Leaf

399Z3R632F

## User Guide

English

# Leaf Capture V8

www.creo.com/leaf

creo™

## Copyright



## Trademarks



## FCC Compliance

The Creo equipment referred to in this document complies with the requirements in Part 15 of FCC Rules for a Class A computing device. Operation of the Creo equipment in a residential area may cause unacceptable interference to radio and TV reception, requiring the operator to take whatever steps are necessary to correct the interference.

## Limitation of Liability

The product, software or services are being provided on an "as is" and "as available" basis. Except as may be stated specifically in your contract, Creo Inc. expressly disclaims all warranties of any kind, whether express or implied, including, but not limited to, any implied warranties of merchantability, fitness for a particular purpose and non-infringement.

You understand and agree that Creo Inc. shall not be liable for any direct, indirect, incidental, special, consequential or exemplary damages, including but not limited to, damages for loss of profits, goodwill, use, data or other intangible losses (even if Creo has been advised of the possibility of such damages), resulting from: (i) the use or the inability to use the product or software; (ii) the cost of procurement of substitute goods and services resulting from any products, goods, data, software, information or services purchased; (iii) unauthorized access to or alteration of your products, software or data; (iv) statements or conduct of any third party; (v) any other matter relating to the product, software, or services.

## Patents

This product is covered by one or more of the following U.S. patents:

| | | | | | | |
|---|---|---|---|---|---|---|
| RE37,376 | 5,325,217 | 5,532,728 | 5,742,743 | 5,996,499 | 6,158,345 | 6,353,216 |
| 4,558,302 | 5,339,176 | 5,561,691 | 5,764,374 | 5,998,067 | 6,159,659 | 6,366,339 |
| 4,743,091 | 5,343,059 | 5,568,595 | 5,764,381 | 6,003,442 | 6,164,637 | 6,371,026 |
| 4,992,864 | 5,355,446 | 5,576,754 | 5,771,794 | 6,014,471 | 6,180,325 | 6,377,739 |
| 5,049,901 | 5,359,451 | 5,579,115 | 5,785,309 | 6,016,752 | 6,181,362 | 6,387,597 |
| 5,079,721 | 5,359,458 | 5,592,309 | 5,813,346 | 6,031,932 | 6,181,439 | 6,396,422 |
| 5,103,407 | 5,367,360 | 5,594,556 | 5,818,498 | 6,043,865 | 6,186,068 | 6,396,618 |
| 5,111,308 | 5,384,648 | 5,600,448 | 5,854,883 | 6,060,208 | 6,189,452 | 6,407,849 |
| 5,113,249 | 5,384,899 | 5,608,822 | 5,861,904 | 6,063,528 | 6,191,882 | 6,414,755 |
| 5,122,871 | 5,412,491 | 5,615,282 | 5,861,992 | 6,063,546 | 6,204,874 | 6,422,801 |
| 5,124,547 | 5,412,737 | 5,625,766 | 5,875,288 | 6,072,518 | 6,208,369 | 6,435,091 |
| 5,132,723 | 5,420,702 | 5,636,330 | 5,894,342 | 6,090,529 | 6,214,276 | 6,441,914 |
| 5,150,225 | 5,420,722 | 5,649,220 | 5,900,981 | 6,096,461 | 6,217,965 | 6,450,092 |
| 5,153,769 | 5,459,505 | 5,650,076 | 5,934,196 | 6,098,544 | 6,260,482 | 6,456,396 |
| 5,155,782 | 5,473,733 | 5,652,804 | 5,942,137 | 6,107,011 | 6,266,080 | 6,476,931 |
| 5,157,516 | 5,481,379 | 5,680,129 | 5,946,426 | 6,112,663 | 6,266,134 | 6,477,955 |
| 5,208,818 | 5,488,906 | 5,691,823 | 5,947,028 | 6,115,056 | 6,267,054 | 6,509,903 |
| 5,208,888 | 5,497,252 | 5,691,828 | 5,958,647 | 6,121,996 | 6,268,948 | 6,541,181 |
| 5,247,174 | 5,508,828 | 5,696,393 | 5,966,504 | 6,130,702 | 6,283,589 | 6,545,772 |
| 5,249,067 | 5,509,561 | 5,699,174 | 5,969,872 | 6,134,393 | 6,295,076 | 6,564,018 |
| 5,283,140 | 5,517,359 | 5,699,740 | 5,973,801 | 6,136,509 | 6,299,572 | |
| 5,291,273 | 5,519,852 | 5,708,736 | 5,986,819 | 6,137,580 | 6,318,266 | |
| 5,323,248 | 5,526,143 | 5,713,287 | 5,995,475 | 6,147,789 | 6,352,816 | |

Creo Inc.
3700 Gilmore Way
Burnaby, B.C., Canada
V5G 4M1
Tel: +1.604.451.2700
Fax: +1.604.437.9891

http://www.creo.com

399Z3R632F

Revised May 2004

# Contents

# Using This Manual

# Who Should Use This Manual

This manual is intended for anyone who is involved in using or administering Leaf Capture V8 software. It explains how to use the software and points out procedures that are specific to your Leaf Capture system.

# Conventions Used in This Manual

This section describes the fonts, terminology, and symbols used in this manual.

## Terminology

| | |
|---|---|
| Clear | Place the mouse pointer over the check box for the specified option, and then click the left mouse button so that the X or check mark is removed from the check box. |
| Click | Place the mouse pointer over the specified option or button, and then press and release the left mouse button. |
| Double-click | Place the mouse pointer over the specified option or button, and then quickly press and release the left mouse button twice. |
| Drag | Hold down the left mouse button while moving the mouse, and then release the button. |
| Enter | Type the information, and then press the ENTER or RETURN key. |
| Point | Position the mouse pointer over a submenu or menu command. For example, point to the **File** menu. |
| Press | Press the specified key or key combination on your keyboard. For example, press CTRL+ALT+DEL. |

| | |
|---|---|
| Right-click | Place the mouse pointer over an area of the application window, and then press and release the right mouse button to display the shortcut menu. For more information about using shortcut menus, see your Windows documentation. |
| Select | Place the mouse pointer over the check box for the specified option, and then click the left mouse button so that an X or check mark appears in the check box.<br>Or:<br>Place the mouse pointer over the specified box or button, and then click the left mouse button. |
| Type | Type the information. Do not press the ENTER or RETURN key. |

## Symbols

**WARNING:** This symbol indicates a potentially hazardous situation, which, if not avoided, could result in death or serious injury. This does not alert you to a property damage accident unless personal injury risks are associated with the accident.

**Important:** This symbol indicates things that may cause process delays or reduce functionality, reliability, or quality.

**Note:** A note provides additional information that you may need to consider.

**Tip:** This symbol indicates information that can help you perform a task more quickly or easily.

This symbol indicates a procedure.

The reference symbol indicates that related information on the topic is available in another document.

## Leaf Digital Camera Back Symbols

The following symbols are used to indicate that information in the section where the symbol appears is relevant to a specific Leaf digital camera back:

Leaf Cantare

Leaf Cantare XY

Leaf Volare

Leaf Cantare and Leaf Cantare XY

Leaf Volare, Leaf Cantare, and Leaf Cantare XY

# PDF Document

This manual is provided in PDF (Portable Document Format).

The PDF document can be used for online viewing and printing using Adobe® Acrobat® Reader. When printing the manual, please print the entire manual, including the copyright and disclaimer statements.

# For More Information

Visit Leaf at www.creo.com/leaf.

1

# Introduction to Leaf Capture V8

# Welcome to Leaf Capture V8

The Leaf Capture V8 photographic software application, together with your digital camera back, is designed to give you full control over the images you produce. Leaf Capture provides many options for your shoot, as well as for modifying your image during and after the shoot. But first and foremost, Leaf Capture provides simple modes of operation that enable you to produce quality images on the spot, quickly and efficiently.

If you are migrating from analog to digital photography, surprising improvements in your work process and output await you. For example, instead of producing Polaroid prints you can produce exact test images to provide you with instant feedback on your setup and shot. And you no longer have to spend time and resources on film development —with Leaf Capture, "development" takes place at the computer. The initial transition to digital photography involves some effort, but rewarding results are bound to enhance your photographic world. This brief introduction will familiarize you with Leaf Capture V8 and start you along the shortest and most enjoyable digital route to creating high quality images.

# From Analog to Digital: Improving the Workflow

There are several identifiable stages in today's professional photographic project. Comparing analog and digital workflows is a good way to begin your shift to digital.

## Analog Workflow

In analog photography, you, the photographer, often do not have control over the final stages in the production of your image, when scanning and printing take place. Consequently, the final results may not always be to your satisfaction. Also, lack of immediacy in the analog process can cause additional downtime and extra expense.

The following steps outline a familiar analog workflow:

**1. Capture**

Photograph the subject. To verify the composition, use Polaroid prints.

**2. Develop**

Develop the films with accompanying time delay. "Push" and "pull" during development offers partial, one-time control of image brightness and contrast. There is no color control. Reshoot, if necessary.

**3. Review and Select**

Examine film contacts and select desired images. View-size prints are required.

**4. Output for Print**

Send the film to be printed at the laboratory or scanned (for offset printing).

## Digital Workflow

In the digital workflow, you have control over every stage in the production of your image, all the way to print. A significant added benefit is the considerably shorter, and thereby less costly, production cycle. Production time and expense are saved through the immediacy and accuracy of the digital process.

The following steps outline a familiar but significantly altered workflow:

**1. Capture**

Photograph the subject. For composition verification, use the instantaneous, full-screen digital preview. The Develop, Review and Select, and even Print stages described further on, can all take place in the Capture session.

**2. Develop**

Develop the image through digital image processing with no time delay. You have immediate, interactive digital control of image brightness and contrast. Full control of image color is achieved with ICC color management.

**3. Review and Select**

Examine images on-screen in the digital Leaf Contact Sheet window. No prints are required.

**4. Output for Print**

Control and optionally enhance the image to suit the final print, using ICC color management. Output can be in multiple file formats for reproduction in different media. Output is compatible with Adobe Photoshop™, as well as other graphic and printing applications.

## Advantages of the Digital Workflow

There are several significant advantages to the digital workflow:

- **Instant review during the shoot** gives you greater control over the session and the capture, resulting in increased efficiency.
- **Digital post-processing** gives the added value of redefining image data for different tonal and color effects with no loss of image quality.
- **The art remains the same** if you are an analog photographer working with digital photography. Your professional skills are as essential as ever. Digital photography offers many new possibilities. The digital camera back and the Leaf Capture application are simply your new tools.

In the initial stages, we recommend that you select simple and automatic methods for producing quality images. Later, when you are more experienced with digital photography, you can take advantage of the advanced tools for additional image enhancement capabilities.

## Detailed Digital Workflow

The following is an examination of each stage of the digital workflow in greater detail:

### Capturing the Subject

In terms of capturing the subject, nothing has changed from your work in analog photography. You still use all the skill and experience you have in lighting, composition and creativity. To better appreciate how to use your digital system with the Leaf Capture application, consider a typical shooting sequence:

#### 1. Shoot Setup: Subject and Lighting

To begin shooting with the digital camera back and Leaf Capture, select a **Shoot Setup** suitable to your shoot conditions, then start taking pictures.

**Note:** You may notice one important technical difference between the focal length of your lenses when using a digital camera and the focal length of your lenses on an analog camera. When using a digital camera back, your lenses will appear to have a longer focal length than their stated number. Because the sensor is smaller than the full film frame, there seems to be a change in focal length.

There are interesting possibilities available to you, even in your initial use of Leaf Capture:

- You can modify the **Shoot Setup** definitions, if you require. For example, if the scene you are shooting has unusually high contrast, or if the lighting is dim and you want to use a higher ISO speed, you can select appropriate values in the **Shoot Setup** dialog box. If you are shooting with a view camera, you can focus and align the camera using **Video View**.
- If you need to follow a designer's sketch, you can use the **Digital Layout** tool in **Video View**.

### 2. Exposure

In both analog and digital photography, getting the exposure right is your most important technical concern when capturing an image. In digital photography, the exposure determines the quality of the raw image data. Many image characteristics can be digitally enhanced at a later stage but if overexposure burns out details in the raw data, no digital post-processing can restore them.

