page 23

Removing a folder from the Favorites area

 This task is performed on the **Browse** panel.

1. Right click the folder.
2. From the menu, select **Remove from Favorites**.

Note: The **Shots**, **Process**, and **Trash** shortcuts cannot be deleted.

See also:

The Favorites area on page 23

Working in the directory area

Use the **Browse** panel directory area to manage your shots and folders.

To view and access the folders in a drive, click the arrow to the left of a drive. If you click a folder, all the supported image files or folders that reside in that folder are displayed in the image area.

Right-click in the directory area to access further options:

Expand	Expand the selected folder
Open folder	Open a folder
Set as Processed Folder	Set selected folder as the processed folder
Set As Shots folder	Set selected folder as the **Shots** folder
Add to Favorites	Add a shortcut to the selected folder to the **Favorites** area

See also:

The Browse panel on page 23

Creating a folder

Create a folder to use as the Shots or Processed folders, or to organize your shots.

1. In the **File** menu select **New Folder**.
2. In the dialog box, type the name of the new folder.
3. Click **Create**.

The new folder appears on the **Browse** panel directory area under the last selected folder. The new folder is automatically selected in the directory area.

Opening a folder or image

Open a folder to dispaly all its images in the preview area, or open an image to work on.

1. In the **File** menu select **Open File**.
2. In the Open dialog box, navigate to the folder.
3. Do one of the following:
   - To open the folder, click **Open**. All the images that reside in the folder open with no image selected.
   - To open a specific image in the folder, select the image in the folder, and then click Open. All the images that reside in the

same folder open and are displayed in the thumbnails, with the image that you chose selected.

Tip: You can also open a folder from the main toolbar  , or from the directory area.

See also:

Working on images in Leaf Capture on page 27

Selecting an image

Select an image to work on.

- Double-click the image in the directory area, or click on a thumbnail in thumbnails view or the preview area.
  The image is selected, and is called the spotlight image. The image settings are displayed in the panels.

  Note: Some of the editing tools, for example, the crop tool, the picker tool, and the detail tool, can be used to select the image in the thumbnails. Other editing tools, for example, the flag tools and the loupe tool, can be used to perform actions on the images in the thumbnails, and do not select the image when used.

Selecting multiple images

Select multiple images in a view with thumbnails.

 This task is performed in the image area.

- Do one of the following:
  - Press Cmd, and then click the desired images.
  - Click the area near the first thumbnail and then drag the pointer over all the images that you want to select.
  - Click the first thumbnail and then press Shift and select the last thumbnail in the desired series.

The first image that you select becomes the spotlight image and is marked in the thumbnails by a green frame. The other images in the selection are marked with a white frame. All selected images have a darker background than images that are not selected.

The image settings of the spotlight image are displayed in the panels. Because more than one image is selected, the predefined setting lists display **As tagged in file**.

Any changes you make to the image settings apply to all images in the selection.

Working on images in Leaf Capture

In Leaf Capture, the selected image is called the spotlight image. The image settings are displayed in the panels.

The image is displayed in the preview area. If open, the image is also displayed in the Detail pane, Navigation pane, and the Preview monitor. If you are using a view with thumbnails, the image is marked in the thumbnails with a green frame, as shown here:

Multiple images

You can select multiple images in a view with thumbnails. The first image that you select becomes the spotlight image and is marked in the thumbnails by a green frame. The other images in the selection are marked with a white frame. All selected images have a darker background than images that are not selected.

The image settings of the spotlight image are displayed in the panels. Because more than one image is selected, the predefined setting lists display **As tagged in file**.

Any changes you make to the image settings apply to all images in the selection.

See also:

The image and preview areas on page 10

Saving an image

Save changes to your images.

When you make a change to your image, the change is not saved automatically. A red save icon  appears on the thumbnail indicating that your image contains unsaved changes.

➢ On the main toolbar, click Save  .

Note: The changes you make to your image do not affect the RAW file; they are saved alongside the RAW image data.

Using the Shots and Process folders

When you work in Leaf Capture, you use two principle folders; the **Shots** folder, where your shots are saved, and the **Processed** folder, where your processed images are saved. You can quickly access both folders by clicking the shortcuts in the **Browse**panel **Favorites** area.

The **Shots** and **Processed** folders are automatically created in your **Users** > **Pictures** > **Leaf Images** folder. If desired, you can designate different **Shots** and **Processed** folders. You can set only one folder as the **Shots** folder. Similarly, you can set only one folder as the **Processed** folder.

Accessing the Process folder

Your processed images are saved in the **Processed** folder. You can quickly access the **Processed** folder by clicking the shortcut in the **Favorites** area.

 This task is performed on the **Browse** panel.

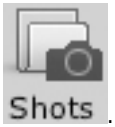
➢ In the **Favorites** area click **Process** 
.

Accessing the Shots folder

Your shots are saved in the **Shots** folder. You can quickly access the folder by clicking the shortcut in the **Favorites** area.

This task is performed on the **Browse** panel.

➢ Do one of the following:

- In the **Favorites** area click **Shots** 

.
- On the main toolbar, click **Open the Shots Folder**  .

Designating the Processed folder

Set a folder for your processed images.

This task is performed on the **Browse** panel.

➢ Right-click the desired folder and click **Set as Processed folder**.

The predefined setting list

In Leaf Capture, each tab has a set of parameters which correspond to the functionality of the tab. As you work, you make adjustments and change the settings in each tab to suit your images.

You can save your customizations to all the parameters in a tab as a group, known as a setting. In addition, Leaf Capture offers you a collection of factory-created settings which are designed to match your work conditions, for example, camera type, light conditions, and so on.

When you select a predefined setting in each tab, the tab parameters are adjusted accordingly.

Use predefined settings:

- to apply a set of parameters to a specific image
- to apply a set of parameters to a group of selected images
- to set the parameters for your next shoot session

Note: The predefined setting list is only active if an image is selected in the image area.

Working with the predefined setting list

The behavior of the predefined setting list alters depending on how many images you have selected, and the customizations you make.

Single image selected

When you select a single image, the setting saved with the image is displayed.

Open the predefined setting list to see the list divided into three categories, according to setting type:

- **Factory**: Lists all the factory settings offered by Leaf Capture
- **Saved**: Lists all the settings that you created and saved
- **In File**: Lists the setting saved with the image

If you change any setting in the tab, you create a custom setting, and two categories are added to the list:

- **Revert to Saved** : added to the top of the list select **Revert to Saved** to reapply the setting that is saved with the image
- **Custom**: the custom setting is given the name **Custom <file name>.mos**.

Note: When you select a predefined different setting, or make a change to the settings in the tab in any way, the unsaved icon  appears on the image in the image area.

Multiple images selected

When you select more than one image, and the selected images have the same parameter settings for the tab, the **Active** category is added to the predefined setting list, displaying the common setting.

If the selected images have different parameter settings for the tab, **As tagged in images** appears in the predefined setting list. Open the predefined setting list to see more information about the settings in the spotlight image in your selection:

- **Active**: shows the setting in the spotlight image
- **In File**: Lists the setting saved with the spotlight image

If you select a predefined different setting, or make a change to the settings in the tab in any way, the settings are applied to all the images in the selection.

Taking a shot with a customized predefined setting

Use a customized predefined setting when taking shots.

Each time you take a shot, the camera automatically uses a combination of predefined settings that together make up the settings for the camera. Any predefined settings that you create and save can be included in the camera settings for use in subsequent shots.

1. In the predefined setting box, select the setting that you created.
2. Click  .

The Image Settings are updated and the setting that you created is used in the next shot.

Creating or modifying a predefined setting

1. If you want to base your setting on a current setting, ensure that the setting is selected in the predefined setting box.
2. Make changes to the parameters in the tab. Leaf Capture assigns a name that includes the prefix **Custom** and the image name - for example, **Custom xxx.mos** where **xxx** is the image name.
3. Click  .
4. In the Save Preset dialog box, type the name you wish to give the setting.
5. Click **OK**.

   Note: When you select a predefined different setting, or make a change to the settings in the tab in any way, the unsaved icon  appears on the image in the image area.
6. To apply the setting to the spotlight image, click **Save** on the main toolbar  .

Deleting a predefined setting

1. Click  .

2. In the Delete Saved Presets dialog box, select the predefined setting that you want to delete.

   Note: You cannot delete a **Factory** or **Active** setting.

3. Click **Delete**.

3 Shooting an image

When you shoot your activities revolve around the tools on the **Shoot** panel. The **Shoot** panel appears differently depending on whether or not Leaf live view is available.

When Leaf live view is not activated the **Shoot** panel is divided into the **Session Setup**, **Camera Control**, and **Exposure Evaluation** expandable areas, which contain the functions necessary for preparing to shoot, and taking and evaluating shots.

When Leaf live view is activated the **Live View** area also appears.

See also:

Establishing a connection on page 35
Taking a shot on page 45

Taking shots overview

Use the tools on the **Shoot** panel to:

- Prepare for the shoot
- Take a shot
- Evaluate a shot

At the top of the **Shoot** panel, you can connect to your camera, take a shot, and set the ISO and other camera settings.

The **Shoot** panel is divided into four expandable areas:

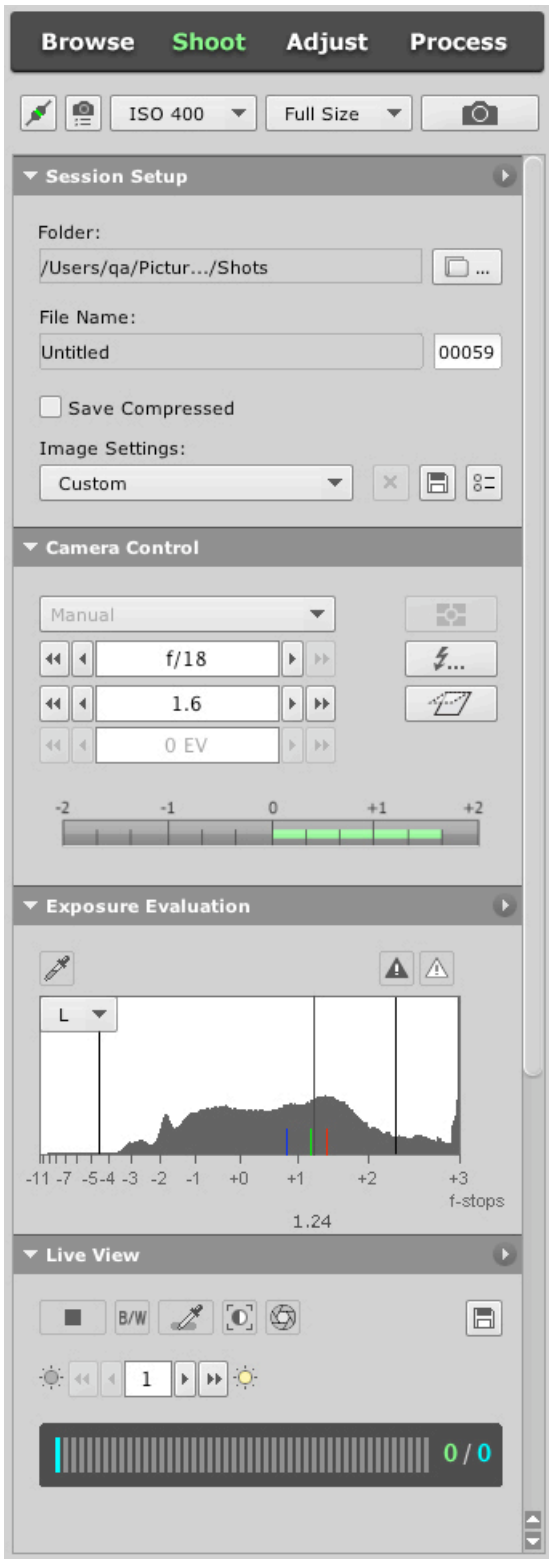
- In the **Session Setup** area, prepare image settings and define how to save your shots
- In the **Camera Controls** area, control your Leaf AFi camera system or Rollei eShutter device via the Leaf Capture software
- In the **Exposure Evaluation** area, use the tools and histogram to evaluate your shots
- In the **Live View** area (enabled by dongle), you can see a real-time, video-like image display.

See also:

Taking a shot on page 45
Shooting while editing on page 89

About the Shoot panel

Use the tools on the **Shoot** panel to prepare for the shoot, and to take and evaluate shots.



See also:

Establishing a connection on page 35
Taking a shot on page 45

Preparing to shoot

Prepare for your shoot by defining settings in the **Shoot** panel.

Establishing a connection

Follow the recommended steps for connecting your Leaf digital camera back to the Leaf Capture software.

 This task is performed on the **Shoot** panel.

Note: For information about connecting the camera hardware to your computer refer to the Leaf Aptus Installation Guide or Leaf AFi User Guide.

1. Start the Leaf Capture software.
2. Click **Open Camera Configuration**  to open the Camera Configuration dialog box.
3. In the Camera Configuration dialog box, from the **Camera** list, select the camera that you are using, and click **OK**.
4. Do one fo the following:
   - If you connected the Leaf digital camera back to the computer BEFORE starting Leaf Capture, click **Connect**  .
   - If you did not yet connect the Leaf digital camera back to the computer, connect now using an Apple® FireWire® cable.

   Leaf Capture recognizes the connection and automatically connects to the Leaf digital camera back. In the lower bar, a progress bar indicates the progress of the connection. Once connected, the **Connect** icon in the Shoot panel and in the lower bar turns green, indicating that you are successfully connected to your camera.

See also:

The lower bar on page 19
Shooting an image on page 33
About the Shoot panel on page 34

Ending the connection between your camera back and Leaf Capture

This task is performed on the **Shoot** panel.

➢ On the **Shoot** panel click the **Disconnect** icon  .

Note: If you disconnect the FireWire cable, the communication stops automatically.

On the status bar the **Connect/Disconnect** icon shows whether or not your camera back is connected and ready to shoot.

Customizing camera configuration

This task is performed on the **Shoot** panel.

1. Click **Open Camera Configuration**  .
   If you established a Connection between the camera and Leaf Capture the name of the camera back appears in the **Leaf Back** box and the serial number appears automatically. If your camera is noted, from the **Leaf Back** list select a camera back. The serial number appears as unavailable until the camera back is connected.
2. Set the camera settings as desired:
   - **Camera**: Select the type of camera that you are using.
   - **Orientation**: Select a shoot orientation. **Auto** is the recommended orientation.
3. Click **OK** to apply the camera settings and close the dialog box.

See also:

Choosing a color space on page 107

Using image settings

Use image settings to define the look of your images as you shoot.

Selecting predefined image settings

Leaf Capture provides you with predefined image settings that can be used for your shoot. If you desire, you can customize the settings and save them for future use.

This task is performed on the **Shoot** panel **Session Setup** area.

➢ In the **Session Setup** area from the predefined setting list, select a predefined setting that suits the subject and environment of your next shot.

Note: The predefined setting list contains predefined settings that are suited to the connected digital camera back.

Customizing image settings

This task is performed on the **Shoot** panel **Session Setup** area.

1. Click **Open Image Settings** .
2. Select the predefined image settings, as desired.
   The settings that you define in the Image Settings dialog box are applied to the shots you take. The settings are shown on the **Adjust** and **Process** panels when the shot is displayed in the preview area.
3. Click **OK**.
   In the predefined setting list the settings name prefix changes to **Custom**.

4. If you want to save the image settings:
   a. Click **Save Selected Setting** .
   b. In the Save Presets dialog box, type a name for the customized settings and click **OK**.

Customizing info settings

Save general information (metadata) about your shot. This information is stored and reused for the next shot.

1. From the **Camera** menu select **Info Settings**.
2. In the Info Settings dialog box, type the desired information in the relevant boxes.
3. Click **OK**.

Creating a lens calibration file

Shooting images with wide angle lenses and exploiting large format camera movements often results in lens fall-off and color distortion. To

correct this, use the Create Lens Calibration wizard to create a lens calibration file and load it in the imaging module for shots you take when shooting tethered.

For Leaf AFi-II 10 and Aptus-II 10 users, Leaf Capture is released with a Lens Calibration Data CD. This CD contains lens calibration files, which are unique to your imaging module, for most commonly-used lenses. For more information on using lens calibration files, refer to the Lens Calibration Guide for Leaf AFi-II 10 and Aptus-II 10 Camera Backs (p/n 731-01750A-EN).

You must be connected to your imaging module in order to use the Create Lens Calibration wizard.

Note: You must choose an image taken at full sensor size.

1. In the **Camera** menu, select **Lens Calibration** > **Create Wizard**.
2. Follow the steps in the wizard.
3. At the end of the wizard, select the **Load lens calibration** check box if you want to load the lens calibration file to your imaging module after it is created.
4. Click **Save**.
5. In the Save Lens File dialog box, name and save the lens calibration file.

   If you selected **Load lens calibration**, the Load Lens Calibration dialog box appears. By default, the lens calibration file you created is selected.
6. In the **% Falloff Correction** box, adjust the fall off by typing the desired correction percentage.
7. Click **OK**.

The lens calibration file is uploaded to your imaging module. The lens calibration is applied to all subsequent shots while you shoot tethered, or until you load another lens calibration file.

When you are using a lens calibration file other than the factory default file, the following icon appears in the status bar  .

Loading a lens calibration file

Load a lens calibration file to apply lens calibration to shots you take when shooting tethered.

You must be connected to your imaging module in order to load a lens calibration file.

1. In the **Camera** menu, select **Lens Calibration** > **Load**.
   The Load Lens Calibration dialog box appears.

2. Select **Use Factory Default** to use the factory lens calibration file, or select **Use Lens Calibration File** and select the file you want to use.
3. If using a custom lens calibration file, adjust the fall off by typing the desired correction percentage in the **% Falloff Correction** box.
4. Click **OK**.

The lens calibration file is uploaded to your imaging module. The lens calibration is applied to all subsequent shots while you shoot tethered, or until you upload another lens calibration file.

When you are using a lens calibration file other than the factory file, the following icon appears in the status bar  .

Managing your shots

As you shoot, you can name and save your shots in one of two ways:

- In auto save mode, each shot is automatically saved with a base name and an enumerator.
- In manual save mode, you name and save each shot individually.

Leaf Capture saves the images in Leaf mosaic format with the file extension **.mos**.

The images are saved in the **Shots** folder.

Saving a shot automatically

In auto save mode, Leaf Capture saves your shot with a base name that you specify, and an enumerator that is automatically assigned to each shot.

 This task is performed on the **Shoot** panel **Session Setup** area.

1. Click the options arrow  and select **Enable Auto Save**.
2. In the **File Name** box, type a base name for the image.

   Each subsequent shot is automatically saved with this name and an enumerator. For example, if you type the word **Images** in the **File Name** box the next shot is saved under the name **Images1.mos**.

   Note: The auto save icon  on the lower bar indicates you are in auto save mode.
3. To compress your images when you are shooting tethered click **Save Compressed**. This reduces the file size and saves space on your computer.
4. To reset the enumerator in the **File Name** box, type a different name.

5. To change the enumerator—for example if you would like to start counting at **100**—enter the desired number in the enumerator box.
6. To select the file enumerator separator click the options arrow  , select **File Numbering Separator**, and select the desired separator.

Saving a shot manually

In manual save mode, you can save your shots manually by defining a name for each shot before you save it.

 This task is performed on the **Shoot** panel **Session Setup** area.

1. Click the options arrow  and select **Enable Manual Save**.

   Note: The manual save icon  on the lower bar indicates you are in manual save mode.
2. Take a shot.
3. In the **File** box, type a name for your image.
4. To compress your images when you are shooting tethered click **Save Compressed**. This reduces the file size and saves space on your computer.
5. Click **Save**  .

Note: If you do not manually save your current shot, it is lost when you take your next shot.

Designating a Shots folder (Browse panel)

When you take a shot it is automatically saved in the **Shots** folder. Leaf Capture automatically creates this folder in your **Users** > **Pictures** > **Leaf images** > **Shots** folder. However, you can designate a different folder to receive your shots.

 This task is performed on the **Browse** panel.

1. In the directory area, locate and select the desired folder.
2. Right-click, and from the menu, select **Set As Shots folder**.

Until you designate a different folder all your future shots are saved automatically in this folder. The **Shots** folder in the **Favorites** area now relates to the folder you designated.

Note: The amount of remaining disk space is indicated on the status bar.

Designating a Shots folder (Shoot panel)

When you take a shot it is automatically saved in the **Shots** folder. Leaf Capture automatically creates this folder in your **Users** > **Pictures** > **Leaf images** > **Shots** folder. However, you can designate a different folder to receive your shots.

 This task can be performed on the **Shoot** panel.

1. Click **Choose a Different Shots Folder**  .
2. Browse to the desired folder, or click **Create new folder**.
3. Click **Choose**.

Until you designate a different folder all your future shots are saved automatically in this folder. The **Shots** folder in the **Favorites** area now relates to the folder you designated.

Note: The amount of remaining disk space is indicated on the status bar.

Controlling the camera

Use the controls in the **Shoot** panel **Camera Control** area to control your camera.

Camera controls are available for Leaf AFi and AFi-II camera systems. In addition, you can set the aperture and shutter speed for the Rollei and Schneider eShutters.

You can:

- Set the ISO
- Take a shot
- Set the sensor size (Leaf AFi-II 10 only)
- Set the exposure mode
- Set the aperture
- Set the shutter speed
- Set exposure compensation
- Set the flash sync mode
- Lock the mirror
- Use the exposure meter to assess the exposure of your shot

The exposure meter displays your shot's ambient light reading in real time, and updates as you adjust the aperture, shutter speed, and exposure compensation settings. At 0.0 EV, your shot has the correct exposure.

When set to program, aperture priority, or shutter priority exposure modes, the exposure meter will show a reading of about 0.0 EV. In manual, B, or T modes, you must adjust the aperture, shutter speed, and exposure compensation settings to reach a reading of 0.0 EV.

Setting the ISO

Select the ISO speed for the shoot.


This task is performed on the **Shoot** panel.

Note: The available ISO speed values vary according to the defined digital camera back.

➢ Select the desired ISO speed from the list.

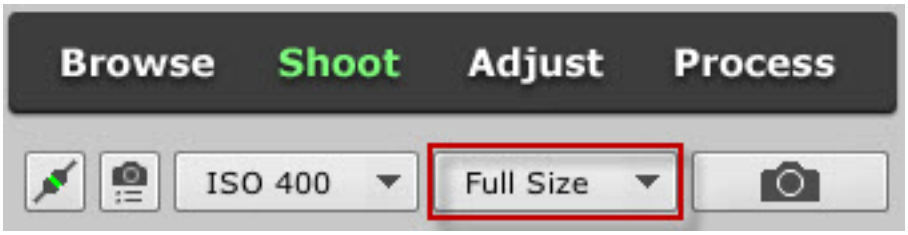
Selecting the sensor crop size

When shooting tethered, use the Leaf SensorFlex technology to crop the camera sensor to one of three pre-determined sizes. When cropped, the active imaging area on the sensor is reduced to the crop size, and the selected sensor size is active in Live View.

Available for Leaf AFi-II 10 camera systems only.


This task is performed on the **Shoot** panel.

➢ In the raw file input size drop-down list, select one of the predefined crops:



- **Full size** (6000 x 9334 pixels)
- **3 x 4** (6000 x 8000 pixels)
- **1 x 1** (6000 x 6000 pixels)

In Leaf Capture, the output size is automatically updated in the camera configuration, and in the **Process** panel **Size** tab.

Tip: To see the cropped area in the viewfinder, insert the viewfinder mask supplied with your Leaf AFi-II 10 camera system into the viewfinder frame.

In the Leaf AFi-II 10 camera system, the active pixels of the sensor are adjusted to the crop size. The image displayed on the imaging module reflects the cropped sensor size.

Setting the exposure mode

Set the exposure mode remotely using the Leaf Capture software.

Requirements: On the Leaf camera system, set the AE switch to red dot.

This feature is available for Leaf AFi and Leaf AFi-II camera system users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- In the exposure mode drop down list, select the desired mode:
  - **Program**
  - **Shutter Priority**
  - **Aperture Priority**
  - **Manual**
  - **Camera B** (Bulb)
  - **Camera T** (Toggle)

  For more information on exposure modes, see the camera system User Guide.

  Depending on your selection, the relevant controls are available in the **Camera Control** area.

Setting the aperture

Control the aperture remotely using the Leaf Capture software.

This feature is available for Leaf AFi and Leaf AFi-II camera system and Rollei and Schneider eShutter users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Use the single arrows to adjust the aperture a fraction of an f-stop, or the double arrows to move one full f-stop.

  Note: The lens type is automatically detected, and the single arrow adjusts the aperture by one tenth or one third, accordingly.

  The exposure meter displays your shot's ambient light reading in real time, and updates as you adjust the aperture, shutter speed, and exposure compensation settings.

See also:

Using the depth of field preview on page 55

Setting the shutter speed

Control the shutter speed remotely using the Leaf Capture software.

This feature is available for Leaf AFi and Leaf AFi-II camera system and Rollei and Schneider eShutter users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Use the single arrows to adjust the shutter speed settings a fraction of a stop, or the double arrows to move one full stop (depending on the lens).
  The exposure meter displays your shot's ambient light reading in real time, and updates as you adjust the aperture, shutter speed, and exposure compensation settings.

Setting exposure compensation

Compensate the exposure remotely using the Leaf Capture software.

This feature is available for Leaf AFi and Leaf AFi-II camera system users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Use the single arrows to adjust the EV compensation in 0.3 EV increments, or the double arrows to adjust the EV compensation in 1.0 EV increments (depending on the lens).
  The exposure meter displays your shot's ambient light reading in real time, and updates as you adjust the aperture, shutter speed, and exposure compensation settings.

Setting the metering mode

Set the metering mode on your Leaf camera system.

This feature is available when the metering mode switch is set to red dot.

This feature is available for Leaf AFi and Leaf AFi-II camera system users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Click the metering mode button to toggle between multizone  , center weighted  , and spot  metering.

Setting the flash sync mode

Set the camera flash sync mode to trigger the flash immediately as the shutter opens (normal sync) or to trigger the flash approximately 3 ms before the shutter closes (rear sync).

This feature is available for Leaf AFi and Leaf AFi-II camera system users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Click the flash sync button to toggle between front normal flash sync  and rear flash sync  mode.

Locking the mirror

Lock your camera's mirror into the up position to increase shooting speed and to avoid any possible vibrations.

This feature is available for Leaf AFi and Leaf AFi-II camera system users only.

 This task is performed on the **Shoot** panel **Camera Control** area.

- Click the mirror up button  .
  The mirror moves into the up position until you click the mirror up button a second time, or until you release the mirror on the camera by pushing the mirror lock button.

Taking a shot

Take a shot from Leaf Capture.

Requirements: Ensure your camera is connected to the Leaf Capture software.

You can shoot a shot by physically pressing the camera's shutter release button, or remotely from Leaf Capture.

 This task is performed on the **Shoot** panel.

Note: Some cameras do not have remote shooting capabilities.

➢ Click the **Take a Shot** button  .

See also:

Shooting an image on page 33
About the Shoot panel on page 34
Establishing a connection on page 35

Evaluating a shot

Evaluate your shots on the fly using the tools in the **Shoot** panel **Exposure Evaluation** area to check exposure, and to define the gray balance for future shots:

- Camera gray balance picker
- Exposure alarms
- Histogram

Check the focus of your shots in one of the following ways:

- Using the loupe tool
- Using the Detail pane
- Using the Navigation pane

Check the composition of your shots by shooting with an overlay.

See also:

Using the Navigation pane on page 9
Opening the Detail pane on page 8
Using the loupe tool on page 17
Using the layout overlay tool on page 16

Using the camera gray balance picker (Shoot panel, Exposure Evaluation area)

The **Camera Gray Balance Picker** can help you achieve consistent, predictable results in your work. Use the picker to balance the grays in the image prior to evaluating colors.

When you use the picker to click a gray point in your image-for example, an 18% gray card in the shot-Leaf Capture makes this point

neutral, that is, the RGB values of the point become equal. The remaining colors in the image are adjusted in relation to this point.

 This task is performed on the **Shoot** panel **Exposure Evaluation** area.

1. Click the **Camera Gray Balance Picker** tool  .
2. On the image, move the pointer to a midtone gray point (18%) that you want to set as neutral, and click.
   The image's gray balance setting is updated automatically by the selected gray point, and your subsequent shots are balanced using this setting until changed. The image setting becomes 'custom' due to this change.

Using the exposure alarms

Overexposed and underexposed areas in your image may lack image detail and not respond well to digital processing. The exposure alarms highlight the areas of the image that are either overexposed or underexposed, and the values are marked on the histogram.

 This task is performed on the **Shoot** panel **Exposure Evaluation** area and on the **Adjust** panel **Develop Curve** tab.

- Click the **Overexposure Alarm**  , the **Underexposure Alarm**  , or both.

  A mask appears on the overexposed or underexposed areas of the image.

  If you are working in advanced mode, the overexposed or underexposed areas are also indicated on the histogram.

You can customize the color of the mask, the blinking of the mask, and the overexposure and underexposure limit lines that appear on the histogram.

See also:

About the histogram on page 48

About the histogram

Use the histogram in the **Shoot** panel **Exposure Evaluation** area and in the **Adjust** panel **Develop Curve** tab advanced mode  to evaluate the lighting of your shot.

The histogram is a graphic representation of the exposure data (pixels at each intensity level) in a captured image displaying the overall pixel distribution of the image.