You can continue to use the method of metering you are accustomed to, whether it is incident or reflective. There is no need for Polaroid test shots since the Leaf Capture application provides you with an immediate digital test image. This test image is reliable in terms of your assessment of the end result, if your monitor is properly calibrated.

The **Capture Toolbox** contains two exposure tools that help you obtain a correct exposure:

- The **Auto Meter** indicates if your exposure is on, near, or off target, and by how much (in f-stops).
- The **Spot Tool** enables you to select a specific point in the image and read its specific exposure, enabling you to compare precise exposure levels anywhere in your image.

### 3. Gray Balance

To ensure correct color rendering, grays must appear neutral. The **Capture Toolbox** contains tools for setting the **Gray Balance** for your image.

To set your gray balance accurately, it is recommended that you take a test shot that includes the Leaf Gray Card (or any other gray card of your choice). Select the **Gray Balance Spot Tool** and select a gray point in the image. You can set this gray balance so that it is applied to other shots as well. Alternatively, you can use one of the default gray balance settings provided with Leaf Capture.

If you want warmer or cooler lighting, the **Cast Tool** in Leaf Capture enables you to add any color cast you want to your images. You no longer have to use color filters on your camera or reshoot for different color effects.

### 4. Shot: Single or Series

Once the camera is set up for the shoot, you can capture images in different ways:

- **Single Shot** mode - Enables you to capture images one by one. After each capture, you decide whether or not to save the image, before you move on to the next shot.
- **Rapid Shoot** mode – You can capture a series of shots, as you would with a motor drive in analog photography. The images are automatically stored in the computer. Small, medium, or large thumbnails of the images in the sequence are displayed on your monitor.

### 5. Review and Select

After you capture a series of images, you will probably want to review them in order to select or discard. In the analog domain, you must wait for film to be developed and contact sheets to be made. In the digital domain, all this has changed – and to your benefit. The Leaf Contact Sheet software application enables you to review and select images quickly and efficiently, immediately after capture. From the Leaf Contact Sheet application you can invoke the Leaf Capture application to enhance or output the selected images.

For more information about accessing the Leaf Contact Sheet application via Leaf Capture V8, see *Leaf Contact Sheet Button* on page 34. For more information about the Leaf Contact Sheet application, see *Leaf Contact Sheet* on page 197.

### 6. Enhance (optional)

Digital enhancement tools are optional. You can create excellent images without having to use the many and varied tools provided for digital enhancement. The appropriate shoot setup is all that is required.

If you would like to further enhance an image, a few key choices can adjust the image process to suit the specific shooting conditions and provide the result you need. The following are some of the Leaf Capture features which enable you to exercise control over your image, and make adjustments where necessary:

- **Capture Toolbox** — Use the Capture toolbox to select a Develop Curve that gives the image a different contrast or brightness. Selecting a Develop Curve is similar to choosing a film range and contrast for a shoot. If you want to nudge the Develop Curve (as in "pushing" or "pulling" the film), use the **Brightness** and **Contrast** sliders.
- **Color Toolbox** — Use the Color toolbox to select color best suited to the lighting conditions, the subject matter, and your personal preferences.
- **ICC Input Profile** — This profile controls color rendition. It corresponds to a choice of film color effects (such as warmer or cooler and more or less saturated). There are profiles designed for portrait and product photography, as well as for different lighting conditions.
- **ICC Output Profile** — This profile is selected according to the application that will open your final image, such as a Web browser, a printing device application, or Adobe Photoshop.
- **ICC Monitor Profile** — This profile is automatically selected by the application to provide an accurate, digital equivalent to a Polaroid in the image display window.

**Note:** With regard to the color accuracy of the displayed image, it is important to calibrate the monitor. For adequate calibration, refer to the system software provided with the computer.

- **Interactive Tools** — Use the **Clone Brush** and **MagicAl** tools if the image requires digital airbrushing or removal of a color moirè effect.
- **Size & Sharpness Toolbox** — Use the Size & Sharpness toolbox to select appropriate scaling and sharpening for the output image. See also *Output for Print* on page 9.
- **Advanced Enhance Options** — More extensive and sophisticated control over the image process is provided in the advanced Capture toolbox and the advanced Size & Sharpness toolbox. We recommend enabling these options only after you have experience using the digital camera back with the Leaf Capture application.

### 7. Output for Print

When the image in the display window looks right, it is ready to be prepared for output. A few simple step-by-step actions enable you to control the final image for output to achieve the best end results:

1. Crop the image using the **Crop Tool**. Use standard or custom crop sizes.
2. Use the **Size & Sharpness Toolbox** to select a suitable print **Resolution** and **Output Size** or to select a standard crop setup.
3. **Show** a 1:1 rendition of the scaled and sharpened image on the monitor, then set the sharpness by selecting an appropriate table. You can fine tune sharpness using the Sharp Intensity slider.
4. **Advanced Size and Sharpness options** in the Advanced Size and Sharpness toolbox provide extensive and sophisticated control over the sharpening process. We recommend enabling these advanced options only after you have examined printed output from the proofing or printing device at various output scale and sharpness settings.
5. Use the **Save As** function to select the file format(s) you require. For example, select the **oXYgen Enable** option for opening in the oXYgen application. For opening in Adobe Photoshop, you may request the file to be saved in the appropriate RGB Working Space by selecting the desired output **RGB Working Space** in the Color toolbox.
6. The Leaf Batch Processor software application enables you to automatically output a large number of images from a hot folder.

2

# Main Toolbar

# Introduction to the Main Toolbar

The main toolbar is your primary work area in Leaf Capture. The main toolbar gives you access to principal features in the application via buttons that are color-coded and grouped into toolbar sections that work together in your workflow.

The main toolbar display varies slightly, depending upon the configuration of the camera type and Leaf digital camera back.

This introduction provides an orientation to the main toolbar in Leaf Capture, in terms of workflow stages.

## File Management

The File Management section of the main toolbar (orange buttons) contains all of the principal options you need for file management (such as opening a file and saving a file).

The following is the section of the main toolbar that relates to File Management:

**Tip:** You can also find these options on the **File** menu of the main menu. For more information, see *File Menu* on page 39.

## Capture Control

All of the main activities related to preparing and capturing an image (such as setting up your shot, specifying your requirements, and connecting the digital camera back to the application) are grouped within the Capture Control area of the main toolbar (green buttons), and the Work Mode Settings sections (blue buttons).

The following is part of the section of the main toolbar that relates to preparing for a capture and capturing an image:

**Tip:** You can also find these options on the **Camera** menu of the main menu. For more information, see *Camera Menu* on page 74.

## Edit and Output

All of the main activities related to editing an image (such as color management, resizing and development) are grouped within the Windows and Toolboxes area of the main toolbar (yellow buttons).

The following illustrates the section of the main toolbar that relates to editing and enhancing your image:

**Tip:** You can find the same options on the **Windows** and **Arrange** menus of the main menu. For more information, see *Window Menu* on page 101 and *Arrange Menu* on page 97.

For additional editing options, see *Edit Menu* on page 59.

# Digital Camera Back Type and Main Toolbar Display

Different camera types and Leaf digital camera backs have different capabilities and functionality. The main toolbar display changes to suit the camera and digital camera back configuration.

## Examples of Main Toolbar Displays

The following are some examples of camera/Leaf digital camera back combinations and their corresponding main toolbar displays.

If a Leaf Valeo digital camera back on a medium format camera is connected, the following main toolbar is displayed:

If a Leaf Volare digital camera back on a large format camera with a Rollei shutter is connected, the following main toolbar is displayed:

If a Leaf Cantare XY digital camera back on a medium format camera is connected and the **Video View** option is selected, the following main toolbar is displayed:

# Main Toolbar Sections

The main toolbar is divided into five main sections, which conveniently group buttons in accordance with the different aspects of your work process. Main toolbar sections are separated from each other by a graphic line and are grouped by color. The following are the main toolbar sections:

- File Management (orange)
- Capture Control (green)
- Work Mode Settings (blue)
- Windows and Toolboxes (yellow)
- Other Applications (red)

The Information Area at the right end of the main toolbar displays information about the work you are currently doing in the application.

# File Management

The File Management section of the main toolbar includes the following buttons:

- Open
- Save As

## Open Button

**Open** provides access to the Open dialog box from which you can choose an image to open.

**To open an image file:**

1. Click the **Open** button.

   The **Open** dialog box is displayed.

2. In the Open **dialog box**, select the image file that you want to open.

   The image file opens.

**Tip:** To open an image file, you can also select **Open** from the **File** menu or press COMMAND+O.

For more information about opening a file in Leaf Capture, see *Open* on page 39.

## Save As Button

**Save As** provides access to the Save Image As window which allows you to save an image under a name. The **Save** button is only active on the main toolbar, if an image is open and displayed in a display window.

**To save an image:**

1. Click the **Save As** button.

   The Save Image As dialog box opens.

2. Specify the image parameters.

3. Click **Save.**

**Tip:** To use the Save As function, you can also select **Save As** from the **File** menu or press SHIFT+COMMAND+S.

For more information about the Save As function, see *Save As on page 41*.

# Capture Control

The Capture Control section of the main toolbar includes the following buttons:

- Connect/Disconnect
- Shoot
- Shoot Setup

## Connect/Disconnect Button

The **Connect/Disconnect** button enables/disables communication between the camera, the Leaf digital camera back, and the Leaf Capture application.

**To connect to the application:**

1. Make sure the camera and the Leaf digital camera back are connected to the computer.
2. Click the **Connect** button.

   The following message appears: `The camera is connected`.

**Tip:** To connect/disconnect, you can also select **Connect/Disconnect** from the **Camera** menu or press COMMAND+K.

For more information about connection and disconnection, see *Connect/Disconnect* on page 74.

## Shoot Button

The **Shoot** button enables you to release the camera shutter remotely via the Leaf Capture application. The **Shoot** button is active only if the digital camera back is connected to the application.

You can capture an image using the **Shoot** button if the following conditions are met:

- The camera and digital camera back are connected.
- The camera you are using can be triggered remotely.

- The **Trigger Mode** is set to **Remote** on the **Camera** menu. The **Remote** trigger mode is only available for use with Leaf Volare, Leaf Cantare, and Leaf Cantare XY digital camera backs.

**Note:** If the digital camera back you are using does not allow for remote shutter release, you can use the shutter release cable or the shutter release button on the camera to take a picture.

**To take a picture with the Shoot button:**

➢ On the main toolbar, click the **Shoot** button.

The following message appears:

```
Taking Picture (Command to cancel)
```

The image is captured and appears in the display windows.

If you click the **Shoot** button and the digital camera back is not connected correctly, the following message appears:

```
No image was received from the camera. Please check
that the camera-to-back sync cable is properly
connected.
```

**Tip:** To take a picture, you can also select **Shoot** from the **Camera** menu or press COMMAND+T.

## Shoot Setup Button

The **Shoot Setup** button opens the Shoot Setup dialog box. All of the parameters for the next shot are centralized in the Shoot Setup dialog box. On the tabs of the Shoot Setup dialog box, you can review and/or change the parameters for you next shot according to your requirements.

**To access the Shoot Setup dialog box from the main toolbar:**

➢ Click the **Shoot Setup** button.

The Shoot Setup dialog box opens.

**Tips:**

Before every session, select a Shoot Setup that is right for the shoot. By doing this, you do not have to make image adjustments later to compensate for an inappropriate Shoot Setup.

To access the Shoot Setup dialog box, you can also select **Shoot Setup** from the **Camera** menu or press Command+Y.

For more information about the Shoot Setup dialog box, see *Shoot Setup* on page 75.

# Work Mode Settings

The Work Mode Settings section of the main toolbar includes buttons for options you may use during your shoot. The buttons in this section are:


- Rapid Shoot
- Auto Save
- Color or B/W
- Multi-Shot
- Filter
- Orientation
- Trigger Mode
- Aperture Control Bar
- Exposure Time Control Bar
- Early Flash/Late Flash
- Video View

## Rapid Shoot Button

With **Rapid Shoot**, you can shoot single shots very quickly and automatically save them as Mosaic Leaf format files in a designated folder. **Rapid Shoot** suits fashion and portrait photography, for example, in which you want to take a series of rapid captures.