The histogram is read via the x-axis, which is a scale of f-stop values ranging from +3 f-stops to -8 f-stops. These numbers represent the relative exposure of the image in f-stops. Zero is the f-stop at the midpoint of the scale and is equivalent to an 18% reflectance value. The width of the histogram represents the range of f-stops in the image. A shaded area above the x-axis represents the distribution of pixels at the different exposure levels in the image in terms of highlight, shadow, and midtone values.

You can use the histogram to view changes that you make to the exposure and the lighting of the scene. For example, by looking at the histogram, you can determine whether your image is flat, and how much catchlight area you have captured. You can then make exposure or lighting adjustments and view the adjustments in the image-in one of the display windows, and for a more accurate view, via the data in the histogram.

The histogram enables you to quantitatively assess your image in terms of exposure. It is a tool that you can use continually throughout your photo session, to verify that your shots are correctly exposed. The position of the histogram on the horizontal axis reflects exposure of the image. Images with effective lighting contrast have a histogram that spans the lightest to the darkest point.

A properly exposed image has a highlight area that falls in the histogram at around +2 f-stops, leaving an adequate range of between +2 and +3 f-stops for any bright or shiny elements (such as catchlight) in the image.

The **Histrogram Channel** list enables you to display the histogram of each color channel:

- **L** L for luminance. Select **L** to check the overall exposure.
- **R** for the red channel
- **G** for the green channel
- **B** for the blue channel
- **A** for all channels. Select **A** to show both the overall exposure and the distribution of red, green, and blue light levels in the image. Use this view to check that the highlight points in brightly colored objects are not overexposed.

The picker tool provides an indication of the relative exposure (in f-stops) of the selected spot on the histogram.

If the selected point is black and white, the histogram displays one black line, at the relative exposure value point on the x-axis.

Lines are displayed on the histogram to mark the overexposed and underexposed limits. If the selected point is a colored point, the histogram displays the following lines:

- A short red line representing the red channel of the spot
- A short green line representing the green channel of the spot
- A short blue line representing the blue channel of the spot
- A black line represents the lightness value that the spot would have if it were neutral

A mask is displayed on the histogram when the overexposure and underexposure alarms are on.

See also:

Using the exposure alarms on page 47
Advanced develop curve tools on page 65
Detaching the histogram on page 90

Shooting with an overlay

Overlay and grid tools are accessed from the editing toolbar.

Use a grid or layout overlay as you shoot to help you compose your shots.

- Use the layout overlay tool to show and hide an overlay
- Use the grid tool to place a grid over your image

See also:

Showing a layout overlay on page 16
Moving the grid lines on page 15

Leaf live view functions

- Activate the live view.
- Change the live view exposure time
- Focus the image:
  - ❒ Use the focus meter to measure the contrast in a selected area
  - ❒ Use the zoom tool to change the magnification of the image
- Use Leaf live view to compose an image:

- ❒ Use the layout overlay tool to show and hide the overlay
- ❒ Use the grid tool to place a grid over your image

- Save the live view image

See also:

Using the zoom tool on page 14
Using the layout overlay tool on page 16
Showing a grid over your image on page 15
Using the focus meter on page 53

Using Leaf live view

Leaf live view enables you to see a real-time, video-like image in the live view display of Leaf Capture.

Note: For Aptus users, to use live view you must have purchased the live view dongle, and activate it.

Live view has several uses:

Focusing

- Digital focus—On a view camera, it is often inconvenient to place and remove the ground glass. Focusing directly on the sensor using the live view display enables a high degree of precision with relative ease.
- Accuracy—If you use the ground glass of the camera to focus, you may lose the accuracy of the focus by inadvertently moving the camera when you attach the digital camera back. When using the live view display as the viewfinder, you do not encounter this type of problem.

Composition

- Viewfinder—For large format cameras that do not include a camera viewfinder, the live view acts as your viewfinder. With other cameras, live view is convenient when you do not want to view the image through the camera's ground glass or viewfinder—the live view display acts as your viewfinder. Live view is also useful when the camera is turned on it's side; the live view displays the image right-side up.
- Layout—You can compose a shot according to a predefined layout overlay from a previous shoot or from a digitized drawing.

See also:

Activating live view on page 51

Activating live view

Activate Leaf live view to view a live, video-like image of the view of your camera's viewfinder.

Requirements:

This task assumes that you have established a connection between the camera and Leaf Capture.

Leaf live view can be used with all Leaf digital camera backs, but not with all cameras. For example, if you have a Mamiya® AFD or Contax, the live view features are not available.

Note: Ensure that the Leaf live view dongle and the camera are connected to your computer. Live view can only be activated when supported cameras are connected. For information about connecting the camera hardware to your computer, see the Leaf Aptus Installation Guide.

Note: For Aptus users, to use live view you must have purchased the live view dongle, and activate it by connecting to the camera, as described here.

This task is performed on the Shoot panel Live View area.

1. On the **Live View** area, click **Play**  .
   The live view appears in the preview area, and the live view features are activated. You can now begin to use the Leaf live view functions.

   Note: If there is too much light or too little light, the image does not appear and the live view display area is blue. In this case, you should adjust the light or live view exposure time.

2. To stop a live view image, click **Stop**  .
   When you stop the live view image, the live view functions become unavailable.

See also:

Using Leaf live view on page 50

The image and preview areas on page 10

Toggling live view color

Toggle between a color and black and white live view display.

For Leaf AFi, AFi-II, and Aptus-II, live view is available in color at full picture size.

 This task is performed on the **Shoot** panel **Live View** tab.

➢ Click the button  to toggle between black & white and color.

Note: When you zoom into live view, the preview is black and white.

Changing the live view exposure time

The Leaf live view exposure time feature enables you to adjust the sensor's exposure time via the Leaf Capture software. Adjust the exposure time to compensate for too much or too little light in the live view image.

If you activate the live view but no picture is displayed and the live view display area is blue there may be too much light or too little light. Adjusting the exposure time can make the live view image appear.

 This task is performed on the **Shoot** panel **Live View** area.

➢ In the **Live View** area, do one of the following:

- To decrease the amount of light click **Decrease Live View Exposure Time**  .
- To increase the amount of light click **Increase Live View Exposure Time**  .

Note: The greater the exposure time, the longer live view takes to display the image.

Composing with live view

You can use Leaf live view to compose a shot in the following ways:

- Use the layout overlay tool to show or hide an overlay
- Use the grid tool to place a grid over your image

See also:

Showing a grid over your image on page 15
Using the layout overlay tool on page 16

Focusing the live view image

Use the focus meter to help you focus the live view display.

See also:

Tips on live view on page 56

Using the focus meter

The focus meter measures focus by measuring the contrast in a selected area. Use the focus meter as a visual aid to help you achieve the best possible focus. The colors on the meter help you see the focus measurements when you are standing at a distance from the monitor.

You can undock, resize, and flip the focus meter as desired.

 This task is performed on the **Shoot** panel **Live View** area.

1. In live view, zoom into the area of the shot that you want to be in focus.
2. Making manual adjustments, acheive the best possible focus visually.
3. Click the focus meter tool  .
4. Click a point on the image that contains a transition in contrast and on which you want to focus.

   The focus meter appears in the **Live View** area.

   The numbers displayed on the focus meter are 50/50. 50 is the starting point for indicating whether or not the selected point is in focus.

The turquoise number represents the position of the best focus indicator  on the meter. This number is the best focus achieved since the current focus point was selected.

The green number indicates the position of the current focus reading.

5. Focus the lens.
   - As the green bars approach the best focus indicator, the image is becoming focused.
   - As the green bars move away from the best focus indicator, the image is becoming out of focus.
   - When the green bars meet the best focus indicator, you have achieved the best possible focus.

   Note: Each time you click the image with the focus meter tool, the point on the image is reset to 50/50 on the focus meter.

Moving the focus meter on the screen

 This task is performed on the **Shoot** panel **Live View** area.

1. To detach the focus meter, click  and select **Detach Focus Indicator**.
2. Drag it to any location on the screen.
3. To dock the focus meter, click  and select **Dock Focus Indicator**.

Changing the focus meter orientation

For your convinience, change the orientation of the floating focus meter.

This task assumes that the focus meter is floating.

 This task is performed on the **Shoot** panel **Live View** area.

➢ Click  and select **Flip to horizontal**.

Using the gray balance picker (live view)

Use the **Gray Balance Picker** to neutralize the color live view display according to a specific gray point.

 This task is performed on the **Shoot** panel **Live View** area.

1. Click the **Gray Balance Picker** tool  .
2. On the image, move the pointer to a midtone area, and click.

The color display is neutralized.

Note: The neutralized display applies to the live view display only, and not to subsequent images you take.

Using the depth of field preview

When you are using Leaf live view, the camera's aperture is fully opened. Use the depth of field preview to close down the aperture to the aperture set in the camera control area.

Note: This feature is available only when tethered to the Leaf AFi camera system or the Rollei eShutter.

 This task is performed on the **Shoot** panel **Live View** tab.

1. Click **Depth of Field Preview**  .
   The camera aperture closes to the aperture set in the **Camera Control** area.
2. To fully open the aperture click **Depth of Field Preview** again.

See also:

Setting the aperture on page 43

Saving the live view image

Save your live view image and use it as a digital layout for future use.

 This task is performed on the **Shoot** panel **Live View** area.

1. In the **Shoot** panel **Live View** area, click **Save Live View**  . The Save Live View As dialog box opens.
2. Type a file name for the live view image and click **Save**.

The live view image is saved.

Tips on live view

Focus meter

For best focus results, select a high contrast area that is on a single focal plane. Do not select the edge of an object with a more distant object behind it.

See also:

Focusing the live view image on page 53

4 Adjusting an image

The **Adjust** panel consists of tools and information that enable you to evaluate, analyze, and edit your captured images.

The options in the **Adjust** panel tabs are active when a RAW image is selected. The selected image is called the spotlight image. If you select more than one image, the parameters displayed in each tab are those of the spotlight image. If you change any parameter, the change applies only to the spotlight image.

The changes you make to your image do not affect the RAW file; they are saved alongside the RAW image data.

On the **Adjust** panel the **Gray Balance**, **Develop Curve**, and **Sharpness** tabs have two working modes, standard and advanced:

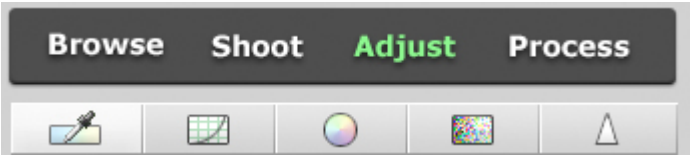
Standard mode is designed for all users, particularly those taking their first steps in digital photography. The tools in standard mode are relatively simple and are sufficient for performing day-to-day work as a photographer.

Advanced mode offers the same functions as standard mode, with additional sophisticated tools for in-depth editing and fine-tuning.

You can optimize your screen for adjusting an image by customizing the image area. We recommend you use a preview with thumbnails view.

About the Adjust panel

The Adjust panel consists of tools and information that enable you to evaluate, analyze, and edit your captured images.



Gray balance

Achieve color balance by using the gray balance tools on the **Adjust** panel **Gray Balance** tab.

When shooting with film, you correct light-source color bias and the effects of film emulsion by using color correction filters. In digital capture, you can achieve color balance by using the gray balance tools, usually in combination with a gray surface in the scene.

Leaf Capture provides several predefined gray balance settings to suit different camera backs and light conditions. Using a predefined gray balance setting often provides satisfactory results. Alternatively, you can customize predefined gray balance settings by using the pickers or the **Temperature** and **Tint** sliders.

Predefined gray balance settings

Select a predefined gray balance setting on the **Adjust** panel **Gray Balance** tab.

The gray balance predefined setting list contains factory settings to suit different camera backs and light conditions. When you select a predefined gray balance setting from the list, the temperature and tint values for that setting are displayed in the color sliders.

If you alter a predefined setting, for example by using a gray balance tool, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Using the image gray balance picker (Adjust panel)

Use the **Image Gray Balance Picker** to neutralize an image according to a specific gray point in the image prior to evaluating the image colors.

The **Image Gray Balance Picker** is useful for ensuring consistent and predictable results in your work.

When you use the picker to click a gray point in your image-for example, an 18% gray card in the shot-Leaf Capture makes this point neutral, that is, the RGB values of the point become equal. The remaining colors in the image are adjusted in relation to this point.

Note: For the most logical workflow, use the picker before using other options.

 This task is performed on the **Adjust** panel **Gray Balance** tab.

1. Click the **Image Gray Balance Picker** tool  .

2. On the image, move the pointer to a midtone gray point (18%) that you want to set as neutral, and click.

The **Temperature** and **Tint** sliders are reset according to the adjusted neutral point. Adjust the sliders to restore cast, as desired.

If you wish to balance the highlights and shadows, use the advanced gray balance tools.

Adjusting the temperature and tint

Use the **Temperature** and **Tint** sliders to fine-tune the cast of the lighting to perfectly balance the image color.

You can compensate for unsatisfactory shot lighting by adjusting the color temperature of the illumination of your image. Temperature and tint are measured on the Kelvin scale.

 This task is performed on the **Adjust** panel **Gray Balance** tab.

1. First, set the gray balance with the image gray balance picker if necessary.

   Leaf Capture adjusts the **Temperature** and **Tint** sliders according to the gray balance that you picked.
2. Move the **Temperature** slider to the desired color temperature:
   - To compensate for a low color temperature (yellow), move the slider to the left. The image colors become bluer.
   - To compensate for a high color temperature (blue), move the slider to the right. The image colors become more yellow.
3. Move the **Tint** slider to the desired tint:
   - To compensate for a magenta cast, move the slider to the left. The image colors become greener.
   - To compensate for a green cast, move the slider to the right. The image colors become more magenta.

   Note: You can also set the color temperature by typing the desired value.

Achieving gray balance

Use the **Shadow Gray Picker** and **Highlight Gray Picker** tools in conjunction with the **Image Gray Balance Picker** tool to achieve gray balance by picking two end points and a midtone point.

 This task is performed on the **Adjust** panel **Gray Balance** tab in advanced mode  .

The **Shadow Gray Picker** and **Highlight Gray Picker** tools enable you to achieve a neutral setting along the luminance axis. The **Shadow Gray Picker** tool removes all cast color in the shadow areas and the **Highlight Gray Picker** tool removes all cast color in the highlight areas.

1. Use the Image Gray Balance Picker tool  to create an overall balance.

   Note: If you use the **Camera Gray Balance Picker** tool after using the **Highlight** or **Shadow Gray Picker**, all grays in the image are reset.

2. Select the **Highlight Gray Picker** tool  , and pick a highlight spot in the image.

3. Select the **Shadow Gray Picker tool**  , and pick a shadow spot in the image.

Setting gray balance for multiple images

Adjust the gray balance for several images at a time.

When you select more than one image, the predefined setting list shows:

- The common setting, if all the selected images were saved with the same setting
- **As tagged in File**, if the setting of each image varies

If the settings of each image in the selected group varies the **Shadow Gray Picker** and **Highlight Gray Picker** tools are unavailable.