When you choose **Rapid Shoot**, the Leaf Contact Sheet application opens automatically and captured images are displayed in Leaf Contact Sheet only. If you want to adjust an image that is displayed in Contact Sheet, you can only do so after opening it within the Leaf Capture application.

**Tip:** Before a Rapid Shoot, use a test shot to set parameters and settings for the Rapid Shoot session. The test will save time and help you avoid reshoots or additional corrective work during a Rapid Shoot session.

**To use Rapid Shoot:**

1. In the Shoot Setup dialog box, prepare your shoot setup. Make sure you select **Leaf Formats** on the **Auto Save** tab.
2. Click **OK**.
3. On the main toolbar, click the **Rapid Shoot** button.

**Note:** If **Leaf Formats** is not selected on the **Auto Save** tab of the Shoot Setup dialog box, a message appears to inform you that it is not selected. In the message window, click **OK.** The Shoot Setup dialog box opens automatically on the **Auto Save** tab.

The Leaf Contact Sheet application opens.

4. Capture a series of images.

   The files are saved as Mosaic files in the folder you specify on the **Auto Save** tab of the Shoot Setup dialog box. Mosaic file format is the default. Image previews are displayed in Leaf Contact Sheet.

**Tip:** When you click the **Rapid Shoot** button, the Information Area on the right side of the main toolbar indicates process and disk information. For more information about the Information Area on the main toolbar, see *Information Area* on page 35.

**To edit an image in the sequence:**

➢ In Leaf Contact Sheet, double-click a preview image.

The image opens in the Leaf Capture application. You can now edit the image in Leaf Capture.

For more information about Leaf Contact Sheet, see *Leaf Contact Sheet* on page 197.

For more information about editing an image, see *Edit and Output* on page 13, *Edit Menu* on page 59, and *Toolboxes* on page 125.

**To exit Rapid Shoot:**

➢ On the main toolbar, click the activated **Rapid Shoot** button.

**Rapid Shoot** is deactivated.

## Auto Save Button

With **Auto Save**, captures are saved automatically according to the format you select on the **Auto Save** tab of the Shoot Setup dialog box.

**To use Auto Save:**

1. On the **Auto Save** tab of the Shoot Setup dialog box, select the check boxes as you require: **Leaf Formats** and/or **Output Formats**, as well as specific file formats.
2. Select a specific file format in the selected formats section.
3. On the other tabs of the Shoot Setup dialog box, make sure your specifications are complete.
4. Click **OK**.
5. On the main toolbar, click the **Auto Save** button.

**Note:** If you do not specify a format on the **Auto Save** tab of the Shoot Setup dialog box, Leaf Capture informs you of this with a message. In the message window, click **OK.** The Shoot Setup dialog box opens automatically and you can define your settings there.

Your next shot is saved according to the specifications in the **Auto Save** tab of the Shoot Setup dialog box.

**Tip:** Use **Auto Save** for bracketed exposures.

## Color or B/W Button

This button enables you to select either color or black and white for your next image capture. The main toolbar display changes to include the **Color** or to the **B/W** button, depending upon your selection.

**To use the Color or B/W button:**

1. Click the **Color or B/W** button.

   A list opens. It includes two options: **Color** and **B/W**.

2. Select the **Color** or the **B/W** option.

   A check mark is displayed on the list beside the option you select.

   The **Color** or **B/W** option is displayed as a button on the main toolbar.

   Your next shot is captured according to your selection.

**Note:** The selection (**Color** or **B/W)** is maintained until you change it.

## Multi-shot Button

When a Leaf Cantare XY digital camera back is connected, the **Multi-shot** button is displayed on the main toolbar. Use the **Multi-shot** button to specify whether you want to capture a one-shot, two-shot or three-shot.

The higher the shots in the multi-shot, the higher the resolution. Your choice of which multi-shot to use depends on the quality and subject of your capture. For still life photography, it is preferable to capture a two-shot or three-shot.

If an image contains a substantial amount of small detail, a high resolution is preferable. If the elements in the image are relatively uniform, a one-shot is quite adequate.

The more shots there are in a multi-shot, the less probability there is of moire effect appearing in the image.

**To specify a multi-shot mode:**

1. On the main toolbar, click the **Multi-shot** button.

   A list of multi-shot options opens.

2. Select **1**, **2**, or **3** to specify the multi-shot option you want to use for the next capture (one-shot, two-shot or three-shot).

   A check mark is displayed on the list beside the option you select.

   The multi-shot option you select is displayed as a button on the main toolbar.

**Tip:** If you capture a Mosaic one-shot in color, you can change it to black and white without shooting again and vice versa. See *Make Black and White/Make Color* on page 64.

## Filter Button

When a Leaf Volare digital camera back is connected, the **Filter** button is displayed on the main toolbar.

The **Filter** button gives you access to list of filters for your shoot. If you choose to capture a black and white image, the **Filter** button gives you access to a list of filters for your next shot. If you capture a three-shot color image, the **Filter** button changes to the color filter in use during the shoot (**red**, **green** or **blue**).

**To capture a black and white image with a filter:**

1. Click the **Filter** button.

   The filter list opens. It includes the **gray**, **red**, **green**, and **blue** filters.

2. From the list, select a filter.

   A check mark is displayed in the list beside the option you select. The **B/W** button is automatically displayed in the main toolbar.

**To capture a color image:**

➢ On the main toolbar, click the **Color** button.

The filter wheel is automatically reset to the **gray** (LCD) position.

As you capture an RGB (three color) image, the **Filter** button changes on the main toolbar according to the filter currently in use.

When capturing a single-shot in **Black and White** mode, it is important to realize that each filter can create a different effect in your image. The following is a summary of the effects of the filters in Leaf Capture:

- **Gray Filter**—The gray filter is the home position and the filter to use for **Video View**.
- **Red Filter**—This filter transmits red and absorbs green and blue light.
- **Green Filter**—This filter transmits green and absorbs red and blue light.
- **Blue Filter**—This filter transmits blue and absorbs red and green light.

## Orientation Button

With the **Orientation** button, you specify the orientation of the digital camera back for the next shot.

When you are connected to a Leaf C-Most, a Leaf Valeo, a Leaf Cantare on a Digiflex camera, or a Leaf Cantare XY on a Digiflex camera (one-shot), the **Orientation** button is displayed on the main toolbar. When you click the button, a list opens that includes the three possible orientations for the camera back.

Orientation in Leaf Capture refers to the orientation of the sensor of the digital camera back. You should choose the orientation in the application that matches the orientation of the sensor, and thus your image. By selecting the orientation in the application, you are providing information to the application about the orientation of the digital camera back. This feature is only available when you work with a one-shot.

**To use auto-orientation:**

1. In the main toolbar, click the **Orientation** button.

   A sub-menu opens.

2. Select the Auto-orientation button.

   The application automatically determines the orientation of the digital camera back and displays all subsequent captures according to this orientation.

**To specify the orientation:**

1. Orient the digital camera back to suit the subject.
2. In the main toolbar, click the **Orientation** button.

   A sub-menu opens.

3. Select the same orientation as for your digital camera back.

   The selected orientation is displayed on the main toolbar. All subsequent captures are displayed according to the digital camera back and orientation that you have chosen.

**Tip:** If an image has an incorrect orientation, you can change it by selecting **Rotate Image** on the **Edit** menu. Only the current image is rotated. For more information, see *Rotate Image* on page 60.

## Trigger Mode Button

With the **Trigger Mode** button you can specify whether you want to shoot via the release button on the camera, or via the Leaf Capture application. Only the Leaf Volare, Leaf Cantare, and Leaf Cantare XY digital camera backs support this feature.

**To use the Trigger Mode button:**

1. On the main toolbar, click the **Trigger Mode** button.

   A list opens.

2. From the list, select a trigger option.

   A check mark is displayed in the list beside the option you select.

   If you select **Remote** from the **Trigger Mode** list, the **Shoot** button and the **Video View** button are activated on the main toolbar. You cannot use the release button on the camera itself to take a picture.

   If you select **Camera** from the **Trigger Mode** list, the **Shoot** button and the **Video View** buttons are inactive on the main toolbar. To use **Trigger Mode**>**Camera**, a cable is required and you must use the release button on the camera to take a picture.

**Camera** mode requires the use of a specific cable. For more information about cables, see the *Leaf Volare / Leaf Cantare / XY Installation Guide* (399Z51950E).

**Notes:**

If you are using a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back on a large format camera with a mechanical shutter (Copal shutter) and a Live Video adaptor, you must capture via **Trigger Mode**>**Camera** but the **Video View** button on the main toolbar is inactive. To activate **Video View**, select **Trigger Mode>Remote**, click the **Video View** button, use the **Video View** function, and then return to **Trigger Mode**>**Camera** to capture.

If you are connected to a camera with a lens that has a mechanical shutter (Copal shutter) attached, the **Video View** button is inactive.

## Aperture Control Bar


With the **Aperture Control Bar** you control the lens aperture (in f-stops) via the application. The **Aperture Control Bar** feature is available only for cameras with electronic aperture control, such as the Sinarcam and Rollei Lens Control cameras.

**To adjust the aperture by full f-stops for the next shot:**

➢ At each end of the **Aperture Control Bar**, click the arrows.

Each click moves the f-stop indicator a full f-stop on the **Aperture Control Bar** scale.

The arrows on the left move the indicator one f-stop down the scale. The arrows on the right move the indicator one f-stop up the scale.

The aperture indicated on the scale is used for the next capture.

**To adjust the aperture by partial f-stops for the next shot:**

➢ At each end of the **Aperture Control Bar**, hold down ALT while you click the arrows.

Each click moves the f-stop indicator a partial f-stop on the **Aperture Control Bar** scale.

The arrows on the left lower the f-stop. The arrows on the right raise the f-stop.

The aperture indicated on the scale is used for the next capture.

## Exposure Time Control Bar


The **Exposure Time Control Bar** is displayed in the main toolbar if a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back is connected.

On the **Exposure Time Control Bar**, you must indicate the exposure time that you set on your camera for the next shot. The setting on the **Exposure Time Control Bar** and the shutter speed on the camera must be the same. If your camera has an electronic shutter, you can control the exposure time via the **Exposure Time Control Bar** in Leaf Capture.

**To adjust the exposure time by full increments for the next shot:**

➢ At each end of the **Exposure Time Control Bar**, click the arrows.

Each click moves the exposure time indicator a full increment on the **Exposure Time Control Bar**.

The arrows on the left decrease the exposure by one full increment on the scale. The arrows on the right increase the exposure by one full increment on the scale.

The exposure time indicated on the scale is used for the next capture.

**To adjust the exposure time by partial increments for the next shot:**

➢ At each end of the **Exposure Time Control Bar**, hold down ALT while you click the arrows.

Each click moves the exposure time indicator a partial increment on the **Exposure Time Control Bar** scale.

If you click the arrows at the left end of the **Exposure Time Control Bar**, the indicator line moves to a lower number on the scale, indicating a faster shutter speed and a shorter exposure time.

If you click the arrows at the right end of the **Exposure Time Control Bar**, the indicator line moves to a higher f-stop number on the scale, indicating a slower shutter speed and a longer exposure time.

The exposure time indicated on the scale is used for the next capture.

**Note:** If the exposure time setting on the **Exposure Time Control Bar** is different from the setting on the lens or the camera, the image quality may be degraded.

**Tip:** Use the **Exposure Time Control Bar** to make small, precise adjustments to an exposure.

## Early Flash/Late Flash Button

The **Early Flash/Late Flash** button is active when a Sinarcam with a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back is connected. **Early Flash/Late Flash** is used to create the effect of motion along with a background that is in focus.

When you select **Early Flash**, the flash activates near the beginning of the exposure. This allows you to capture a moving subject clearly during the early part of the exposure and capture the moving subject as blurred motion later in the exposure.

When you select **Late Flash**, the flash activates near the end of the exposure. This allows you to capture a moving subject as blurred motion early in the exposure and capture the moving subject clearly during the latter part of the exposure.

**To specify Early Flash or Late Flash:**

1. On the main toolbar, click the **Early Flash/Late Flash** button.

   A list opens. The list includes the **Early Flash**, **Late Flash** and **No Flash** options.

2. Select a flash option from the list.

   A check mark is displayed in the list beside the selected flash option.

   The selected flash option appears as a button on the main toolbar. The flash is activated according to your selection (or not activated, if **No Flash** is selected).

**Note:** It takes time for the flash to recharge between captures. To ensure full recharge, you can force the camera to delay for a certain time interval between shots. For more information about setting a delay, see *Camera Tab* on page 89.

# Windows and Toolboxes

The Windows and Toolboxes section of the main toolbar is designed to give you access to various windows and toolboxes in Leaf Capture. The buttons in this main toolbar section can be active simultaneously.

The Windows and Toolboxes section of the main toolbar includes the following buttons:

- Arrange For
- Image Info
- Overview Window
- Capture toolbox
- Size and Sharpness toolbox
- Color toolbox

For more information, see *Chapter 3, Main Menu*, *Chapter 4, Display Windows*, and *Chapter 5, Toolboxes*.

## Arrange For Button

The **Arrange For** button enables you to access four different arrangements in Leaf Capture.

1. Click the **Arrange For** button.

   The **Arrange For** list opens. It includes the **For Capture**, **For Edit**, **For Output**, and **Custom** arrangement options.

2. Select an arrangement option.

   A check mark is displayed in the list beside the selected option.

   The selected option is automatically displayed as a button in the main toolbar. The arrangement changes according to your selection. If you move one of the windows in a pre-set arrangement, the Custom button automatically appears in the toolbar.

For more information about arrangements in Leaf Capture, see *Arrange Menu* on page 97.

## Image Info Button

The **Image Info** button opens the Image Info window. The Image Info window is a non-interactive window that summarizes all of the information pertaining to the image currently displayed.

In the **Image Info** window, you can check all of the parameters of the image you are currently working with, without having to open any other window or toolbox.

**To open the Image Info window:**

➢ Click the **Image Info** button.

The Image Info window opens.

**Tip:** The Image Info window is easily accessed. To help prevent a cluttered workspace, it is recommended that you do not keep the Image Info window open when you are not using it.

For more information about the Image Info window, see *Image Info* on page 103.

## Overview Window Button

The **Overview Window** button opens the Overview window. If an image is open, the entire image appears in the Overview window.

**To open the Overview window:**

➢ Click the **Overview Window** button.

The Overview window opens. If an image is displayed in the Overview window.

**Tips:**

To open the Overview window, you can also select **Overview** from the **Window** menu, select one of the preset arrangements from the **Arrange** menu, or press Shift+Command+O.

For more information, see *Window Menu* on page 101 and *Arrange Menu* on page 97.

For more information about the Overview window, see *Overview Window* on page 109.

## Toolbox Buttons

The toolbox buttons on the main toolbar enable you to open and close the various toolboxes in the Leaf Capture application. Each toolbox concentrates the tools related to a specific part of your workflow.

The toolbox buttons are:

- Capture toolbox
- Size and Sharpness toolbox
- Color toolbox

**To open a toolbox:**

➢ Click the main toolbar button for the toolbox you want to open.

**To close a toolbox, use one of the following methods:**

➢ Click the button for the toolbox you want to close.

➢ Click in the square in the upper right corner of the toolbox.

**Tips:**

Although all toolboxes can be kept open simultaneously, it is recommended that you work with one toolbox open at a time to simplify your workflow activities and keep your workspace uncluttered.

You can also open the toolboxes via the main menu or by pressing the keyboard shortcut assigned to each toolbox. For more information, see *Chapter 3, Main Menu*, and *Chapter 5, Toolboxes*.

For more information about the toolboxes in Leaf Capture, see *Chapter 5, Toolboxes*.

# Other Applications

The Other Applications section of the main toolbar contains buttons that start other applications via Leaf Capture.

## Leaf Contact Sheet Button

The **Leaf Contact Sheet** button opens the Leaf Contact Sheet application. Leaf Contact Sheet serves a similar purpose to a contact sheet in analog photography.

Leaf Contact Sheet displays previews of image captures in different sizes. It helps you review images and organize your work. From Leaf Contact Sheet you can access the Leaf Capture application, Leaf Batch Processor, and Adobe Photoshop.

**To open Leaf Contact Sheet:**

➢ Click the **Leaf Contact Sheet** button.

The Leaf Contact Sheet application is automatically started.

For more information about Leaf Contact Sheet, see *Leaf Contact Sheet* on page 197.

## Leaf Batch Processor Button

The **Leaf Batch Processor** button opens the Leaf Batch Processor application. In Leaf Batch Processor, you can apply templates (created with Arrange for Batch in the Leaf Capture V8 application) to one or more images for batch output.

**To open Leaf Batch Processor:**

➢ Click the **Leaf Batch Processor** button.

The Leaf Batch Processor application is automatically started.

**Tip:** You can also open the Leaf Batch Processor application from the Leaf Contact Sheet application.

For more information about Leaf Batch Processor, see *Leaf Batch Processor* on page 207.

# Information Area

The Information Area on the main toolbar provides information relevant to the work you are currently doing.

## Rapid Shoot Indicator

The Rapid Shoot indicator in the Information Area shows the current state of the disk and the progress of the current process. The information displayed is:

- The amount of free disk space.
- The number of shots remaining.
- The number of rapid bursts in the current shoot.

## Mark

The mark you assign to an image with the **Mark** function is saved with the image and appears in the Information Area when the image file is displayed. These marks aide you in classifying, selecting and editing images. The marks are:

- **Good** 
- **Not Good** 
- **Unmarked** — The **Unmarked** option has no symbol.

**Tip:** A mark saved with an image also appears in the **General** section of the Image Info window and under each image displayed in the Contact Sheet window.

## File Type

When an image is open, a Leaf file type icon is displayed in the Information Area. The Leaf file types are:

- Leaf HDR 
- Leaf Mosaic (1-shot, 2-shot, or 3-shot) 

**Tip:** The file type icon appears in the under each image displayed in the Leaf Contact Sheet window.

# 3 Main Menu

# Introduction to the Main Menu

The main menu is organized into six menus. Each menu brings together functions related to a particular aspect of the digital photographic process.

The menus are:

- **File**—Image file organization and save functions.
- **Edit**—Image editing functions.
- **View**—Image display settings.
- **Camera**—Camera-related functions.
- **Arrange**—Leaf Capture arrangements that correspond to your current task.
- **Window**—Access to the application windows.

# File Menu

With the **File** menu, you can manage your files and access Leaf Capture preferences. The **File** menu contains the following menu items:

- Open
- Close
- Save
- Save As
- Merge
- Preferences
- File Info
- Quit

## Open

With **Open,** you can open a **Leaf format** image file.

**To open a file:**

1. From the **File** menu, select **Open**.

   The Open window is displayed.


2. Select the image file you want to open.

3. Click **Open.**

   The image opens in the display windows.

**Tips:**

Go to the Image Info window to view information about image capture parameters.

To open an image file, you can also click the **Open** button on the main toolbar or press COMMAND+O.

## Close

With **Close,** you can close the image currently displayed.

**To close a file:**

➢ From the **File** menu, select **Close**.

The image closes and the image display area of the display window(s) becomes gray.

If you have not saved the file and you try to close it, a message appears asking you to save the file.

**Tip:** To close a file, you can also press COMMAND+W.

## Save

**Save** enables you to save an image file. **Save** is only active on the **File** menu, if an image is open in a display window.

**To save an image:**

➢ From the **File** menu, select **Save.**

A message appears: `Saving image...`

The image is saved.

If the image is new, the **Save** function becomes **Save As**.

For more information about saving a new image, saving a file under a different name or saving a file with different parameters, see *Save As* on page 41.

**Tip:** To save a file, you can also press COMMAND+S.

## Save As

**Save As** opens the **Save Image As** dialog box. In the **Save Image As** dialog box, you can save a file under a name, in a Leaf or output format and with different parameters. **Save As** is only active on the **File** menu if an image is open in a display window.

With the **Save As** function, you can select a Leaf Format or an Output Format in which you want to save an image file.

### Leaf Formats

- **Mosaic**—A Leaf file format. The raw file that captures all image information as a 1-shot, 2-shot or 3-shot image. A Mosaic file can be processed into an HDR file. Mosaic files are created by Leaf C-Most, Leaf Valeo, Leaf Cantare, and Leaf Cantare XY digital camera backs. Select this format if you want to save your image file as a raw file captured directly in a 1-shot, 2-shot, or 3-shot image.
- **HDR**—A Leaf file format. The HDR (High Dynamic Range) file contains 16 bits of information per channel with 14 bits of usable information. The Leaf Volare 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 or if you are going to capture a 3-shot image.

## Output Formats

- **RGB 8 bit / CMYK (EPSF, JPEG and TIFF)** — These are standard file formats that can be opened in an imaging application such as Adobe Photoshop.
  - **EPSF**—This format is used when working with page layout applications that are able to use the low resolution image for placement only. The full resolution image is kept separate and linked in the final stage of page production.
  - **JPEG**—This format is the format of choice for Web sites and the photo-print industry. It stores images in a compressed form; therefore there may be quality loss when using this format. JPEG format is recognized by all graphic arts and Internet applications.
  - **TIFF**—This format is used when interfacing with other graphic arts applications.
  - **HANDSHAKE CT-CMYK**—A continuous tone format for high-end image processing and color separation used by some scanners and printers. This CT/LW based Scitex® format is used only with CMYK.
- **TIFF-RGB 16 bit**—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 applications. The appearance of the image is the same in these applications as it is in Leaf Capture.
- **TIFF-RGB 16 bit for oXYgen**—This is a particular type of TIFF-RGB 16 bit file known as the Leaf oXYgen DT (digital transparency) file. This TIFF file may be opened by any graphic arts application including Adobe Photoshop. It can also be opened in the Leaf oXYgen application where it supports a productive workflow for multi-image jobs. The appearance of the image in all ICC compliant applications is the same as in Leaf Capture.

**To save as:**

1. From the **File** menu, select **Save As**.

   The Save Image As dialog box opens.


2. In the standard browser of the Save Image As dialog box, select or create a folder in which you want to save the image file.

3. From the **Format** list, select a format. The **Format** list contains only those formats that are in accordance with the **Output** selection in the Color toolbox.

   When you select a format, a file format extension is added to the file name in the **Name** box if the **Append file extension** check box is selected on the **General** tab of the Preferences dialog box.

4. Select one or more of the **Format** section check boxes, according to your requirements.

   a. If you select the Leaf **Mosaic** format, the following option is available:

      - **Save Selection Only**—Select this check box if you want to save a crop as a new image file.

   b. If you select the Leaf **Processed HDR** format, the following options are available:

      - **Save Selection Only**—Select this check box if you want to save a crop as a new image file.
      - **Open Processed HDR**—Select this check box if you want the image you save to open as a processed HDR file. The saved HDR file opens automatically in Leaf Capture.

**Note:** With the Leaf Volare digital camera back, the **Save Selection Only** is the only option under Leaf Format. This is because the Leaf Volare does not capture Mosaic files and so there is no need for the Processed HDR related option.

c. If you select an 8 bit format, the following options are available:

- **Save Selection Only**—Select this check box if you want to save the area within the crop line as a new image file.
- **Open with Adobe Photoshop**™—Select this check box if you want the image you save to open automatically with the Adobe Photoshop application.
- **Scaled Output**—Select this check box if you want the image you save to be scaled according to your specifications in the **Output Size** section of the Size and Sharpness toolbox.
- **Sharpened Output**—Select this check box if you want the image you save to be sharpened according to your specifications in the **Sharpness** section of the Size and Sharpness toolbox.

d. If you select **TIFF 16 bit** format, the following options are available:

- **Save Selection Only**—Select this check box if you want to save the area within the crop line as a new image file.
- **Open with Adobe Photoshop**™—Select this check box if you want the image you save to open automatically in the Adobe Photoshop application.
- **Enable 16 bit for oXYgen**—Select this check box if you want to save the 16 bit file in Leaf oXYgen format for later use with the Leaf oXYgen application. This option is only available if you select the TIFF 16 bit format.