This task is performed on the **Adjust** panel **Gray Balance** tab.

➢ To make the pickers available, select a predefined setting in the list in order to define a common setting for all the selected images.

See also:

The predefined setting list on page 29

Tips on gray balance

Check the R, G, and B values of a spot on your image.

When you adjust the gray balance it is useful to check the color values of areas of your image and to control these values during the adjustment.

This task is performed on the **Adjust** panel **Gray Balance** tab.

1. Make sure that the Pixel Info options are set to **Output RGB/CMYK** values.
2. Using the **Picker** tool  , pick a spot on the image that you would like to check.

The RGB or CMYK output values are displayed in the Pixel Info on the lower bar.

See also:

Pixel information on page 20

The develop curve

The **Adjust** panel **Develop Curve** tab contains additional automatic and manual tools by which you can evaluate exposure and adjust the tone of your image.

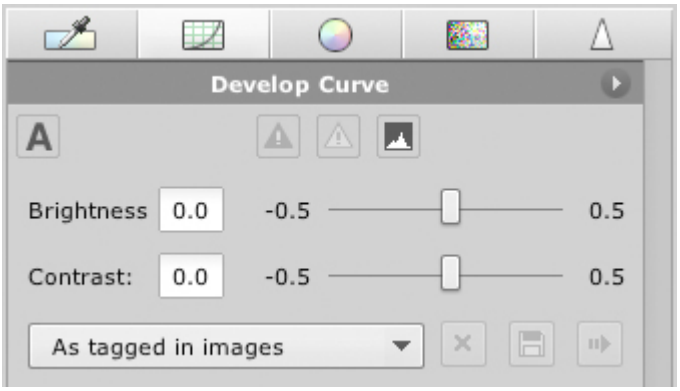
The develop curve is a digital replacement for the manipulations that you can perform when developing analog film. As with analog film, you can develop your image with more or less contrast using the push-and-pull process.

Assessing your captured image alongside the histogram in advanced mode replaces the need for a light meter.

- In standard mode, Leaf Capture can create a develop curve automatically and you can change the brightness and contrast levels manually.
- In advanced mode, the histogram is a graphic representation of the exposure data (pixels at each intensity level) in a captured image. Use the advanced tools to control the tone of your image. Create your own develop curve in alignment with the exposure data histogram. Creating your own develop curve also enables you to control the degree of highlight and shadow in your image.

The standard Develop Curve tab

Use the Develop Curve tab in standard mode to automatically create a develop curve, and to change the brightness and contrast levels manually.



Predefined develop curve settings

The develop curve predefined setting list contains factory-set develop curves that you can apply to an image to suit different processes and light conditions.

When you select a predefined develop curve setting, the shape of the develop curve changes accordingly.

This task is performed on the **Adjust** panel **Develop Curve** tab.

➢ In the predefined setting list, select the desired setting.
If you alter a predefined setting, for example by adjusting the brightness or contrast, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Adjusting the develop curve automatically

When you adjust the develop curve using the **Automatic Develop Curve** option, the current develop curve is modified according to the characteristics of the captured image.

The curve that is created has reasonable contrast, keeping details in the shadow and highlight areas. You can also automatically create a develop curve on a selected (cropped) part of your image.

 This task is performed on the **Adjust** panel **Develop Curve** tab.

- Click **Automatic Develop Curve**  .

The develop curve is customized, and appears in the predefined setting list and can be saved.

Note: The **Automatic Develop Curve** option can create good results if your image is correctly exposed. If not, the image can look flat.

See also:

Cropping an image on page 14

Using the exposure alarms

Overexposed and underexposed areas in your image may lack image detail and not respond well to digital processing. The exposure alarms highlight the areas of the image that are either overexposed or underexposed, and the values are marked on the histogram.

 This task is performed on the **Shoot** panel **Exposure Evaluation** area and on the **Adjust** panel **Develop Curve** tab.

- Click the **Overexposure Alarm**  , the **Underexposure Alarm**  , or both.

  A mask appears on the overexposed or underexposed areas of the image.

  If you are working in advanced mode, the overexposed or underexposed areas are also indicated on the histogram.

You can customize the color of the mask, the blinking of the mask, and the overexposure and underexposure limit lines that appear on the histogram.

See also:

About the histogram on page 48

Inverting the exposure alarms

Invert the exposure alarms to help you visually check the exposure of your shot.

 This task can be performed on the **Shoot** panel **Selected Shot** area or on the **Adjust** panel **Develop Curve** tab.

➢ Click  .

Setting the exposure alarm mask to blink

 This task can be performed on the **Shoot** panel **Selected Shot** area and on the **Adjust** panel **Develop Curve** tab.

1. To access the exposure alarm tools, click  , and select **Over/Under Alarms**.
   The Over/Under Alarms window appears.
2. Select **Show blinking mask in image**.
   The mask blinks on the image.

Marking an exposure limit on the histogram

 This task can be performed on the **Shoot** panel **Selected Shot** area or on the **Adjust** panel **Develop Curve** tab.

1. To access the exposure alarm tools, click  , and select **Over/Under Alarms**.
   The Over/Under Alarms window appears.
2. Select **Always show over/under limit on the histogram**.

The appropriately-exposed areas of the image appear on the histogram between the limit lines.

Underexposed areas are shown below the underexposure limit line; overexposed areas are shown above the overexposure limit line.

Setting the color of the exposure alarm mask


This task can be performed on the **Shoot** panel **Selected Shot** area and on the **Adjust** panel **Develop Curve** tab.

1. To access the exposure alarm tools, click  , and select **Over/ Under Alarms**.
   The Over/Under Alarms window appears.
2. In the **Over** and **Under** areas, click the colored box.
3. In the Over/Under Exposure Alarm Color dialog box, select the desired color.
4. Click **OK**.

Adjusting the brightness and contrast

Set the brightness and contrast of your shot using the sliders.

The **Brightness** and **Contrast** options enable you to develop a captured image in a way that is similar to push-and-pull processing in analog photography. With the digital brightness and contrast controls, you can experiment until you obtain the optimal result.

Changing the brightness is similar to increasing or decreasing exposure, often referred to as exposure compensation.

Changing the contrast is similar to increasing or decreasing the exposure range of the film, resulting in lesser or greater contrast.

The brightness and contrast controls are not limited to ±0.5 f-stops. Nevertheless, drastic changes in brightness and contrast may not produce the desired results. To achieve the best possible image quality, use your lighting system to create the proper exposure, and use the **Brightness** and **Contrast** options only for making fine adjustments.


This task is performed on the **Adjust** panel **Develop Curve** tab.

➢ Type the desired value in the **Brightness** or **Contrast** value box or move the **Brightness** or **Contrast** slider as desired.

Advanced develop curve tools

In advanced mode, a histogram showing a five-point develop curve is displayed on the **Adjust** panel **Develop Curve** tab. The histogram and related tools enable you to control the exposure of the image.

Using the develop curve shown in the histogram, you can control the tone of the image. You can also create your own develop curve

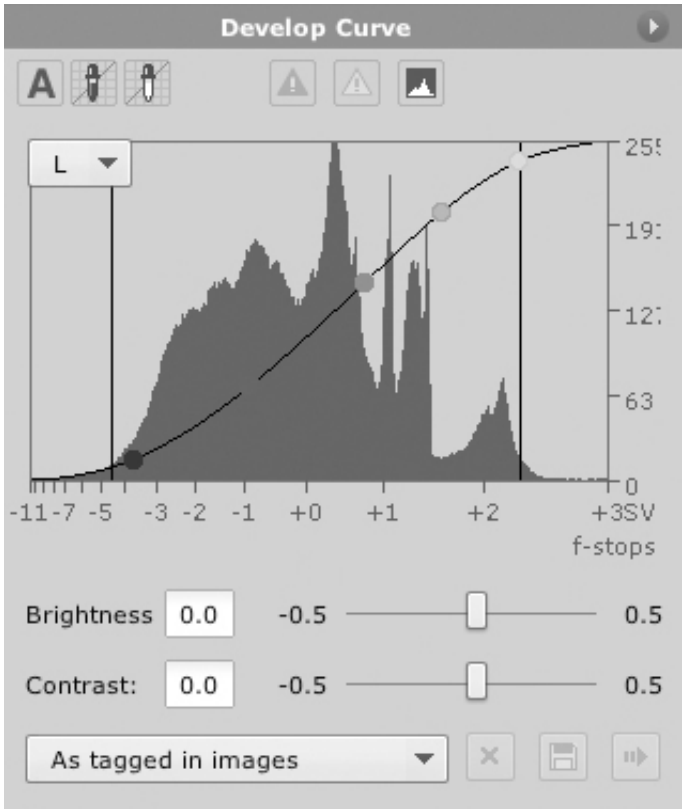
according to the exposure data histogram. Creating your own develop curve enables you to control the degree of highlight and shadow in your image.

See also:

About the histogram on page 48

The advanced Develop Curve tab

In advanced mode, a histogram showing a five-point develop curve and related tools enable you to control the exposure of the image.



About the histogram

Use the histogram in the **Shoot** panel **Exposure Evaluation** area and in the **Adjust** panel **Develop Curve** tab advanced mode  to evaluate the lighting of your shot.

The histogram is a graphic representation of the exposure data (pixels at each intensity level) in a captured image displaying the overall pixel distribution of the image.

The histogram is read via the x-axis, which is a scale of f-stop values ranging from +3 f-stops to -8 f-stops. These numbers represent the relative exposure of the image in f-stops. Zero is the f-stop at the midpoint of the scale and is equivalent to an 18% reflectance value. The

width of the histogram represents the range of f-stops in the image. A shaded area above the x-axis represents the distribution of pixels at the different exposure levels in the image in terms of highlight, shadow, and midtone values.

You can use the histogram to view changes that you make to the exposure and the lighting of the scene. For example, by looking at the histogram, you can determine whether your image is flat, and how much catchlight area you have captured. You can then make exposure or lighting adjustments and view the adjustments in the image-in one of the display windows, and for a more accurate view, via the data in the histogram.

The histogram enables you to quantitatively assess your image in terms of exposure. It is a tool that you can use continually throughout your photo session, to verify that your shots are correctly exposed. The position of the histogram on the horizontal axis reflects exposure of the image. Images with effective lighting contrast have a histogram that spans the lightest to the darkest point.

A properly exposed image has a highlight area that falls in the histogram at around +2 f-stops, leaving an adequate range of between +2 and +3 f-stops for any bright or shiny elements (such as catchlight) in the image.

The **Histrogram Channel** list enables you to display the histogram of each color channel:

- **L** L for luminance. Select **L** to check the overall exposure.
- **R** for the red channel
- **G** for the green channel
- **B** for the blue channel
- **A** for all channels. Select **A** to show both the overall exposure and the distribution of red, green, and blue light levels in the image. Use this view to check that the highlight points in brightly colored objects are not overexposed.

The picker tool provides an indication of the relative exposure (in f-stops) of the selected spot on the histogram.

If the selected point is black and white, the histogram displays one black line, at the relative exposure value point on the x-axis.

Lines are displayed on the histogram to mark the overexposed and underexposed limits. If the selected point is a colored point, the histogram displays the following lines:

- A short red line representing the red channel of the spot
- A short green line representing the green channel of the spot
- A short blue line representing the blue channel of the spot
- A black line represents the lightness value that the spot would have if it were neutral

A mask is displayed on the histogram when the overexposure and underexposure alarms are on.

See also:

Using the exposure alarms on page 47
Advanced develop curve tools on page 65
Detaching the histogram on page 90

Adjusting the develop curve

 This task is performed on the **Adjust** panel **Develop Curve** tab, in advanced mode  .

➢ Adjust the points on the develop curve by doing the following:

- While pressing the Alt key drag one of the five points to the desired position. You can save the new develop curve and update the camera settings.
- To move the shadow or highlight point while maintaining the shape of the curve drag the end point to the desired location. All points in the curve are adjusted except the opposing end point.
- To move any of the midpoints without moving the end points drag the midpoint to the desired location. All points in the curve are adjusted except the end points.

Tip: You can click any point and then use the keyboard arrows to move it.

Manipulating the develop curve

The develop curve histogram is available in advanced mode on the **Adjust** panel **Develop Curve** tab.

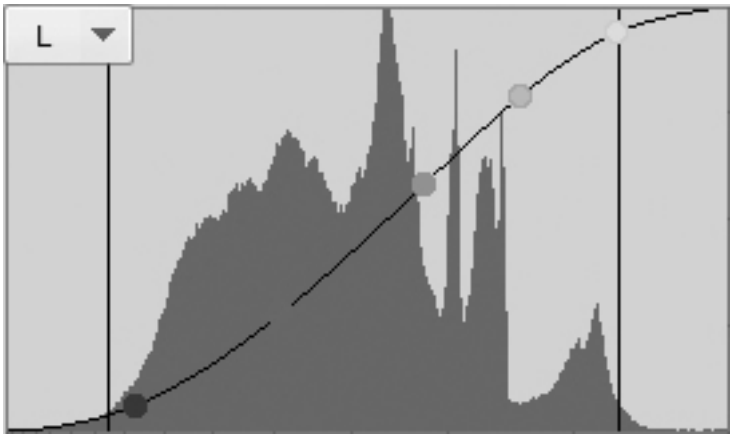
The develop curve is a graphical representation of the mapping between the 16-bit capture data and the 8-bit output data. The curve displayed on the histogram enables you to map the relationship between the capture data and the output data.

The horizontal axis represents the light values in the scene, from shadows to highlights. The vertical axis represents the light values on the monitor (or the ink values in print) in sv units (system values) representing output intensity. The curve behaves in a similar way to a film characteristic curve, translating scene exposure to film density.

Manipulating the develop curve is the digital equivalent of manipulating the processing film in your development lab. As with analog film, you can develop your image with more or less contrast using the push-and-pull process.

Simple predefined curves offer a variety of 'films' and developing processes, allowing you to control the result on the display.

The develop curve has five control points, each of which represents a different level of brightness and contrast.



- **Shadow point**-Represented by the black dot on the develop curve. This point indicates the darkest value at which you still see texture and detail in the output image. Pixels with values smaller than the value of the shadow point lose detail.

  Note: To achieve good results, adjust the lighting and exposure before manipulating the develop curve. Use the develop curve to make small adjustments to enhance your captured image. As in analog photography, first ensure that you have the best exposure, and then choose the development process if you wish to change the resulting image. The recommended output value for areas with darkest shadow detail is greater than 10 sv.
- **3/4 tone point**-The midpoint between the shadow point and the midtone point.
- **Midtone point**-Represented by the gray dot on the develop curve. This point controls the contrast and brightness in the parts of the image between the shadow and highlight points. By moving the midtone point left or right you can make the midtone values darker or lighter. For an ideal exposure, the midtone output value for an 18% gray card should be 127 sv.
- **1/4 tone point**-The midpoint between the midtone point and the highlight point.
- **Highlight point**- Represented by the white dot on the develop curve. This point indicates the brightest value at which you still see texture and detail in the output image. Pixels with values greater than the value of the highlight point lose detail. The recommended output value for areas with the brightest highlight detail is less than 248 sv.