**Note:** This format may also be opened by Adobe Photoshop and other graphic arts applications.

- **Open Processed HDR**—Select this check box if you want to the image you save to open as a processed HDR file. This option is available if you select the Processed HDR file format.

5. Click **Save**.

   The following messages appears: `Saving picture...Reading Image...`

   The image appears in the display windows and the new file name is displayed in the upper information bar.

**Tip:** To access the Save Image As dialog box, you can also click the **Save As** button on the main toolbar or press SHIFT+COMMAND+S.

## Merge

With **Merge**, you can combine HDR images of the same dimensions to produce a multi-exposure effect. **Merge** compares the brightness of corresponding pixels in two images, then includes only the brightest pixels in the merged image.

Use **Merge** when shooting scenes with self-lit components such as appliances with LEDs, buildings with neon signs, or the illuminated windows of a skyscraper. Shoot one image in the dark when the components are self-lit, then shoot another image in full light. In the image that is shot in the dark, the self-lit areas should be made to have higher values than they do in the image that is shot in full light. Merge the two images using the **Merge** function.

**To merge image files:**

1. Open one of the HDR images that you want to merge.
2. From the **File** menu, click **Merge**.

   The Open window is displayed.
3. Select the HDR image file you want to merge with the image file that is displayed.
4. Click **Open**.

   A message appears:

   `Merging images...`

   The images are merged.

5. Save the merged image under a file name.

**Tip:** Use **Merge** to create background effects that are not part of your image.

## Preferences

**Preferences** opens the Preferences dialog box. In the Preferences dialog box you can specify and or change settings related to general specifications, profiles, memory and tools in the application. The Preference dialog box contains the following tabs:

- General
- Profiles
- Memory
- Tools

**To set preferences:**

1. From the **File** menu, select **Preferences.**

   The **General** tab of the Preferences dialog box opens.

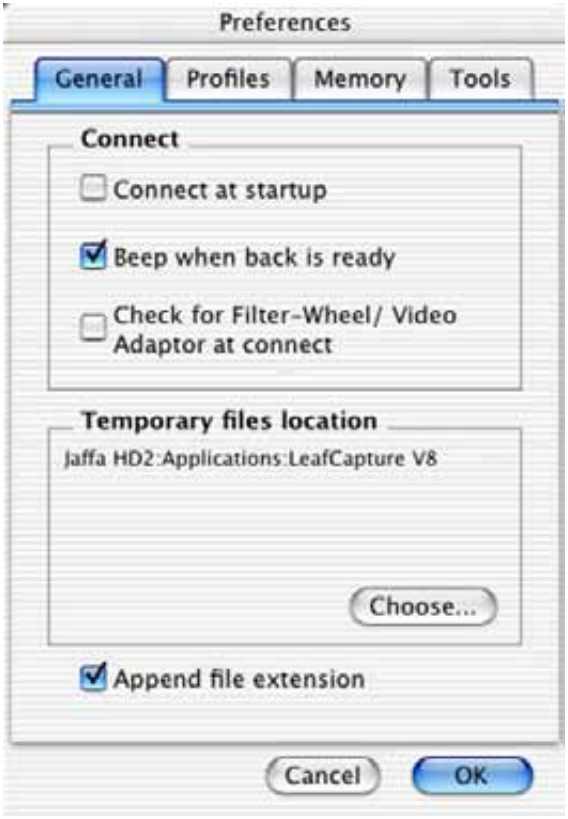
2. Set your preferences on each of the tabs.
3. Click **OK**.

   Your preferences are set in the Leaf Capture application.

**Tip:** To open the Preferences dialog box, you can also press COMMAND+U.

## General Tab

The **General** tab includes settings related to the connection of the digital camera back and preferences for temporary file locations.




### Connect

The **Connect** section is applicable to the Leaf Cantare, Leaf Cantare XY, and Leaf Volare digital camera backs.

**To activate Connect upon startup of Leaf Capture:**

➢ Select the **Connect at startup** check box.

Each time you open Leaf Capture, the application automatically activates **Connect**.

For more information, see *Connect/Disconnect* on page 74.

**To specify that a beep be sounded:**

➢ Select the **Beep when back is ready** check box.

A beep sounds when the digital camera back is ready to capture the next shot.

**To check Filter Wheel/Video Adaptor connection during Connect:**

➢ Select the **Check for Filter Wheel / Video Adaptor at Connect** check box.

During **Connect**, Leaf Capture checks for a connected Filter Wheel or Video Adaptor. If neither is connected, Connect is activated. If either is connected, a corresponding message appears.

For more information about the Filter Wheel, see *Filter Button* on page 25. For more information about the Video Adaptor, see *Chapter 6, Leaf Video View*.

## Temporary Files Location

You can choose the location of temporary files in the **Temporary files location** section on the **General** tab.

**To choose a temporary files folder:**

1. Click the **Choose** button.

   The Choose a Folder browser opens.


2. In the **Choose a Folder** browser, specify in which folder you want the temporary file to be saved.

**Note:** Temporary files are saved when Leaf Capture is open and working. The temporary files are erased when you quit the application. It is important when specifying a location for temporary files, to assign a location with sufficient disk space.

## Append File Extension

The **Append file extension** check box enables you to specify whether or not a suffix should appear as part of a file name.

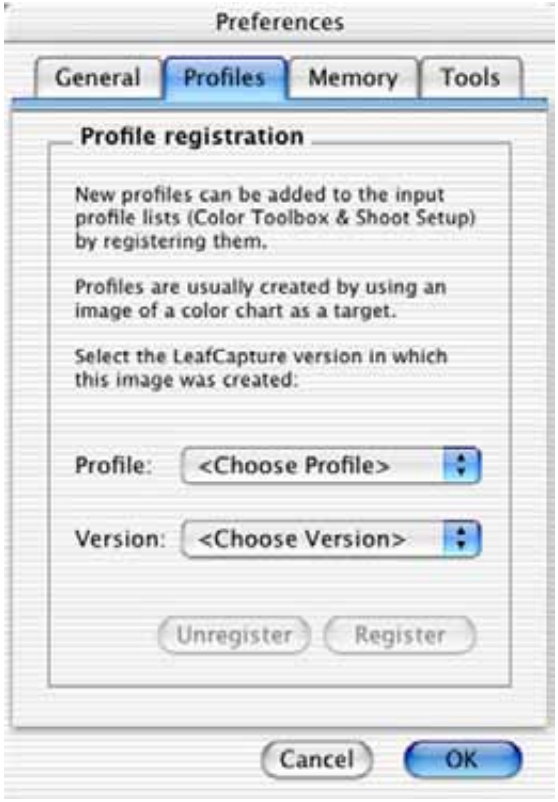
**To add a file extension to each file name:**

➢ Select the **Append file extension** check box.

Each time you save a file, a suffix appears as part of the file name. The suffix corresponds to the file format you select. When saving, you can remove the suffix or type over it, as per your requirements.

## Profiles Tab

On the **Profiles** tab you can register input profiles, created by or corrected by other applications, for use in the Leaf Capture application. The factory profiles are already registered. Other profiles must be registered. All registered profiles appear in the relevant lists in the Capture toolbox and the Shoot Setup dialog box.




**To register an Input Profile:**

1. From the **Choose Profile** list**,** select an Input Profile.
2. From the **Choose Version** list, select the version of the application in which the image file was created. Profiles are usually created by using an image of a color chart as a target.
3. Click the **Register** button.

   The profile is registered.

**To unregister an Input Profile:**

1. In the **Choose Profiles** list, select a profile.
2. Click the **Unregister** button.

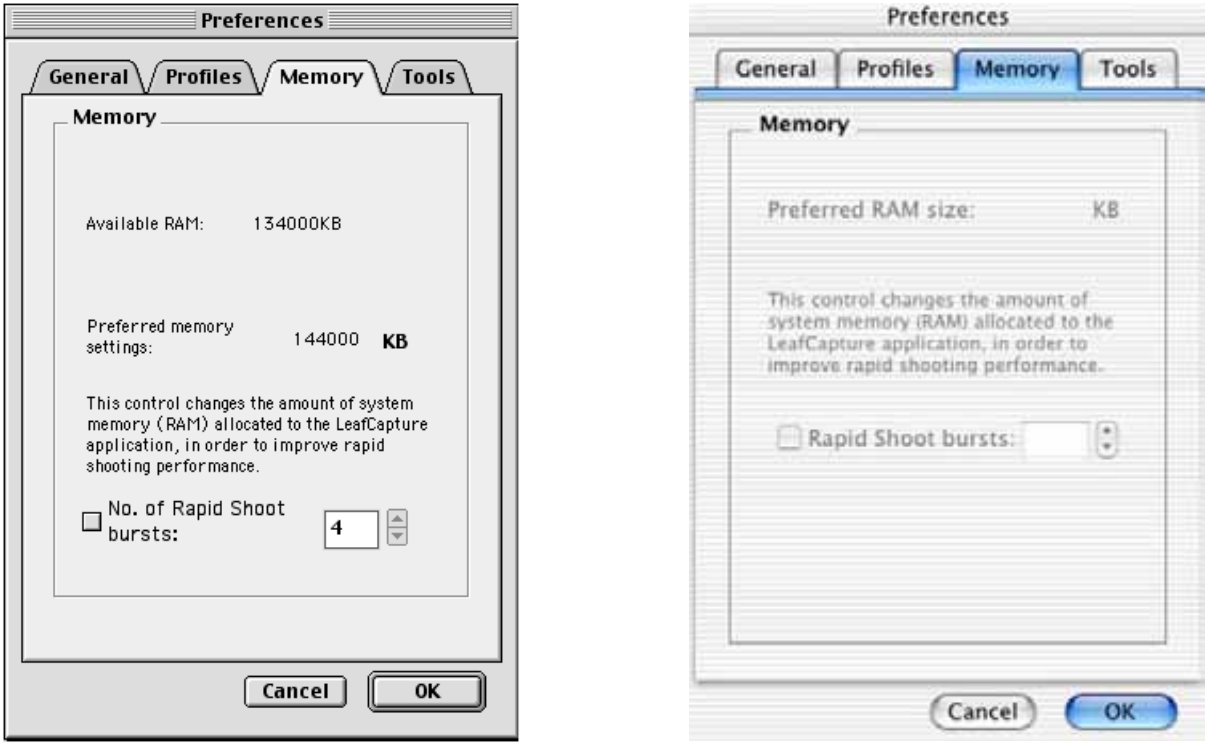
   The profile is unregistered.

**Note:** If a profile is already registered, only the **Unregister** button is active. When creating profiles using a color chart target, you must disable ICC management when shooting the target. For more information, see *Color Toolbox* on page 177.

## Memory Tab

The **Memory** tab is only active with Mac OS 9.

The **Memory** tab indicates the preferred setting of the default system memory allocated to Leaf Capture and includes a setting for the number of rapid shoot bursts. You can change the **Preferred memory settings** in order to allow for more bursts during a **Rapid Shoot**. **Available RAM** and **Preferred Memory Settings** information is displayed automatically in the **Memory** tab.