Defining the highlight and shadow points

The **Highlight Point Picker** and **Shadow Point Picker** tools enable you to select a point in your image to set as the shadow or highlight point of the develop curve.

 This task is performed on the **Adjust** panel **Develop Curve** tab, in advanced mode  .

1. Click the **Highlight Point Picker** tool  or **Shadow Point Picker** tool  .
2. Click a point in your image that you want to be the highlight or shadow of your image.

The end point in the histogram adjusts according to the values of the point picked. The point is given the default system value for shadow or highlight.

Tip: The highlight and shadow points are critical for producing high quality offset prints. The highlight point is related to the smallest amount of ink that the printer can apply to the paper, and the shadow point is related to the greatest amount of effectively printable ink. If you are printing to offset, you should obtain the optimal values for these points from your printer.

Adjusting the develop curve for multiple images

Adjust the develop curve for multiple images at the same time on the **Adjust** panel **Develop Curve** tab.

You can adjust one or more images at a time. However, if more than one image is selected, the following features are not available:

- Overexposure and underexposure alarms
- Highlight and shadow pickers

When you select more than one image and the settings in each image vary the predefined setting list shows **As tagged in File**.

If **As tagged in File** appears, you can make the unavailable features available by applying one setting from the predefined settings list to all the images within the group.

See also:

The predefined setting list on page 29

Tips on the develop curve

The **Adjust** panel **Develop Curve** tab contains additional automatic and manual tools by which you can evaluate exposure and adjust the tone of your image.

The develop curve

Use the develop curves provided for images that suit the curves' dynamic ranges. Usually, setting your lighting to an appropriate fixed develop curve is preferable to correcting the curve to suit your lighting.

The auto-develop curve

The **Automatic Develop Curve** option can be very useful when applied to uncontrolled lighting situations, since the default, factory-set curves are created for specific dynamic range images. The **Automatic Develop Curve** option automatically "pushes" the more detail-rich areas of the image.

The **Automatic Develop Curve** option provides a good result only if the image is exposed correctly. If not, the image can look noisy or flat.

The histogram

If the histogram shows a lack of sufficient light, take the shot again at a better exposure. Underexposed images do not respond well to subsequent digital processing.

Using the histogram with the crop tool

If you crop a specific area of the image with the crop tool, the histogram displays the data of this area.

Using the histogram with the picker tool

The picker tool indicates the relative exposure of the selected spot on the histogram. If you require specific points in the captured image to include detail, they must be appropriately exposed. Using the picker tool you can control into which exposure zone each point falls so that you will obtain the results that you require.

Using the develop curve with the picker tool

The picker tool enables you to easily calculate the exposure ratio between the highlight and shadow areas of the image. In most cases, the ideal value for the brightest areas in the image detail is approximately +2 f-stops, between 240 to 248 sv (system values) in Capture RGB (8-bit) color.

The exposure alarms

Choose a color for your exposure alarms that differs from the dominant colors of your captured image. An appropriate choice can help you avoid confusion between the highlighting color mask and your image data.

The develop curve and highlight/shadow pickers

The shadow and highlight points are critical for producing high-quality offset prints. The highlight point is related to the smallest amount of ink that the printer can apply to the paper, and the shadow point is related to the greatest amount of effectively printable ink. If you are printing to offset, you should obtain the optimal values for these points from your printer.

See also:

Adjusting the develop curve automatically on page 63
Using the picker tool on page 18
Cropping an image on page 14

About color

You can maintain color quality in your images by using ICC color management on the **Adjust** panel **Color** tab.

The International Color Consortium® (ICC) was established by industry vendors for the purpose of creating, promoting, and encouraging the standardization and evolution of an open, vendor-neutral, cross-platform color management system architecture and components. The ICC profile is a color space description that acts as a standard for accurate reproduction of colors across different platforms, devices, and software.

In Leaf Capture, the color management system uses the following profiles:

- Input device profile: provides the color management system with information about the colors the Leaf digital camera back is capable of capturing. On the **Color** tab, you can select and adjust the saturation of an input profile.
- Display device profile: provides the color management system with information about the display device colors, enabling your monitor to display the actual colors in your images.

  Note: Before you begin working with Leaf Capture, you should create and designate a display device profile for your monitor using the ColorSync Utility.

When working with color management in Leaf Capture, the color management system takes the input device profile and converts it to a

universal color standard. It then converts the universal color standard to the display device profile colors. The perceived colors are maintained throughout.

See also:

Viewing shots in the preview monitor on page 90

Disabling color management

If desired, you can work without color management. This is usually required when you create a color target for a profile creation program. Without color management, the output file for the image in an RGB file that conforms to the camera RGB color space.

This task is performed on the **Adjust** panel **Color** tab.

- Clear the **Color Management** check box.

  Color management is not used in creating the output file of the image.

  Note: It is recommended that you re-enable color management once you have created your input profile.

Choosing a color profile

This task is performed on the **Adjust** panel **Color** tab.

There are several factory-set profiles. Choose the input profile that best matches the scene, lighting conditions, output destination, and your own preference.

- In the **Color Look** list, select a camera profile.

The colors of the image adjust to comply with the parameters of the camera profile.

Creating a color profile

This task is performed on the **Adjust** panel **Color** tab.

Notes:

- This feature is available in the Leaf Custom Color Profiling module, which must be purchased separately. For more information, see your Leaf dealer.
- Custom color profiling is currently only supported on Mac®.

1. Shoot a GretagMacbeth® SG (10x14 patches) target with the Aptus 22 Product (standard) camera setting and the photographic lighting that will be used.
2. On the **Gray Balance** tab select the **Image Gray Balance Picker**.
3. Click a middle gray patch anywhere in the target, for example I5.
4. Ensure that the exposure is correct and uniform:
   a. To test the exposure, place the pointer on a white patch on the image, and in the Pixel Info box, check that the system value is between 210 and 250.
   b. To verify the uniformity, place the pointer on each remaining white patch and verify that each system value does not vary more than 5 points from the system value in the previous step.

   If either of the above conditions are not satisfied, make the required adjustments and shoot the target again.
5. Check that the patches in your image are straight and that the target is positioned parallel to the camera back using the grid. If the patches are not straight, or the lines are not parallel, straighten the test chart and take the shot again.
6. Clear the **Color Management** checkbox.
7. Click **Create Profile**.
   The ProfileMaker software opens with the image of the target.
8. Use ProfileMaker to create a color profile. For assistance, refer to the ProfileMaker help system. The profile that you create must be saved in one of the ColorSync Utility profile folders. We recommend that you save it in the Library > Colorsync > Profiles folder in your own user folder.
9. Select the **Color Management** checkbox.
10. In the **Color Look** list, select the new ICC profile.

    Note: It may take a few moments for the new profile to appear in the **Color Look** list.

Editing a color profile

Edit an existing color profile using one image or a number of images in the ProfileEditor software.

Note: Custom color profiling is currently only supported on Macintosh®.

 This task can be performed on the **Adjust** panel or **Process** panel **Color** tabs.

1. Select an image with the color profile that you want to edit.

   Note: You can work on only one image at a time in the ProfileEditor. If you select more than one image, it is the spotlight image that opens in the ProfileEditor software.
2. In the **Color Look** / **Color Space** list, select a color profile.
3. Click **Edit Profile**.
   ProfileEditor opens with the image that you selected.
4. Use ProfileEditor to edit the color profile. Ensure that **P** (Perceptual) intent is selected before you edit your profile. For assistance, refer to the ProfileEditor help files.

   If you do not want to use more images to edit the profile, go to step 13.
5. In Leaf Capture, select all further images you wish to use.
6. On the **Process** tab > **Format** box, ensure that either a TIFF (8bit) or JPEG file format is selected.
7. In the **Color Space** list select **Camera RGB**.
8. Click **Send to Process queue**  .
9. In the ProfileEditor software, close the image that is currently open.
10. Click **Open Image**, navigate to the Leaf Capture Processed folder, and select the next image you wish to use.
11. Use ProfileEditor to continue editing the color profile.
12. Repeat steps 9-11 for every additional image that you want to use.
13. If you create a new profile, the profile must be saved in one of the Macintosh ColorSync Utility profile folders before you can work with it in Leaf Capture. We recommend that you save it in the Library / Colorsync / Profiles folder in your own user folder.
    The new or edited profile appears in the **Color Look** list.

    Note: It may take a few moments to appear in the list.
14. In the **Color Space** list, select the edited color profile.

Adjusting the color saturation

Set the color saturation for your shot.

 This task is performed on the **Adjust** panel **Color** tab.

- Slide the saturation slider or select a predefined setting from the list.

Adjusting color for multiple images (Adjust panel)

Adjust the color of multiple images at the same time on the **Adjust** panel **Color** tab.

When you select more than one image and the settings in each image vary, the predefined setting list shows **As tagged in File**.

If **As tagged in File** appears in the **Color Look** list, you can select an input profile from the list to apply to all selected images.

If **As tagged in File** appears in the **Saturation** list, the position of the slider reflects the saturation of the spotlight image. Select a saturation table from the list or adjust the slider to apply the same saturation to all the selected images.

See also:

The predefined setting list on page 29

Tips on color for adjusting

To view color according to a color profile, ensure that your monitor is calibrated. Calibrate your monitor using the system software. The name of the monitor's current color profile appears on the **Adjust** panel **Color** tab next to the word **Monitor**.

Note: You can change the monitor profile in ColorSync Utility.

Leaf Capture provides several input profiles. If you want a profile that is unique to your working environment and camera back, create a new color profile or edit an existing profile.

To view the effects of different color profiles on your image, work with your image in Preview mode and monitor the Pixel Info panel on the lower bar.

Using filters

Use the **Adjust** panel **Filter** tab to adjust the amount of grain and reduce moire in an image. Whether or not you need to select a filter depends on the ISO, exposure time, and the subject of your shot.

About noise

The amount of noise in your image is directly related to the ISO speed you use when taking the shot. A high ISO speed always results in more noise.

Leaf Capture provides you with default noise settings, and also enables you to adjust the noise as desired so that you can save and reuse your own noise settings.

The noise reduction tools are available on the **Adjust** panel **Filter** tab.

Predefined noise settings

The noise predefined setting list contains factory-set noise settings that you can apply to an image to suit different conditions. When you select a predefined noise setting, the noise settings are updated automatically.

 This task is performed on the **Adjust** panel **Filter** tab, in the **Grain** area.

➢ In the predefined setting list, select the desired setting.

If you alter a predefined setting, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Adjusting the noise

 This task is performed on the **Adjust** panel **Filter** tab, in the **Grain** area.

1. Ensure that the Detail pane is open, or that the preview is zoomed at 1:1, so that you can view the changes that you make to the image.

2. Move the **Strength** slider to adjust the amount of noise, or select a setting from the predefined setting list.

See also:

Opening the Detail pane on page 8

Cleaning long exposure

Remove undesired noise throughout your image.

 This task is performed on the **Adjust** panel **Filter** tab, in the **Grain** area.

When shooting with an exposure of longer than one second, unwanted colored pixels can appear in your shot. Use the **Clean long exposure** check box to remove unwanted effects in your image.

1. Ensure that the Detail pane is open, or that the preview is zoomed at 1:1, so that you can view the changes that you make to the image.
2. Select the **Clean long exposure** check box.

   The shot is cleaned of noise. After using the clean filter, you can use the strength slider to perform fine adjustments on the noise.

   Note: When you saving your settings, the grain and long exposure time are saved under the same name.

See also:

Opening the Detail pane on page 8
Adjusting the noise on page 77

Reducing noise for multiple images

When you select more than one image and the settings in each image vary, the predefined setting list shows **As tagged in File**.

If **As tagged in File** appears, you can make the features that currently do not work available by applying one setting to all the images within the group.

 This task is performed on the **Adjust** panel **Filter** tab, in the **Grain** area.

➢ From the predefined setting list, select a setting.

See also:

The predefined setting list on page 29

Tips on reducing noise

 This task is performed on the **Adjust** panel **Filter** tab, in the **Grain** area.

➢ To avoid unwanted noise, make sure that your images are properly exposed.

About moire

Leaf Capture enables you to reduce moire patterns in your image. You can reduce the moire over the entire image or only in selected areas of the image.

The moire reduction tools are located on the **Adjust** panel **Filter** tab.

Note: Reducing moire over the entire image can cause color correction in unwanted areas.

Predefined moire settings

The moire predefined setting list contains factory-set develop curves that you can apply to an image to suit different conditions.

 This task is performed on the **Adjust** panel **Filter** tab, in the Moire Reduction area.

➢ In the predefined setting list, select the desired setting.

If you alter a predefined setting, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Reducing moire in specific areas

 This task is performed on the **Adjust** panel **Filter** tab, in the **Moire Reduction** area.

1. Ensure that the Detail pane is opened.
2. Click **Selective**.

3. Select a pixel selection tool  .
4. In the preview area, use the pixel selection tool to create a contour of the area to be treated.
5. Select the **Preview** check box to see the change displayed in the preview area.
6. Adjust the **Radius** and **Strength** sliders.
7. View the reduction in the moire in the Detail pane. If you are working in a zoom ratio that is greater than 66.7%, you can view the adjustments in the preview area.
8. Click **Save** if you wish to keep your adjustments.

   Before Leaf Capture saves the image, it asks if you would like to save a copy. Because any changes that you make are made to the original image, it is recommended that you save a copy of the image.

Tip: After you achieve the desired reduction in moire in one area of the image, it is recommended that you clear the **Preview** checkbox before continuing to select other areas for moire reduction. This will help you work quicker.

See also:

Pixel information on page 20
Pixel selection tools on page 80
Opening the Detail pane on page 8

Pixel selection tools

 This task is performed on the **Adjust** panel **Filter** tab, in the Moire Reduction area.

1. From the tool box  , click the tool that you want to use:

   - Ellipse Marquee  - this tool creates an oval shaped selection of pixels.
   - Rectangle Marquee  - this tool creates a rectangular shaped selection of pixels.

- Polygonal Lasso  - this tool creates a selection of pixels from straight lines.
- Lasso  - this tool enables you to control the shape of the selection.

2. In the preview area, click the image and drag the cursor to select the pixels.

   Tip: Press Shift and Alt for extra options.

See also:

Opening the Detail pane on page 8

Reducing moire over the entire image

Reduce the moire over the entire image.

 This task is performed on the **Adjust** panel **Filter** tab, in the **Moire Reduction** area.

1. Ensure that the Detail pane is open so that you can view the changes you make to the image.
2. Click **Global**.
3. Move the **Radius** and **Strength** sliders until you see the desired effect in the Detail pane, or select a setting from the predefined setting list.
4. View the reduction in the moire in the Detail pane. If you are working in a zoom ratio that is greater than 66.7%, you can view the adjustments in the preview area.