Memory tab in Mac OS 9 (left) and in Mac OS X (right)

**To set the number of bursts in a rapid shoot:**

1. Select the **No. of Rapid Shoot Bursts** check box.
2. Click the arrows to set the number of bursts you require.

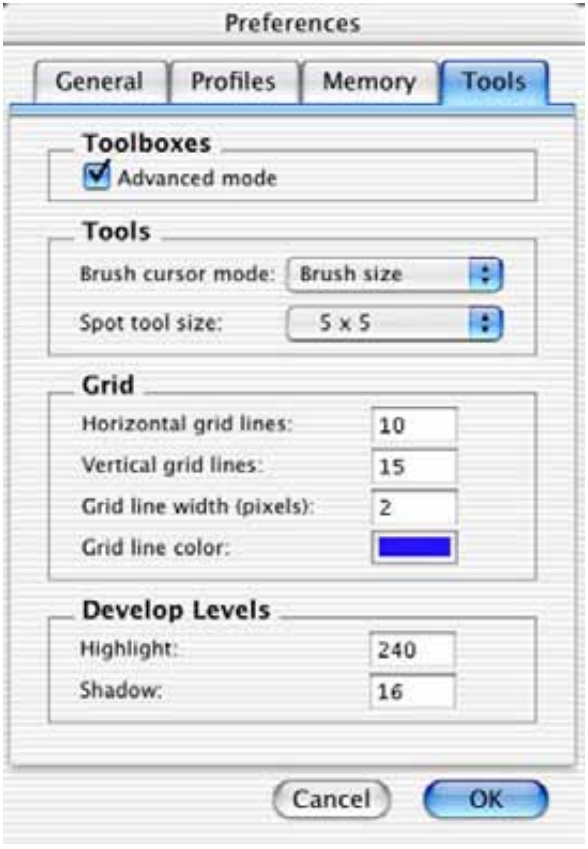
   The amount of memory required to provide this number of rapid shoot bursts is displayed in the **Preferred memory settings** section.
3. Click **OK**.
4. Quit Leaf Capture and then reopen Leaf Capture.

   The specified memory and burst are set.

**Note:** Regardless of what number of bursts you specify, the system uses the maximum available memory. Specifying the number of bursts does ensure the memory is not taken up by other applications you may open.

# Tools Tab

The **Tools** tab contains settings for different tools in the application.




## Toolboxes

In the **Toolboxes** section, you can make the Advanced mode of the toolboxes available.

**To make the Advanced mode available:**

➢ In the **Toolboxes** section, select the **Advanced mode** check box.

With the check box selected, the Capture and Size and Sharpness toolboxes can be used in Standard or in Advanced mode.

For more information about the Advanced mode of the Capture, Color, and Size and Sharpness toolboxes, see *Chapter 5, Toolboxes*.

**Tip:** To make the Advanced mode available, you can also select **Advanced** on the **Arrange** menu.

## Tools

In the **Tools** section, you can set preferences for the **Brush** and the **Spot** tools.

**To define the Brush tool cursor:**

➢ In the **Tools** section, from the **Brush cursor mode** list, select **Standard**, **Precise** or **Brush Size**.

When you use the **Brush** tool in the Detail Window, the cursor appears in this mode.

**To define the size of the Spot tool:**

➢ From the **Spot tool size** list, select a size.

When you use the **Spot** tool in the Detail Window, it appears in this size.

## Grid

In the **Grid** section, you can set preferences for the grid line display.

**To define a grid:**

- In the **Horizontal grid lines** box, type the number of lines for the x-axis of the grid.
- In the **Vertical grid lines** box, type the number of lines for the y-axis of the grid.
- In the **Grid line width** box, type the number of pixels for the width of the line.
- Click the color button to open the Grid line color dialog box where you can select a grid color. The color button in the **Grid** section is displayed in the color you select.

  The grid appears in the display window(s) according to the grid line definition.

**Tip:** Choose a grid color that contrasts with the colors in the image.

For more information about the **Grid** tool, see *Grid* on page 112 and *Grid* on page 122.

## Develop Levels

In the **Develop Levels** section, you can set the level of highlights and shadows for the **Highlight** and **Shadow** tools in the **Develop Curve** section of the advanced Capture toolbox.

**To set Develop Levels for highlight and shadow:**

- Type a value in the **Highlight** box and in the **Shadow** box.

  The values you specify for the **Develop Levels** are used as the defaults when selecting a point with the **Highlight** and **Shadow** picker tools in the **Develop Curve** section of the advanced Capture toolbox.

**Tip:** If you are accustomed to using or must provide specific values, set them here as the default values instead of having to adjust them each time in the Capture toolbox.

For more information about the advanced Capture toolbox, see *Capture Toolbox - Advanced Mode* on page 142.

## File Info

**File Info** opens the File Info window. The File Info window enables you to include and view information pertaining to the content and creation of a file. The information is saved with the image file. The information is stored in a standard IPTC tag that is used in photojournalism and is recognized by other applications such as Adobe Photoshop. Inclusion of information in the File Info window is optional.

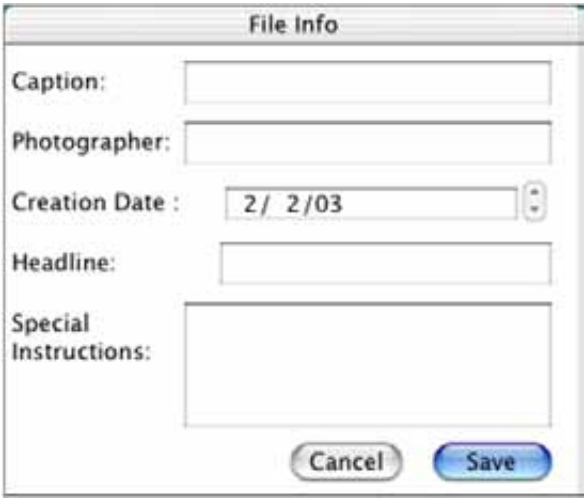
The File Info window contains the following boxes:

- **Caption**— Type a caption for the image.
- **Photographer**—Type the name of the photographer who created the image file.
- **Creation Date**—The date the image file that is created is included in this box automatically.
- **Headline**—Type a headline for the image.
- **Special Instructions**—Type special instructions or other information related to the image file.

**To include information in the File Info window:**

1. From the **File** menu, select **File Info**.

   The File Info window opens.




2. In each of the File Info boxes, type the information you want to add.

3. Click **Save.**

**Tips:**

The information you include in the File Info window also appears in the Image Info window once the file is saved.

When you send a file, the information in the File Info window is included with the file.

To access the File Info window, you can also press SHIFT+COMMAND+F.

To access the File Info window in Adobe Photoshop, select **File**>**File Info** on the main menu.

## Quit

With **Quit**, you can quit the Leaf Capture application.

**To quit the application:**

1. From the **File** menu, select **Quit**.
   a. If an image is open but not saved, a message appears:
      `Do you want to save?`
   b. If a shoot setup was not saved during setup, a message appears:
      `Do you want to save shoot setup?`

   The application closes.

**Note:** When you quit the application, the last position of windows is saved and re-opens the next time you start the application.

**Tip:** To quit the application, you can also press COMMAND+Q.

# Edit Menu

The **Edit** menu enables you to access options related to image editing in Leaf Capture. The **Edit** menu contains the following menu items:

- Undo (active tool name)
- Select All
- Rotate Image
- Process Type
- Mark
- Register
- Make Black and White/Make Color

## Undo/Redo (tool name/action)

**Undo** enables you to undo/redo the last action made in a toolbox or in a display window that changes the image data.

**To undo your last action:**

➢ From the **Edit** menu, select **Undo** (tool name/action).

The last action is undone.

**To redo your last action:**

➢ From the **Edit** menu, select **Redo** (tool name/action).

The last action that was undone is repeated.

**Note:** To undo your last action, you can also press COMMAND+Z.

## Select All

With **Select All** on the **Edit** menu, you can select the maximum crop.

**To select an entire image or crop:**

➢ From the **Edit** menu, select **Select All**.

The entire image area is selected. The crop is indicated by a broken-line on the image in the display windows.

For more information about cropping with the **Crop** tool, see *Crop* on page 111 and *Crop* on page 121.

**Tip:** To use **Select All**, you can also press COMMAND+A.

## Rotate Image

**Rotate Image** rotates the open image displayed in the display window(s).

**To rotate an image:**

1. From the **Edit** menu, select **Rotate Image**.

   A sub-menu opens.

2. Select a degree of rotation for the image (**90° CW**, **90° CCW** or **180°**).

   The image rotates to the selected rotation in the display window(s). If the image is saved, the rotation is saved with the image.

**Note: Rotate Image** is not available for the Leaf Volare digital camera back. **Rotate** is only available for Leaf Cantare and Leaf Cantare XY digital camera backs when these Leaf digital camera backs are attached to a Digiflex Camera.

**Tip:** To rotate the image display, you can also press SHIFT+COMMAND+> for a **90° CW** rotation, SHIFT+COMMAND+< for a **90° CCW rotation** or SHIFT+COMMAND+V for a **180°** rotation.

## Process Type

**Process Type** is only available for 2-shot and 3-shot files created with a Leaf Cantare XY digital camera back. There are two process types: **Smooth Uniform Areas** and **Standard**.

**To choose a Process Type for an image:**

1. From the **Edit** menu, select **Process Type**.

   A sub-menu opens.

2. From the sub-menu, select a Process Type for the image (**Smooth Uniform Areas** or **Standard**).

   A message appears: `Processing color.`

   The **Process Type** for the image changes according to the selection. If you save the image, the Process Type is saved with the image file.

**Note:** If the image is displayed in **Fast View** in the Detail window when you select a Process Type, the following message appears: `Fast View will NOT display process quality in the Detail window. Switch to process quality view?` Click **Yes**. If you click **Yes**, Fast View is inactive. If you click **No**, Fast View remains active.

**Tips:**

Use the fully processed view only when judging focus or fine detail. In most cases, Fast View provides an accurate image at a faster speed. For more information, see *Fast View* on page 70.

For more information about Process Type, see *Shoot Setup* on page 75.

## Mark

With **Mark** you can categorize your images as **Good**, **Not Good**, or **Unmarked**. These categories become useful when you are editing and selecting images.

**To mark an image:**

1. From the **Edit** menu, select **Mark**.

   A sub-menu opens.

2. From the sub-menu, select a mark for the image (**Good**, **Not Good**, or **Unmarked**).

   The mark appears in the Information Area of the main toolbar, in the **General** section of the Image Info window, and in Leaf Contact Sheet. The marks are:

   - **Good** 
   - **Not Good** 
   - **Unmarked** — (no symbol)

The mark is saved in the file when you save the image.

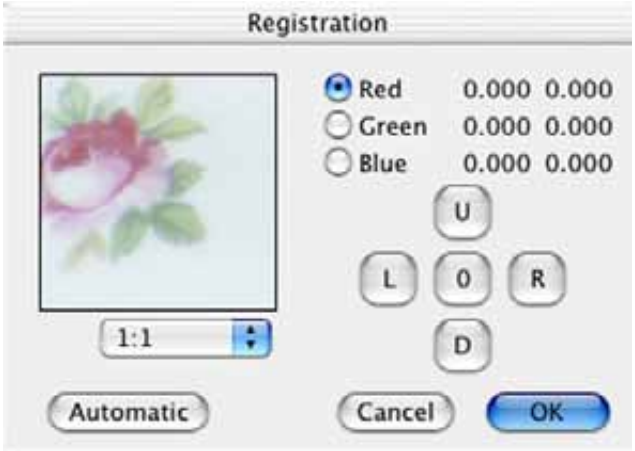
## Register

**Register**, on the **Edit** menu, enables you to precisely align the three channels of an HDR image captured with a Leaf Volare. The image file must be open for **Register** to be active. Registrations can be made manually or automatically in the Registration dialog box.

**To register an image automatically:**

1. Open an image.
2. From the **Edit** menu, select **Register.**

   The Registration dialog box opens.




3. Click the **Automatic** button.

   The values of the adjustments are shown beside the channel colors. The image preview in the Registration dialog box also shows the adjustments.

**To register an image manually:**

1. Open an image.
2. From the **Edit** menu, select **Register**.

   The Registration dialog box opens.
3. Using the **Spot** tool on the Detail window toolbar, select a point on the image that has contrast.
4. Select one of the channels (**Red**, **Green**, or **Blue)**.
5. Using the **U** (up), **L** (left) **R** (right), **D** (down) controls, adjust the registration of the selected channel by clicking the appropriate control.

   Each click moves the channel one unit on the selected axis. The value of each adjustment is displayed beside the color channel. The value in the left column represents the position of the channel on the X axis. The value in the right column, represents the position of the channel on the Y axis.

   The preview display changes accordingly as you adjust the registration.

**To adjust the preview ratio:**

➢ Under the preview image, select a ratio from the list (available ratios are from 1:1 up to 1:16).

**To cancel registration adjustments of a channel:**

➢ In the Registration dialog box, click the **O** control.

The selected channel returns to where it was first positioned when you opened the Registration dialog box. The preview display changes accordingly.

**Note:** If you select **Register** and the image is already registered, you are asked if you want to register the image again. Click **OK** in the message box if you want to register the image again. Registering twice is ill-advised. Instead of registering again, reopen the file or reshoot the image and perform the correct registration once.

**Tips:**

To register an image, you can also press COMMAND+R.

If parts of the image are registered and other parts remain unregistered, this may be due to chromatic aberration of the lens.

## Make Black and White/Make Color

The **Make Black and White/Make Color** option enables you to view and save a Mosaic image file in either black and white or color.

**To view a color image to black and white:**

➢ With a color image open in the display window(s), from the **Edit** Menu, select **Make Black and White.**

The image is displayed as a black and white image.

**To change a black and white image to color:**

➢ With a black and white image open in the display window(s), from the **Edit** Menu, select **Make Color.**

The image is displayed as a color image.

**Notes:**

The change you make is saved with the image.

If you have saved the image in the **Mosaic** format or the **Processed HDR** format, you can revert the image to color mode.

**Tips:**

By using **Make Black and White/ Make Color** option you do not have to capture an image again to have it in black and white and in color.

To **Make Black and White** or **Make Color**, you can also press SHIFT+COMMAND+~.

# View Menu

The **View** menu contains menu items related to viewing images and displays in Leaf Capture. The menu items include viewing tools you use during your shoot, during editing, and while you are preparing images for output.

The **View** menu contains the following menu items:

- Zoom In
- Zoom Out
- Channel
- Enhanced Preview
- Fast View
- Scaled
- Scaled and Sharpened
- Find Darkest
- Find Brightest
- Find Spot
- Display

## Zoom In

**Zoom In**, on the **View** menu, enables you to zoom in to an image displayed in the Detail window.

You can zoom in to a maximum magnification ratio of 1:16. As you zoom, the image view in the Detail window changes. The green **Pan** frame in the Overview window adjusts to frame the portion of the image displayed in the Detail window.

**To zoom in:**

➢ From the **View** menu, select **Zoom In**.

The image is displayed at twice the magnification in the Detail window. Each click magnifies the image to twice its current zoom level. The magnification ratio of the original image to the magnified view appears in the top information bar of the Detail window.

In the Overview window, the area of the image that is displayed in the Detail window is framed by the green **Pan** frame.

**Notes:**

If the **Preview** check box is selected in the **Size** section of the Size and Sharpness toolbox, the zoom function is disabled.

You cannot zoom in if the image is displayed at the maximum magnification (16:1 ratio) in the Display windows.

To zoom in, you can also select the **Zoom** tool on the Detail window toolbar or press COMMAND+=.

For more information about the zoom function, see *Zoom* on page 116.

## Zoom Out

**Zoom Out**, on the **View** menu, enables you to zoom out from an image displayed in the Detail window.

As you zoom, the image view in the Detail window changes in real-time. The green **Pan** frame in the Overview window adjusts to frame the portion of the image displayed in the Detail window.

**To zoom out:**

➢ From the **View** menu, select **Zoom Out**.

The image is displayed at half the magnification in the Detail window. Each click reduces the image to half its current zoom level. The magnification ratio of the original image to the magnified view appears in the top information bar of the Detail window.

In the Overview window, the area of the image that is displayed in the Detail window is framed by the green **Pan** frame.

**Notes:**

If the **Preview** check box is selected in the **Size** section of the Size and Sharpness toolbox, the zoom function is disabled.

To zoom out, you can also select the **Zoom** tool on the Detail window toolbar or press COMMAND+ -.

For more information about the zoom out function, see *Zoom* on page 116.

## Channel (R,G,B, All)

**Channel**, on the **View** menu, enables you to view the RGB color channels of an image separately or all together, in the display windows. You can also view all of the channels as a composite RGB image. You must be in **Color** display to view channels.

The following is the **Channel** submenu:

- **R** - select to view the red color channel
- **G** - select to view the green color channel
- **B** - select to view the blue color channel
- **A** - select to view all channels (RGB)

**To view a channel:**

1. From the **View** menu, select **Channel**.
2. From the **Channel** submenu, select the channel you want to view (**R**, **G**, **B**, or **All**).

   The channel is displayed in the Detail window. The current selection (**R**, **G**, **B**, or **All**) is noted on the top information bar of the Detail window.

**Note:** Channels are often referred to as separations. Channel and separation are synonymous terms in this context.

**Tip:** To see channels you can also press COMMAND+1 for red, COMMAND+2 for green, COMMAND+3 for blue, or COMMAND + ' for all**.**

## Enhanced Preview

**Enhanced Preview**, on the **View** menu, provides an enhanced image display in the Detail window. Enhanced Preview enables you to see your image as it might look when enhanced for print. This is an inaccurate but fast simulation. For information about displaying an accurate simulation of the output image according to preferences and parameters specified for output, see *Preview* on page 166.

The selection of **Enhanced Preview** does not affect the image file itself.

**To see an image in Enhanced Preview:**

➢ From the **View** menu, select **Enhanced Preview**.

The image is displayed as an Enhanced Preview in the Detail window.

**Notes:**

An Enhanced Preview display takes longer to process than a Fast View display. In general, an image displayed in **Enhanced Preview** is sharper than the same image displayed in **Fast View**.

For an Enhanced Preview, the application only processes the image portion displayed in the Detail window.

There is no Enhanced Preview in the Overview window.

To view an Enhanced Preview, you can also press COMMAND+M.

## Fast View

**Fast View**, on the **View** menu, opens a Fast View display in the Detail window. In Fast View, the image display is generated quickly and the display is of adequate quality for the review of composition, exposure, lighting conditions, and so on. The Fast View display reproduces accurate color but does not precisely represent the final resolution and sharpness of the image. Fast View is only available when a Mosaic image file is open.

**To see an image in Fast View:**

1. Make sure the image is open in the Display windows.
2. From the **View** menu, select **Fast View**.

   A check mark appears beside **Fast View** in the **View** menu and the image is displayed as a **Fast View** in the Detail window.

For more information about Fast View, see *Chapter 4, Display Windows*.

## Scaled

**Scaled**, on the **View** menu, enables you to view a scaled image in the display windows, according to the scale specified in the Size and Sharpness toolbox. **Scaled** is not available with **Fast View**.

**To use Scaled:**

➢ From the **View** menu, select **Scaled**.

The image is displayed as a scaled image in the display windows. The **%** of scale appears in the upper information bar of the Detail window.

**Notes:**

When you select **Scaled**, the **Preview** check box in the Output Size section of the Size and Sharpness toolbox is automatically selected.

The zoom function is set to 1:1 and is disabled when **Scale** is selected.

**Scale** is only displayed in the Detail window.

**Tip:** To see a scaled image, you can also press ALT+COMMAND+O or select the **Preview** check box in the **Output Size** section of the Size and Sharpness toolbox.

For more information about setting the scale of an image, see *Size and Sharpness Toolbox - Standard Mode* on page 163 and *Size and Sharpness Toolbox - Advanced Mode* on page 173.

## Scaled and Sharpened

**Scaled and Sharpened**, on the **View** menu, enables you to view an image in the display windows according to the scale and the sharpness that you have chosen for the image in the Size and Sharpness toolbox.

**To use Scaled and Sharpened:**

➢ From the **View** menu, select **Scaled and Sharpened**.

The image is displayed as a scaled and sharpened image in the display windows. The percentage of scale appears in the upper information bar of the Detail window.

**Notes:**

When you select **Scaled and Sharpened**, the **Preview** check boxes in the **Output Size** and the **Sharpness** sections of the Size and Sharpness toolbox are automatically selected.

The **Scaled and Sharpened** display appears only in the Detail window.

**Tip:** To view a scaled and sharpened image, you can also press COMMAND+G OR select the **Preview** check boxes in the Size and Sharpness toolbox.

For more information about setting the scale and sharpness of an image, see *Size and Sharpness Toolbox - Standard Mode* on page 163.

## Find Darkest

**Find Darkest**, on the **View** menu, enables you to automatically move the **Spot** tool to the darkest point in the image.

**To find the darkest point in the image:**

➢ From the **View** menu, select **Find Darkest**.

The **Spot** is located on the darkest point in the image, at the center of the Detail window. The green **Pan** frame moves to the same area of the image in the Overview window.

**Note:** To find the darkest point on the image, you can also press COMMAND+D.

## Find Brightest

**Find Brightest**, on the **View** menu, enables you to automatically move the **Spot** tool to the brightest point in the image.

**To find the brightest point in the image:**

➢ From the **View** menu, select **Find Brightest**.

The **Spot** tool moves to the brightest point in the image, at the center of the Detail window. The green **Pan** frame moves to the same area of the image in the Overview window.

**Note:** To find the brightest point on the image, you can also press COMMAND+B .

## Find Spot

**Find Spot**, on the **View** menu, enables you to locate the current **Spot** on the image.

**To locate the Spot:**

➢ From the **View** menu, select **Find Spot**.

The image display in the Detail window moves to include the current location of the **Spot** at the center of the Detail window. The green **Pan** frame moves to the same area of the image in the Overview window.

## Display

**Display**, in the **View** menu, enables you to select the color display and the color space that best suits your current task.

The following color spaces are available:

- **Capture Color** — Displays colors according to the parameters (Develop Curve and Gray Balance) in your original image file (Camera RGB space).
- **Output Color** — Displays colors according to the output profile selected for the image output in the Color toolbox.

**To select a color display:**

1. On the **View** menu, select **Display.**
2. From the **Display** submenu, select **Capture Color** or **Output Color.**

   In the Detail window, the image is displayed according to the color display you select.

**Tip:** If you are accustomed to RGB values of a specific Adobe Photoshop setup, and you want to see them in Leaf Capture, use the following method:

1. Look up the RGB Working Space in Adobe Photoshop's Color Settings (usually Adobe RGB [1998]).

2. Set the output profile in the Color toolbox to the same RGB Working Space.

3. From the **View**>**Display** menu, select **Output Color**.

The floating densitometer, on the lower information bar, of the Detail window, shows the same values that are present when the output file is opened in Adobe Photoshop. For more information, see *Color Toolbox* on page 177.

# Camera Menu

The **Camera** menu enables you to access options related to capturing an image, the digital camera back, camera, lens, and other accessories. The **Camera** menu includes the following menu items:

- Connect /Disconnect
- Shoot Setup
- Shoot
- Calibration (Gain, XY, Filters {for Sinarcam})
- Condensation

## Connect/Disconnect

**Connect**, on the **Camera** menu, enables communication between the camera, digital camera back, and the application. The **Disconnect** option disconnects the communication.

**To connect:**

1. Make sure the cable connection between the camera and the digital camera back and the computer is correct.
2. On the **Camera** menu, select **Connect**.

   The following messages appear: `Selecting camera back ...Loading gain data...The camera is connected.`

   Connection is confirmed by a beep (if you have selected this option in the Preferences dialog box) or by a message.

If the digital camera back does not support the **Camera Type** selected on **Camera** tab of the Shoot Setup dialog box, the following error message appears: `Your Leaf (camera back name) does not support the Camera Type selected in the Shoot Setup. Please select the appropriate camera type.`

**If a non-supportable Camera Type error message appears:**

1. Click **OK** in the error message box.

   The Shoot Setup dialog box opens.
2. In the Shoot Setup dialog box, on the **Camera** tab, select a type of camera from the **Camera Type** list.

3. Click **OK**.

   The Shoot Setup dialog box closes.

4. Repeat the **Connect** procedure.

**To disconnect:**

1. From the **Camera** menu, select **Disconnect**.

   The following message appears: `Are you sure you want to disconnect the camera?`

2. Click **OK**.

   Communication is disabled.

**Tip:** To connect/disconnect, you can also select **Camera** on the main menu or press COMMAND+K.

For more information about **Connect/Disconnect**, see *Connect/Disconnect Button* on page 18.