See also:

Opening the Detail pane on page 8

Reducing moire for multiple images

When you select more than one image and the settings in each image vary, the predefined setting list shows **As tagged in File**.

If **As tagged in File** appears, you can make the features that currently do not work available by applying one setting to all the images within the group.

 This task is performed on the **Adjust** panel **Filter** tab, in the **Moire Reduction** area.

- From the predefined setting list, select a setting.

The predefined settings apply to global moire reduction only.

See also:

The predefined setting list on page 29

About sharpening an image

Most images can benefit from sharpening. The degree of sharpening needed varies depending on the image subject and its output.

The sharpening tools are available on the **Adjust** panel **Sharpness** tab.

Sharpening enhances the definition of the edges in an image. The sharpening process sharpens the borders of adjoining areas of different levels of brightness. A very thin contour of a lighter and darker strip emphasizes the border between different-colored objects.

Note: Sharpening cannot correct a severely blurred image.

Digital images typically need some sharpness adjustment to provide the desired results in print or other output, especially after rescaling. To maintain image sharpness, you should increase the sharpness every time you increase the scale.

The sharpness tools enable you to sharpen edges in your image without increasing the noise.

Use the Detail pane to see the affects on the image as you adjust the sharpness.

See also:

Opening the Detail pane on page 8

Predefined sharpness settings

The sharpness predefined setting list contains factory-set settings that you can apply to an image to suit different types of images and subjects. When you select a predefined sharpness setting, the sharpness parameters change accordingly. When a parameter is manually adjusted, the setting becomes custom and can be saved.

This task is performed on the **Adjust** panel **Sharpness** tab.

➢ In the predefined setting list, select the desired setting.

If you alter a predefined setting, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Setting the radius

The radius refers to the thickness of the outline created in the sharpening process. The larger the radius, the thicker the outline. Set the radius in relation to the scale of your image. The radius then serves as the basis by which you set the other sharp parameters.

This task is performed on the **Adjust** panel **Sharpness** tab.

➢ Do one of the following:

- In the **Radius** value box, enter the desired value.
- Move the **Radius** slider as desired.

Note: You can also set the radius in advanced mode.

See also:

Advanced sharpening tools on page 84

Setting the intensity

Use the intensity slider to select the degree of lightning or darkening of the pixels. The greater the intensity, the larger the contrast between different colored areas.

Sharpness is achieved by comparing the light intensity of a pixel to its surrounding area and modifying the pixel accordingly. If the pixel is darker than its surrounding area, it is darkened even more to achieve a sharper contrast. If the pixel is lighter than its surrounding area, it is lightened even more. If the pixel's light intensity is the same as its surrounding area, no action is taken.

This task is performed on the **Adjust** panel **Sharpness** tab.

Note: Set the intensity first if the image is not scaled.

➢ Move the **Intensity** slider as desired.

Note: You can also set the intensity in advanced mode.

See also:

Setting the highlight and shadow intensity on page 85

Smoothing an image

Use the smooth tool to smoothen the effects of sharpening on areas of minimal details, such as skin tone, that would otherwise acquire a grainy look.

Increasing the sharpness of an image increases the amount of grain in the image's appearance.

The smooth tool reduced grain by decreasing sharpness according to the nature of the surrounding area. Flat areas are greatly reduced; texture and edges are not.

 This task is performed on the **Adjust** panel **Sharpness** tab.

➢ Move the **Smooth** slider as desired.

Note: You can also set the smoothness in advanced mode.

Advanced sharpening tools

The advanced sharpening tools enable you to perform precise sharpening on your image, according to the image characteristics, scale and output.

Advanced sharpening tools are available in advanced mode  on the **Adjust** panel **Sharpness** tab.

You can set the following in advanced mode:

- Adjust the Radius (as in standard mode)
- Pick a color filter by which to sharpen the image
- Control the intensity of your image in the highlights and shadows
- Control the grain strength and threshold

See also:

Setting the radius on page 83

Filtering the image

Use the **Filter** tool to specify a color channel for Leaf Capture to use as a reference for sharpening all the remaining color channels.

Single color filters (**Red**, **Green**, or **Blue**) result in some colors being sharpened, while **All** sharpens all colors. When using a single color filter,all the RGB channels are sharpened according to the variations in that channel.

If the image contains a specific dominant color, or if a specific element needs to be emphasized, use the corresponding color filter.

 This task is performed on the **Adjust** panel **Sharpness** tab, in advanced mode  .

- In the **Filter** list, select a color filter.

Setting the highlight and shadow intensity

The intensity tool enables you to adjust the intensity level of the highlights and shadows separately, according to the characteristics of the image.

 This task is performed on the **Adjust** panel **Sharpness** tab, in advanced mode  .

- Select the desired intensity level in the **Highlight** and **Shadow** lists.

See also:

Setting the intensity on page 83

Controlling the grain strength

In advanced mode, determine the smoothness of the image by using the strength and threshold tools.

Strength refers to the sharpness of the grain in uniform areas. The strength scale ranges from **0**, which is grainy, to **10**, which is smooth.

 This task is performed on the **Adjust** panel **Sharpness** tab, in advanced mode  .

- In the **Strength** list, select the strength of grain.

Controlling the threshold

Determine the smoothness of the image by using the strength and threshold tools.

Threshold refers to the amount of sharpness reduction performed on the grain area. The threshold scale ranges from **0**, which means that the whole image is sharpened, including the grain in uniform areas, to **10**, which means that Leaf Capture sharpens the image in more detailed areas, and less in uniform areas.

 This task is performed on the **Adjust** panel **Sharpness** tab, in advanced mode  .

- In the **Threshold** list, select the desired threshold value.

Adjusting sharpness for multiple images

Adjust the sharpness of multiple images at the same time on the **Adjust** panel **Sharpness** tab.

You can adjust one image or more images at a time. When you select more than one image and the settings in each image vary, the predefined setting list shows **As tagged in File**.

If **As tagged in File** appears, you can make the features that currently do not work available by applying one setting from the predefined settings group to all the images within the group.

See also:

The predefined setting list on page 29

Tips on sharpening

Sharpen your image using the tools on the **Adjust** panel **Sharpness** tab.

Radius

Use a smaller radius for portrait photography than you would for still life. A smaller radius gives you a smoother level of sharpness.

Highlight and shadow intensity

For images with a high dynamic range, the **Highlight** and **Shadow** settings should both be set to the same level.

For low-key images, increase the **Highlight** level more than the **Shadow** level.

For high-key images, increase the **Shadow** level more than the **Highlight** level.

Filters

When you select a specific color as a reference, some colors do not get sharpened. If you want to sharpen all colors according to their individual brightness variations, select **All**.

For most images, the **Green** filter creates a pleasing enhancement. Portrait images may be improved using the **Red** filter. Use the **All** or **Red-Green** filters for multi-colored images containing many details.

5 Editing an image

This section presents the tasks you will perform while editing your images at different stages of your workflow. The tools used for editing are located on the editing toolbar.

The Shooting while editing section describes how you or your assistant can edit images while you are shooting.

The Editing section discusses the actions you will perform to manage and assess your images.

The Processing while editing section presents the workflow for preparing and editing your images for processing.

Tip: Access the **Browse** panel and browse to the folder that contains your images. Edit the images directly from the folder.

Shooting while editing

It is possible for you to shoot images while your assistant edits your previous shots. This section describes tools and tips for this workflow.

See also:

Taking shots overview on page 33

Shooting and editing concurrently

Set the behaviour of incoming shots.

In tethered mode, every new shot is automatically selected and becomes the spotlight image shown in the preview area. Leaf Capture supports a workflow where you can continue shooting while your assistant edits your images.

This task is performed on the **Shoot** panel.

- From the **View** menu select **Do not select new shots**.

See also:

Preparing to shoot on page 35
Taking a shot on page 45
Evaluating a shot on page 46

Viewing shots in the preview monitor

Open the preview monitor to view either each new shot or the spotlight image on a second window or screen.

➢ From the **Windows** menu select **Preview Monitor**.

If desired, you can drag the preview monitor to a second screen.

Tip: You can specify what appears on the preview monitor. From the **View** menu, select **Preview Monitor**, and then click the required option.

Note: If you are using two screens with different monitor ICC profiles, the color displayed on both monitors is set according to the ICC profile of the monitor that shows where the Leaf Capture software is open. The name of this ICC profile appears on the **Color** tab on the **Adjust** panel. To control which monitor provides color accuracy, you can change the monitor that displays the open Leaf Capture software.

See also:

Changing the monitor that displays Leaf Capture on page 90

About color on page 72

Changing the monitor that displays Leaf Capture

If you have more than one monitor you can choose which monitor displays Leaf Capture.

1. Close the Leaf Capture software.
2. Go to **System Preferences** > **Displays**.
3. Click the **Arrangement** tab.
4. Click the white strip on the image and drag it to your second monitor.
5. Restart the Leaf Capture software.

Detaching the histogram

The histogram is displayed in the **Selected Shot** area, but can be etached to become a floating panel for convenience. This can be especially useful when you are viewing your image in the preview monitor.

 This task is performed on the **Shoot** panel **Selected Shot** area.

➢ Click  and select **Detach Histogram Panel** or **Dock Histogram Panel**.

See also:

About the histogram on page 48

Editing

This section discusses the actions you will perform to manage and assess your images.

Assessing your images

Use the following to help you assess your images:

For focus:

- Use the Detail pane
- Use the loupe tool

For navigation:

- Pan
- Zoom

Customize the view in the image area to review your images.

Compare your images using compare view to choose the best shot.

See also:

Opening the Detail pane on page 8
Using the loupe tool on page 17
The editing toolbar on page 12
Using the zoom tool on page 14
The main toolbar on page 4
Comparing your images on page 91

Comparing your images

Use compare view to evaluate your images and to find your best shot in a series by comparing them to one another.

In compare view, as in all other views, you can edit your images using the **Adjust** panel tools and using the editing toolbar. You can select and

remove images that you wish to compare as a group or one by one using the familiar selection keys. You can open as many images as you want to compare. Each image has full preview functionality, meaning that you can compare images using the Leaf Capture tools—for example, by checking the focus of each image using the loupe tool.

When you compare two images, one is the master image and the second is the candidate. The master image (in a black frame) is frozen, and the candidate image (in a green frame) is dynamic. You can change which image is displayed in the candidate frame as you select other images or flip through the images in the folder.

If you find a candidate image that you prefer to the master image, you can set the candidate as the master image, and continue flipping though the images in the folder.

Comparing two images

Compare two images to find your best shot in a series using a process of elimination.

 This task is performed in compare view.

1. Click  to open compare view.

   Compare view becomes the view mode in the image area. The preview pane is the area where you compare your images. There is also a thumbnails strip which displays all of the images in your folder, as with other views. The thumbnails are displayed horizontal or vertical according to the last selected preview with horizontal or vertical thumbnails view.

   Tip: Press the tab key to toggle the compare view size between the regular image area size and the size of the entire workspace.
2. Select two images for comparison by holding down Cmd, and then clicking the desired images in the thumbnails strip.
   The selected images appear in the preview area in an arrangement that optimizes their display size. The first image that you select is the candidate image, and has a green frame. The second image that you click is the master image, and has a black frame.
3. Compare and evaluate your images.
4. To toggle between the candidate and master images, click the master image (the image in the black frame) in the preview pane.
   The selected image becomes the candidate image and has a green frame; the second image becomes the master image and has a black frame.

5. You can replace the candidate image in one of the following ways:
   - To select a specific image from the thumbnails, hold down Alt, and click the desired image. The selected image replaces the candidate image in the preview pane.
   - To flip through the images in your folder, hold down Alt, and use the arrow keys. As you flip through the images in the folder, the selected image replaces the candidate image in the preview pane.

As you flip through the images in the folder, compare them to the master image. If you find an image that you like better than the master image, you can set it as the master image. It then replaces the master image, and you can continue to flip through the images in the folder.

Setting the candidate image as master

Switch the desingation of candidate and master image.

In compare view, as you flip through the images in the folder, compare them to the master image. If you find an image that you like better than the master image, you can set it as the master image. It then replaces the master image, and you can continue to flip through the images in the folder.

 This task is performed in compare view.

➢ To set the candidate image as the master image click  .

The candidate image is set as the master image. The new candidate image is then the next consecutive image in the folder.

Adding an image to the compare pane

Compare two or more images in compare view.

 This task is performed compare view.

1. Hold down Cmd, and click the desired image in the thumbnails strip.
2. Continuing to hold down Cmd, continue to click as many images as you want in order to add them to the preview area for comparison.

Removing an image from the compare pane

 This task is performed in compare view.

1. Hold down Cmd, and click the desired image in the preview pane or thumbnails strip.

2. Continuing to hold down the Cmd, continue to click as many images as you want to remove from the preview area.

Replacing an image in a multiple selection

When comparing multiple images, you can replace one image in the preview pane.

 This task is performed in compare view.

1. In the preview pane, click the image that you want to replace.
   The image has a green frame.
2. Do one of the following:
   - To select a specific image from the thumbnails, hold down ALT, and click the desired image.
   - To flip through images, hold down ALT, and use the arrow keys.

The image is replaced by the selected image, or by each image as you flip through the images in the folder.

Synchronizing images in compare view

Synchronize your images to evaluate the same spot on different images.

Match the zoom and pan of all the images in compare view to the same relative location as the spotlight image.

 This task is performed in compare view.

1. Zoom into or pan a zoomed spotlight image to an area of the image you want to compare to other images.
2. Click **Match all with spotlight image**  .
   All the images in compare view show the same zoom and relative location as the spotlight image.

Panning and zooming mulitple images in compare view

Pan or zoom all the images in compare view together with the spotlight image.

 This task is performed in compare view.

1. Click **Move all with spotlight image**  .

2. Pan or zoom the spotlight image.
   The rest of the images in compare view are panned or zoomed to the same relative location in the image.

Refreshing the layout in the compare pane

After you remove images from the preview pane, you can refresh the layout so that the images are reordered in series in the preview pane.

 This task is performed in compare view.

➢ From the **View** menu select **Compare Actions** > **Refresh Layout**.

The images appear in the preview pane in an arrangement that optimizes their display size.

Rotating an image

1. Select the image that you want to rotate.
2. From the **Image** menu, select **Rotate** and then select the desired option.

See also:

Opening a folder or image on page 25

Flagging images

Flags are useful tools for tagging your images. For example, use flags to:

- classify images according to an order
- note preferences
- select a series of images that you wish to sort and then move collectively to a different folder

- Flag an image or group of images
- Remove a flag
- Change the flag color

Note: When the **Flag** tool is selected, you cannot use the mouse to select images in the thumbnails. If you wish to select images while using the flag tool, press Alt and select the desired images.

See also:

The editing toolbar on page 12

Flagging an image

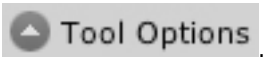
1. Select the image or a group of images that you want to flag.
2. From the editing toolbar, select the desired flag  .
3. Do one of the following:
   - To flag an individual image, click on the individual image.
   - To flag a group of images, hold down Alt and Shift and click any image in the selected group.

Note: After an image is flagged, the image is automatically saved with the flag.

Removing a flag

1. Select the image or a group of images from which you wish to remove the flag.
2. From the editing toolbar, select the flag that you wish to remove from the image.
3. Do one of the following:
   - To remove the flag from an individual image, click on the individual image.
   - To remove the flag from a group of images, hold down Alt and Shift and click any image in the selected group.

Customizing the flag color

1. On the lower bar, click the **Tool Options** button 

.
2. Make sure that **Flag Options** is selected in the tool list.
3. Click the flag you wish to change.
   The Flag Color dialog box appears.
4. Select the desired color and click **OK**.

Using the Image Info dialog box

View, edit, and update general information about the spotlight image in the Image Info dialog box.

The Image Info dialog box shows EXIF information and the settings used by the camera when the image was shot. The metadata shown in

the Image Info dialog box was taken from the Info Settings dialog box and attached to the image at the time that the shot was taken.

1. On the editing toolbar, click **Image Info**  .
2. Edit the image information as desired.

Note: For information regarding international metadata standards, go to:The International Press Telecommunications Council at *http://www.iptc.org* and The Dublin Core Metada Initiative at *http://www.dublincore.org*.

See also:

The editing toolbar on page 12

Pixel information on page 20

Sorting and showing images

Sort your images, move images within a folder, or select images you want to display.

Sorting your images

Sort your images by name, date, type, size, flag, Leaf back, or your own order.

➢ On the main toolbar from the **Sort By** list, select an option.

Moving images in your folder

Arrange the images in your folder in a particular order.

➢ Do one of the following:

- In the thumbnails, click an image and drag it to the desired location.
- CTRL-click the image, and f rom the menu select **Move To Top** or **Move To Bottom**.

Note: When you change the order of the images, you automatically create a new **Sort By** order called **My Order**.

Selecting images to display

Select which images you want to be visible in the open folder.

➢ On the main toolbar from the **Show** list, select an option.

Note: If you select an option where no images match the definition, no images are shown in the display area.

Managing your files

Moving an image to another location in the disk

 This task is performed on the **Browse** panel.

- In the thumbnails click the image and drag it to the desired folder on the **Browse** panel.

Moving an image to another disk

1. CTRL-click the image in the image area.
2. From the menu, select Move to Folder.
3. In the Move dialog box select the desired destination folder and click **Move**.

Copying an image to another location in the disk

 This task is performed on the **Browse** panel.

- In the thumbnails press Alt and click the image and drag it to the desired folder on the **Browse** panel.

Copying an image to another disk

 This task is performed in the image area.

1. CTRL-click the image.
2. From the menu, select **Copy to Folder**.
3. In the Copy dialog box select the desired destination folder and click **Copy**.

Deleting an image

Moving an image to trash

Move an image to trash to delete the image without permanently losing the file.

➢ Select the image and then click **Trash**  on the editing toolbar.

Your image is moved to the **Trash** folder, but is not permanently deleted.

The **Trash** icon changes  to indicate that there are images in the Trash.

See also:

The editing toolbar on page 12

Retrieving an image from Trash

 This task is performed on the **Browse** panel.

1. In the **Favorites** area, click **Trash**  .
   The **Trash** folder is selected in the directory area and its contents appear in the image area.
2. From the image area, drag the thumbnail or the preview image that you want to retrieve onto a folder in the **Favorites** area, or onto a folder in the directory area.

Deleting an image permanently

1. Select the image you wish to delete.
2. Press Alt and then click **Trash**  on the editing toolbar.

The **Trash** icon changes as follows:

Hold down Alt and roll the mouse over the **Trash** icon. The trash icon changes to the grim reaper  to indicate that you are about to permanently delete the image.

While still pressing Alt, click the grim reaper icon to permanently delete the image. The icon changes to the skull and crossbones  to indicate that the image is permanently deleted.

Renaming an image

1. Double-click the file name that appears under the thumbnail in the image area.
2. Type a new file name.

Processing while editing

Process your image(s) at any time even while you are editing other images.

➢ Click **Send to Process Queue**  on the main toolbar.

Note: Your image is processed according to the parameters set on the **Process** panel. If you know that the settings on the **Process** panel are what you want, there is no need to set parameters on the **Process** panel each time you process your image.

See also:

Monitoring the process on page 102

6 Processing an image

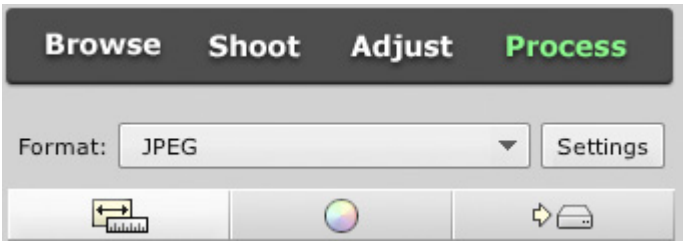
Process your raw images to a standard file format with the desired size, color, and image name. When you process your images, the mosaic file is kept in its original form and any changes you make to an image affect the processed image only. You can define a **Processed** folder where your processed files will be placed.

When you process an image, your activities revolve around the **Process** panel. If you do not want to make any changes to an image before processing, you do not need to work on the **Process** panel.

You can prepare and process single or multiple images.

About the Process panel

When you process an image, your activities revolve around the **Process** panel.



Processing an image

Prepare and process single or multiple raw images to a standard file format with the desired size, color, and image name.

When you process your images, the mosaic file is kept in its original form and any changes you make to an image affect the processed image only. You can define a **Processed** folder where your processed files will be placed.

When you process an image, your activities revolve around the **Process** panel. If you do not want to make any changes to an image before processing, you do not need to work on the **Process** panel.

- To process the selected image click **Send to Process Queue**  on the main toolbar.

See also:

Viewing the process log on page 103

Monitoring the process

Monitor the status of each image sent to process in the Process Queue dialog box.

In the **Process Queue** area of the lower bar, you can find information on the number of images sent for processing and the number of remaining images to be processed.

The Process Queue dialog box contains a list of the images in progress and their status. You can also view a thumbnail of the image when you select it. When the running image is selected, a progress bar under the thumbnail indicates the status of the processing.

See also:

Processing while editing on page 100
Opening processed images on page 112

Stopping processing

Stop an image being processed.

 This task is performed in the Process Queue dialog box, accessed from the lower bar.

- In the Process Queue dialog box select the image and click **Cancel File**.

Clearing the Process Queue

You can clear the Process queue by job status.

1. From the lower bar, click **Process Queue** to open the Process Queue dialog box.
2. In the Process Queue dialog box, click **Clear Done**.
   A dialog box appears.
3. Select all the job statuses you wish to clear from the Process Queue.
4. Click **Clear**
   Jobs with the selected status are cleared from the Process queue.

Viewing the process log

View the log file for information about the images being processed and the images deleted during the process.


This task is performed in the Process Queue dialog box, opened from the lower bar.

➢ Click **Show Log**.

A log file opens showing process information.

See also:

Processing an image on page 101

View the file path

View the location where you image is saved.

➢ Place the pointer on an image.

The file path is shown.

Size overview

Use the **Process** panel **Size** tab together with the crop tool.

If you crop a certain area of the image using the crop tool, the values of the cropped area after process are displayed on the **Size** tab.

The default size of the output image is defined in the Image settings that you selected for the shot.

Note: Changes that you make on this tab do not affect the size of the original mosaic file.

To change the size of an individual image, do one of the following:

- Select a predefined output size
- Crop the image to create your composition, then specify the output size
- Specify the required output size, then select the area of the image to process to that size

See also:

Opening the Detail pane on page 8
Cropping an image on page 14

Predefined size settings

The **Size** tab's predefined setting list contains factory settings that are suitable for different camera backs and standard output sizes. When you select a predefined size setting, the **Height**, **Width**, and **Scale** change accordingly.


This task is performed on the **Process** panel **Size** tab.

➢ In the predefined setting list, select the desired setting.

If you alter a predefined setting, for example by using the crop tool, the setting is labelled custom and can be saved.

See also:

The predefined setting list on page 29

Cropping and specifying the output size

Crop the image to create your composition, and then specify the output size.


This task is performed on the **Process** panel **Size** tab.

Note: You cannot crop a group of images taken with differing sensor sizes.

1. In the **Res** box, enter the desired resolution.

   Note: The minimum resolution is 1 dpi; the maximum resolution is 800 dpi.
2. If you want an output size that is smaller than your image, use the crop tool to select an area of the image.

   The **Height** and **Width** boxes display the size of the selected area.
3. Use the **Height** and **Width** boxes to make fine adjustments to height and width, if desired.

   Tip: Select **Constrain proportions** to maintain the relationship between height and width.

   The image is cropped to the size set here. The crop is effective only when the image is processed to a standard format. No crop is implemented to MOS or HDR formats.
4. Click **Save**  to save the output size and crop location for future use.

Specifying the output size and then cropping

Follow this method for specifying the output size when you have to process your image to a specific size.

 This task is performed on the **Process** panel **Size** tab.

Note: You cannot crop a group of images taken with differing sensor sizes.

1. In the **Width** box, type the required width of the output image.
2. In the **Height** box, type the required height of the output image.
3. Select the **Constrain Proportions** check box.
4. Use the crop tool to select the desired area of the image.
5. In the **Width** or **Height** box, re-type the required width or height of the output image.

   If you type the width, the height is updated accordingly, and vice versa.
6. Click **Save**  to save the output size and crop location for future use.

Changing the size of multiple images

Change the size of a few images together.

 This task is performed on the **Process** panel **Size** tab.

1. Select the images. If the images were created with the same size settings, the size values appear in the **Width** and **Height** boxes and you should proceed to step 4. If the size settings used to create the images vary, the words **As Tagged in File** appear in the **Selected Size Setting** box.
2. In the **Selected Size Setting** box, view the available sizes. If the size you want appears on the list, select a size and go straight to step 6. If the size you want does not appear on the list, select any size from the list.
3. Type a value in the **Width** or **Height** boxes, and press Enter.

   Note: The minimum height and width is 1 pixel; the maximum height and width is the full image size.
4. Type the resolution in the **Res** box.

   Note: The minimum resolution is 1 dpi; the maximum resolution is 800 dpi.
5. If you want to save the values that you created, click **Save**.

See also:

The predefined setting list on page 29

Tips on setting image size

Set the resolution of your image in the **Process** panel **Size** tab.

About resolution

The resolution is the number of pixels per unit of printed length (inches or millimeters) in an image. The higher the resolution value, the more detail and subtler the color transitions are in the image. Different output media support different output resolutions. The most popular color output resolution is 300 dpi or 12 dpm.

Color space overview

On the **Process** panel **Color** tab you can define whether the processed image will be in color or grayscale, and choose the output profile or working space that you want to use to convert the image.

Several output profiles and working spaces are available and which one you choose depends on your output device.

Choosing a color space


This task is performed on the **Process** panel **Color** tab.

The Color Space refers to an ICC output profile (RGB or CMYK) or RGB working space. Every output device or location, such as a monitor, printer or the Web, is characterized by a color space that contains the colors that can be reproduced and determines how the colors are reproduced. You should define a color space for your output image that matches the color space used by the output device or location.

The color space of your output image is defined in the camera settings that you selected for the shot. On the **Color** tab, you can view and change the color space of the output image and set a uniform output color space for a group of output images.

The RGB produced by each Leaf camera back is referred to as Camera RGB. The gamut of any Leaf **Camera RGB** is larger than any RGB working space. The closest published RGB working space is Kodak® ProPhoto RGB.

The following procedure can be performed on one or more images.

1. From the **Color** list select **Color** to create a color image, or **Grayscale** to create a black and white image.
2. From the **Color Space** list, select an ICC output profile.

Note: Changes that you make here affect only the color of the processed image and do not affect the original mosaic file.

If you selected more than one image, and the color space settings are the same for each image, the color space values appear. If the output color space for the images vary, the words **As Tagged in File** appear in the **Color Space** box.

See also:

Customizing camera configuration on page 36

Editing a color profile

Edit an existing color profile using one image or a number of images in the ProfileEditor software.

Note: Custom color profiling is currently only supported on Macintosh.

 This task can be performed on the **Adjust** panel or **Process** panel **Color** tabs.

1. Select an image with the color profile that you want to edit.

   Note: You can work on only one image at a time in the ProfileEditor. If you select more than one image, it is the spotlight image that opens in the ProfileEditor software.
2. In the **Color Look** / **Color Space** list, select a color profile.
3. Click **Edit Profile**.
   ProfileEditor opens with the image that you selected.
4. Use ProfileEditor to edit the color profile. Ensure that **P** (Perceptual) intent is selected before you edit your profile. For assistance, refer to the ProfileEditor help files.

   If you do not want to use more images to edit the profile, go to step 13.
5. In Leaf Capture, select all further images you wish to use.
6. On the **Process** tab > **Format** box, ensure that either a TIFF (8bit) or JPEG file format is selected.
7. In the **Color Space** list select **Camera RGB**.
8. Click **Send to Process queue**  .
9. In the ProfileEditor software, close the image that is currently open.
10. Click **Open Image**, navigate to the Leaf Capture Processed folder, and select the next image you wish to use.
11. Use ProfileEditor to continue editing the color profile.
12. Repeat steps 9-11 for every additional image that you want to use.
13. If you create a new profile, the profile must be saved in one of the Macintosh ColorSync Utility profile folders before you can work with it in Leaf Capture. We recommend that you save it in the Library / Colorsync / Profiles folder in your own user folder.
    The new or edited profile appears in the **Color Look** list.

    Note: It may take a few moments to appear in the list.
14. In the **Color Space** list, select the edited color profile.

Tips on color for processing

Set the color profile of your processed images in the **Process** panel **Color** tab.

Leaf digital camera backs have large color gamuts which means that most colors can be accurately reproduced when an image is transferred from one device to another. Therefore, it is advisable to work with a large gamut, or wide RGB working space, when transferring the image to other software. Examples of wide color spaces are ProPhoto RGB and Adobe® RGB. An example of a narrow color space is sRGB.

Use the **Output Values** option to check the neutrality of grays, as well as the level of detail and color in highlight or shadow areas. In general, it is recommended that you use this option when you need to know, check, or adjust the numerical values of colors in your image. For example, in RGB, the highlight detail values should be below 248 sv and the shadow detail values above 10 sv.

Note: Changes that you make on the **Process** panel **Color** tab only affect the color of the processed image and do not affect the original mosaic file.

When processing an image to **JPEG (Fast Preview)** format, the sRGB working space will automatically be embedded, regardless of the profile you have selected in the **Color Space** list.

About Destination

The **Process** panel **Destination** tab enables you to manage your processed files.

You can choose a processed folder, give your final image a name and open it in third-party software, such as Adobe Photoshop®.

Selecting a format

Select an output file format for your processed images.

 This task is performed on the **Process** panel.

1. To select a file format, from the **Format** list select the desired format.

If you selected **JPEG**, **JPEG (Fast Preview)**, **TIFF (16 bit) + Preview**, **TIFF (8 bit) + Preview**, **JPEG + Preview**, **Leaf HDR + Preview**, or **Leaf Mos**, the **Settings** button becomes available.

2. Click **Settings** and modify the relevant format settings:

Optimization	Select from **Progressive Baseline Optimized** and **Baseline (Standard)**
Quality	Choose the quality of the image from the list. The lower the quality, the smaller the file size.
Max Height	Enter the maximum height in pixels of your preview image. (File formats with preview only)
Max Width	Enter the maximum width in pixels of your preview image. (File formats with preview only)

Note: If you selected **Leaf Mos**, specify the format settings.

See also:

Applying lens calibration to an image on page 113

File formats

Select the file format for your processed images in the **Process** panel.

The following formats are available:

- **TIFF 16 bit**:This is a standard 16-bit format. The color is managed by ICC profiles so that the file can be opened in Adobe Photoshop or other ICC-compliant software. The appearance of the image is the same when opened in other software as it is in the Leaf Capture software.
- **TIFF 8 bit**: This is a standard file format that you can open with imaging software such as Adobe Photoshop software. Use this format when interfacing with other graphic arts software.
- **JPEG**: Choose this format when you are creating images for Web sites. It stores images in a compressed form; therefore, when you use this format there may be quality loss. JPEG format is recognized by all graphic arts and Internet software.
- **Leaf HDR**: The Leaf HDR (high dynamic range) file format contains 16 bits of information per channel. The Leaf Volare digital camera back produces HDR image files. A Mosaic 1-shot file can be processed into an HDR file. Select this format if you want to save your image after color interpolation.
- **TIFF (16 bit) + Preview**: A TIFF 16 bit image is produced and a JPEG (Fast Preview) image for you to preview.

- **TIFF (8 bit) + Preview**: A TIFF 8 bit image is produced and a JPEG (Fast Preview) image for you to preview.
- **JPEG + Preview**: Select to produce both a JPEG and a JPEG (Fast Preview) image.
- **Leaf HDR + Preview**: Select to produce both a Leaf HDR file and a JPEG (Fast Preview) image.
- **Leaf Mos**: Select to perform custom gain adjustment on your raw files.

Managing processed images

Define the destination settings for your processed images on the **Process** panel **Destination** tab.

Naming processed images

 This task is performed on the **Process** panel **Destination** tab, in advanced mode  .

Tip: For additional options work in advanced mode, which enables you to work with a prefix or suffix, and to append the name if working with multiple images.

1. In the **File** box, type a name for your processed image.
2. If you wish to use a prefix or suffix:
   a. Click  and select **Advanced Mode**.
   b. In the **Prefix** and **Suffix** boxes, type the prefix, suffix, or both, in the relevant box.
3. If you do not want the file name extension to appear:
   a. Click  and select **Advanced Mode**
   b. Clear the **Append Extension** check box.

Note: If you are working with multiple images, they are named according to the following convention:**<prefix if selected><original filename><suffix if selected>.<extension if selected>**

Designating a folder for processed images

When you process your images, by default they are sent to the processed folder in the **<user>/pictures/leaf images** folder. You can change the destination folder for processed images.

This task is performed on the **Process** panel **Destination** tab.

1. In the **Folder** area, click  .
2. In the Choose Processed Folder window select a new folder for processed shots and click **Choose**.

   The **Process** shortcut on the **Browse** panel **Favorites** area is now the folder you selected.

   Note: Until you designate a different destination folder, all your future shots are saved to the last designated folder.

   Note: You can also designate the processed folder while working in the Browse panel. Right-click the desired folder in the directory area, and select Set As Processed Folder.

Opening processed images

You can open your processed images in one of the following ways:

- by opening them from the **Process** folder 

in the **Favorites** area
- by opening them from the processed folder in the **Browse** panel directory area
- by opening them from the processed folder in your computer's Finder or Explorer
- by setting your images to automatically open in other software once processed

See also:

Monitoring the process on page 102

Opening processed images in other applications

Before processing, set you images to be automatically opened in designated software once processed.

This task is performed on the **Process** panel **Destination** tab.

1. Select **Open with**.
2. In the Specify path window, select the software with which you wish to open the processed shots.

3. Click **Open**.

Once processed, your images are automatically opened in the designated software.

Applying lens calibration to an image

Shooting images with wide angle lenses and exploiting large format camera movements often results in lens fall-off and color distortion.

For more information on cast effects in wide angle photography and the suggested workflow for taking wide angle shots, refer to the Custom Gain Adjuster documentation on the web: *https://www.leaf-photography.com/ShowFaqs.asp?MenuID=373&ParentMenuID=355*

For Leaf AFi-II 10 and Aptus-II 10 users, Leaf Capture is released with a Lens Calibration Data CD. This CD contains lens calibration files, which are unique to your imaging module, for most commonly-used lenses. For more information on using lens calibration files, refer to the Lens Calibration Guide for Leaf AFi-II 10 and Aptus-II 10 Camera Backs (p/n 731-01750A-EN).

The way to correct cast effects is to take a diffused lens calibration shot prior to, or immediately following, the actual scene capture of every camera and lens setup used. After the shoot, you correct the cast effect using the diffused lens calibration shot.

Apply the custom lens calibration to your images by processing to create new raw files. First, set the processing workflow, and thereafter process two or more images together, setting one file as the lens calibration file.

To match your workflow on the shoot, you can set either the first or last image in the selected group to be used as the lens calibration file. Alternatively, you can select a particular file.

This task is performed on the **Process** panel.

1. In the **Format** list, select **Leaf Mos**.
2. Click **Settings**.
   The Leaf Mos Settings dialog box opens.
3. To save the mos file with lossless compression, select **Save Compressed**.
4. Select **Lens Calibration Adjustment**.

5. Select which image should be used as the lens calibration file:
   - Click **Use First Calibration File** to select the first file selected in the group
   - Click **Use Last Calibration File** to select the last file selected in the group
   - Click **Select Calibration File** and choose an independent file

   Note: For the source lens calibration file, you must use an image with sensor size at least as large as the target files.
6. In the **% Falloff Correction** box, adjust the fall off by typing the desired correction percentage.
7. Click **OK**.
   Your lens calibration settings are saved.
8. Select and process your images by groups.

See also:

Selecting a format on page 109

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Keyboard shortcuts

General

Commands	Shortcut for Mac OSX	Shortcut for Windows®
Open file	Command O	Ctrl O
New folder	Command N	Ctrl N
Save As	Shift Command S	Ctrl Alt S
Save Selected	Command S	Ctrl S
Rename Selected	Command R	Ctrl R
Process Selected	Command E	Ctrl E
Save Selected Previews	Shift Command P	Ctrl Shift P
Print	Command P	Ctrl P
Move to Trash	Command Backspace	Ctrl Backspace

Editing

Commands	Shortcut for Mac OSX	Shortcut for Windows
Undo	Command Z	Ctrl Z
Redo	Command Y	Ctrl Y
Cut text	Command X	Ctrl X
Copy text	Command C	Ctrl C
Paste text	Command V	Ctrl V

Commands	Shortcut for Mac OSX	Shortcut for Windows
Select all images	Command A	Ctrl A
Clear selection of all images	Option Command A	Ctrl Alt A

Editing Tools

When working on an image, use these shortcuts to switch between tools.

Commands	Shortcut for Mac OSX	Shortcut for Windows
Zoom tool	Z	Z
Hand tool (pan)	H	H
Tip: When the image is zoomed and another tool is active, hold down the space bar to temporarily activate the Pan tool.		
Picker (info) tool	I	I
Flag 1 tool	1	1
Flag 2 tool	2	2
Flag 3 tool	3	3
Flagging a selected group of images	Alt Shift click any image in the selected group	Alt Shift click any image in the selected group
Crop tool	C	C
Detail window tool	D	D
Loupe tool	O	O

Editing Tools

Available when Moire Reduction is set to **Selective**.

Commands	Shortcut for Mac OSX	Shortcut for Windows
Lasso	L	L
Polygonal Lasso	P	P

Commands	Shortcut for Mac OSX	Shortcut for Windows
Rectangle Marquee	M	M
Ellipse Marquee	E	E

Camera

Commands	Shortcut for Mac OSX	Shortcut for Windows
Connect to camera	Command K	Ctrl K
Take picture	Command T	Ctrl T
Camera Configuration	Control Command C	Ctrl Alt C
Image Settings	Control Command I	Ctrl Alt I

Live View

Commands	Shortcut for Mac OSX	Shortcut for Windows
Make fine adjustments to the live exposure time	Alt + Increase or Decrease Live Exposure Time	Alt + Increase or Decrease Live Exposure Time
Play live view	Ctrl L	Ctrl Alt L
Stop live view	Ctrl . (period)	Ctrl Alt . (period)

Image

Commands	Shortcut for Mac OSX	Shortcut for Windows
Adjust Gray Balance	Command B	Ctrl B
Adjust Develop Curve	Command D	Ctrl D
Adjust Color	Command U	Ctrl U
Adjust Process Filter	Command F	Ctrl F
Adjust Sharp	Command G	Ctrl G

Commands	Shortcut for Mac OSX	Shortcut for Windows
Apply Flag 1 to image	Ctrl 1	Ctrl Alt 1
Apply Flag 2 to image	Ctrl 2	Ctrl Alt 2
Apply Flag 3 to image	Ctrl 3	Ctrl Alt 3
Show Over	Option Command O	Ctrl Alt O
Show Under	Option Command U	Ctrl Alt U
Invert Mask Selection	Shift Command I	Ctrl Shift I

View

Commands	Shortcut for Mac OSX	Shortcut for Windows
Thumbnails Vertical	Shift Command V	Ctrl Shift V
Thumbnails Horizontal	Shift Command H	Ctrl Shift H
No Thumbnails	Shift Command P	Ctrl Shift P
Thumbnails	Shift Command T	Ctrl Shift T
List	Shift Command L	Ctrl Shift L
Slides	F5	F5
Set candidate as master in compare view	Alt Enter	Alt Enter
Flip through candidate images	Alt Arrow keys	Alt Arrow keys
Choose a candidate image	Alt click image	Alt click image
Refresh compare pane layout	Shift Command R	Ctrl Shift R
Toggle compare view size	tab	tab
Show actual pixels	Option Command 0	Ctrl Alt 0

Commands	Shortcut for Mac OSX	Shortcut for Windows
Hide/show grid	Command '	Ctrl '
Hide/show layout overlay	Option Command '	Ctrl Shift '
Fit to preview size	Command 0	Ctrl 0
Zoom in on current location	Command -	Ctrl -
Zoom out of current location	Command +	Ctrl +
Enlarge scale of overlay	Command Alt -	
Reduce scale of overlay	Command Alt +	
Adjust location of overlay	Arrow keys	Arrow keys
Hide/show functions area	tab	tab
Hide/show crop mask	Command M	Ctrl M
Display all channels	Command F1	Ctrl F1
Display R / Cyan	Command 1	Ctrl 1
Display G / Magenta	Command 2	Ctrl 2
Display B / Yellow	Command 3	Ctrl 3
Display Black	Command 4	Ctrl 4

Preview Monitor

Commands	Shortcut for Mac OSX	Shortcut for Windows
Display new shots in the image area	Command N	Ctrl N
Do not display new shots in the image area	Shift Command A	Ctrl Shift A
Open Preview Monitor	Command M	Ctrl M

Commands	Shortcut for Mac OSX	Shortcut for Windows
Show Image Info	Command I	Ctrl I
Detach and Dock Histogram	Control Command H	Ctrl Alt H

8 Reference

Leaf Capture menu

About Leaf Capture	Display the Leaf Capture software version and legal information
Preferences	Open the Preferences window
Services >	Open a submenu giving access to other Mac software
Hide Leaf Capture	Hide Leaf Capture software
Hide Others	Hide other software
Show All	Show all open software
Quit Leaf Capture	Quit the Leaf Capture application

File menu

Open File	Open a file or folder
New Folder	Create a new folder
Save	Save the image
Save As	Open the Save dialog box where you can give the image a name and select where to save it
Open Overlay	Open a layout overlay
Process	Process the selected file(s)
Pause Processing	Pause the processing of your images
Set As Shots folder	Set selected folder as the **Shots** folder

Add to Favorites	Add a shortcut to the selected folder to the **Favorites** area
Set As Processed Folder	Set selected folder as the processed folder
Move To Trash	Move selected item to trash
Empty Trash	Empty the trash folder

Edit menu

Undo	not available in this version
Redo	not available in this version
Cut Text	Cut selected text
Copy Text	Copy selected text
Paste	Paste selection
Select All	Select all images in the current folder
Deselect All	Deselect all images in the current selection
Copy to Folder	Copy selected images and save in another folder
Move to Folder	Move selected images to another folder

Camera menu

Camera Configuration	Open the Camera Configuration dialog box
Info Settings	Open the Info Settings dialog box
Lens Calibration File >	Click to access the Create Lens Calibration Wizard and to load a lens calibration file

Connect	Connect to the Leaf digital camera back
Take Shot	Take a shot

Image menu

Adjust >	Switch to the **Adjust** panel tabs
Rotate >	Rotate the image
Flag >	Flag the image
Show Over	Show over exposure in the selected image
Show Under	Show under exposure in the selected image
Invert Mask Selection	Invert the selected area of the moire reduction selection tool

View menu

Preview >	Select the view mode
Thumbnails	Select thumbnail view
Compare	Open compare view
Compare Actions >	Switch the candidate and master images and refresh the layout when you are comparing multiple images
Slides	Start a slide show of the shots in the folder
Do Not Select New Shots	Do not automatically show each new shot in the image area during a shoot session
Preview Monitor >	Define what is shown in the Preview Monitor window

Show/Hide Functions Area	Show or hide the panels area
Channels >	Show color channels together or separately
Actual Pixels	Show spotlight image at actual pixels size
Fit To Preview	Resize the spotlight image to fit into the preview area
Zoom In	Zoom into the image
Zoom Out	Zoom out of the image
Sort By >	Sort images in the folder
Show/Hide Overlay	Show or hide the layout overlay
Layout Overlay >	Move or rescale the layout overlay
Show grid	Show a grid over the image
Show >	Show selected images

Windows menu

Shoot	Access the **Shoot** panel
Adjust	Access the **Adjust** panel
Process	Access the **Process** panel
Browse	Access the **Browse** panel
Navigation	Open the Navigation pane
Detail	Open the Detail pane
Process Queue	Open the Process Queue dialog box
Pixel Info	Open the Pixel Info box
Tool Options	Open the Tool Options box
Image Info	Open image info dialog box

Detach Histogram Panel	Detach the histogram
Preview Monitor	Open the Preview Monitor window

Help menu

Leaf Capture Help	Display the Leaf Capture help system

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