For more information about connecting and disconnecting hardware, refer to the installation procedure for your Leaf digital camera back.

## Shoot Setup

**Shoot Setup**, on the **Camera** menu, opens the Shoot Setup dialog box. The Shoot Setup dialog box centralizes important information about the images you capture. This information can be applied to other shoot setups or can serve as a reference to images you save. Use **Shoot Setup** to quickly prepare for a shoot and ensure consistency from shoot to shoot.

**To open the Shoot Setup dialog box:**

➢ On the **Camera** menu, select **Shoot Setup**.

The Shoot Setup dialog box opens on the **Image** tab.

**To save settings in the Shoot Setup dialog box:**

➢ When you click **OK**, settings in all tabs of the Shoot Setup dialog box are saved. You cannot save the settings on each tab separately.

**Note:** The Shoot Setup dialog box is only accessible when **Connect** is activated.

**Tip:** To open the Shoot Setup dialog box, you can also click the **Shoot Setup** button or press COMMAND+Y.

The Shoot Setup dialog box includes an upper section relating to selection, saving and deletion of Shoot Setup files, as well as the following tabs:

- Image
- Color
- Auto Save
- Camera

## Shoot Setup List

Each Shoot Setup file in the list contains the parameters from the Shoot Setup dialog box. Save a Shoot Setup according to your requirements or use the default Shoot Setups provided in the Shoot Setup list. A standard Shoot Setup that you modify is given the same name as the open image and appears in italics. If you save the image, the new Shoot Setup is automatically saved with the image.

## Delete

All of the Shoot Setups listed in the **Shoot Setup** list are included in the **Delete** list. You can only delete a custom Shoot Setup. You cannot delete a standard Shoot Setup that is provided with the application.

**To delete a Shoot Setup:**

1. Click **Delete**.

   A list of Shoot Setup names opens.

2. Select the Shoot Setup you want to delete.

   A message appears: `Are you sure you want to delete (shoot setup name)?`

3. Click **OK**.

   The Shoot Setup is deleted from the list.

## Save

The **Save** button enables you to save a Shoot Setup and/or save a Shoot Setup under a new name.

**To save a Shoot Setup:**

1. Click the **Save** button.

   The **Save the Shoot Setup As?** dialog box opens. The current Shoot Setup name is displayed. If you want to save the Shoot Setup under a new name, type the name in the box.

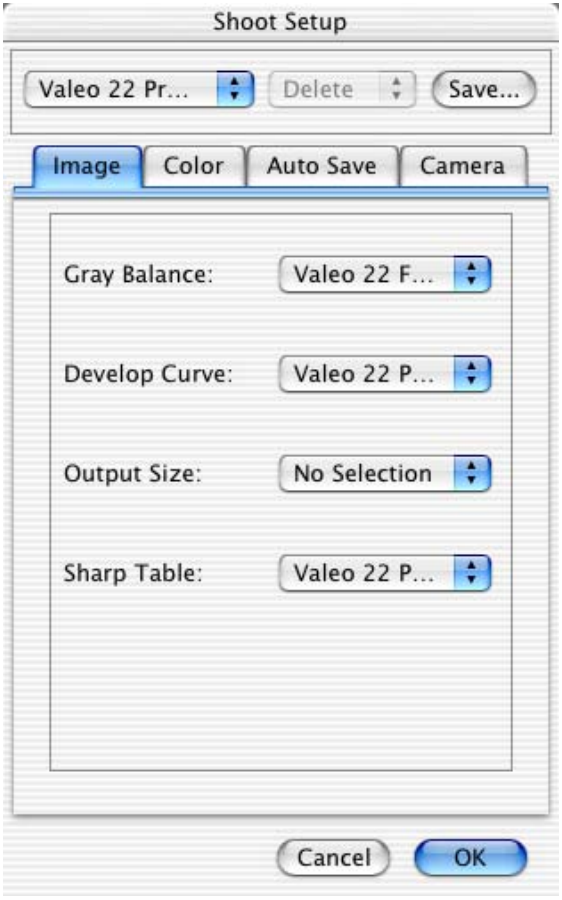
2. Click **OK**.

   The Shoot Setup file is saved. The **Save the Shoot Setup As?** dialog box closes. The Shoot Setup name appears in the list of Shoot Setups.

**Tip:** When saving a Shoot Setup, use a name that characterizes the type of capture situation that the Shoot Setup parameters describe.

## Image Tab

On the **Image** tab, you to set and save image parameters for your next shot. These settings, once saved, are automatically applied as the default parameters for other captures you make, until the parameters are changed. The information in the **Image** tab is also an important reference to the settings you make for future shots.



## Gray Balance

The **Gray Balance** section includes a list of the **Gray Balance** settings that appear in the **Gray Balance** section of the **Capture** toolbox.

**To select a Gray Balance:**

- Select the **Gray Balance** that best suits the type of photo you want to capture.

For more information about Gray Balance, see *Gray Balance* on page 136 and *Gray Balance* on page 151.

## Develop Curve

The **Develop Curve** list contains the same Develop Curves that are listed in the **Capture** toolbox.

**To select a Develop Curve:**

- From the list, select the **Develop Curve** that best suits the type of photo you want to capture.

For more information about the Develop Curve, see *Develop Curve* on page 138 and *Develop Curve List* on page 139.

## Output Size

**Output Size** defines the dimensions of the output image and the crop they perform on the original. The list of Output Sizes changes according to which digital camera back is connected. For example, **Valeo 22 8x10 H.**

**To select an Output Size:**

- From the list, select the **Output Size** that best suits the type of photo you want to capture.

For more information about Output Sizes, see *Output Size List* on page 165.

## Sharp Table

The **Sharp Table** list includes the Sharp tables that appear in the Size and Sharpness toolbox. The list of standard Sharp tables contains Sharp tables according to the camera back that is connected. For example, **Valeo 6 Portrait**.

**To select a Sharp table:**

- From the list, select the **Sharp table** that best suits the type of photo you want to capture.

**Note:** Sharpness tables are saved along with the image file.

For more information about Sharp tables, see *Sharpness* on page 170 and page 174.

## Process Type

If you are working with a 2-shot or 3-shot file created with a Leaf Cantare XY digital camera back, the following process types appear in the **Process Types** list: **Smooth Uniform Areas** and **Standard**.

**To select a Process Type:**

- From the list, select the **Process Type** that best suits your requirements.

**Note:** The Process Type list does not appear if you are working with a 1-shot .mos file.

**Tips:**

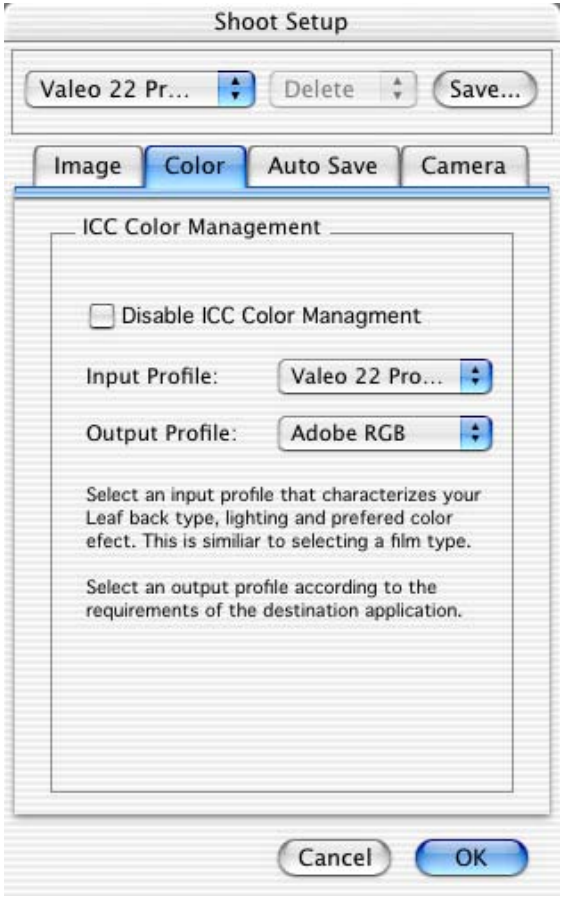
The Process Type you select appears in the Image Info window.

To specify a Process Type, you can also select **Process Type** from the **Edit** menu.

For more information, see *Process Type* on page 60.

## Color Tab

The **Color** tab of the Shoot Setup dialog box contains settings related to color management of your shoot.




### Disable ICC Color Management

The **Disable ICC Color Management** check box enables you to remove or re-apply ICC Color Management from the settings for output files. ICC Color Management is applied by default, unless you specify otherwise.

**To remove ICC Color Management:**

➢ Select the **Disable ICC Color Management** check box.

ICC Color Management is disabled and no color management is applied to the output image file. The **Input Profile** and **Output Profile** boxes are inactive if the **Disable ICC Color Management** check box is selected.

**To reapply Color Management:**

➢ Clear the **Disable ICC Color Management** check box.

ICC Color Management is applied to the output image file.

**Note:** In most cases, ICC Color Management should be disabled only when shooting a target for creation of an ICC profile by a profile creation package. One exception is Leaf Volare images. Many photographers prefer to use Volare images with the images' native, unmanaged color. Usually, this requires ICC-compliant applications to associate a monitor profile to the Leaf Volare image.

## Input Profile

The **Input Profile** section relates to the profile of the camera back you are using. Each digital camera back has suitable profiles with specific characteristics. The Input Profiles are recognizable according to the components of their names, such as **NS** (normal saturation), **LS** (low saturation) and **W** (warm). All of the Input Profiles listed are profiles produced by Leaf.

The Input Profile you select determines the color values in your image. For example, **Valeo 22 Product HS** is an Input Profile that produces a warm, highly saturated image. This is the recommended **Input Profile** for portraiture with the Leaf Valeo 22 camera back.

Select an Input Profile that characterizes your Leaf digital camera back type, lighting and preferred color effect. Selecting an Input Profile is similar to selecting a film type in analog photography.

**To select an Input Profile:**

➢ Select an Input Profile from the **Input Profile** list.

The Input Profile is displayed in the **Input Profile** box.

For more information about Input profiles, see *Input* on page 180.

## Output Profile

The Output Profile section relates to the Output Profiles or RGB Working Space of the image. Select an Output Profile according to the requirements of the destination or output application.

**To select an Output Profile:**

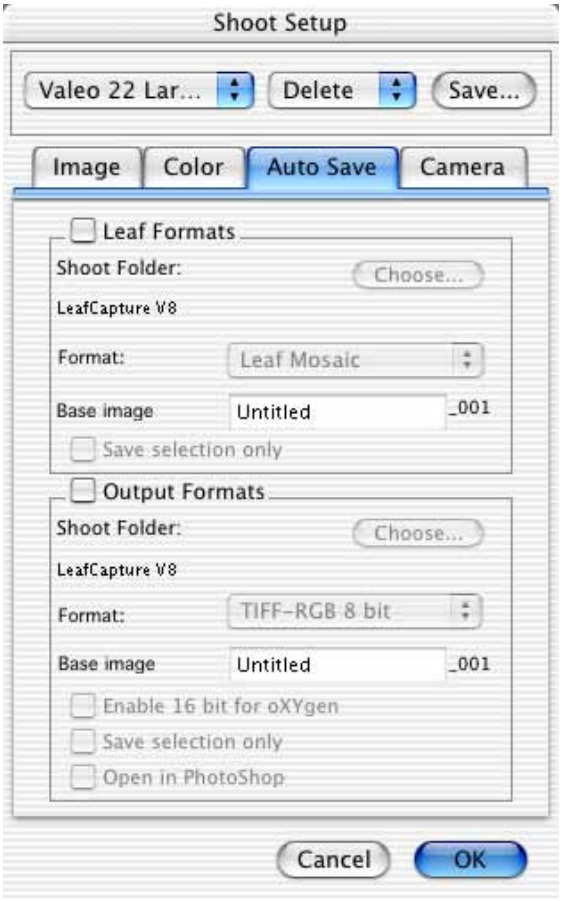
➢ Select an Output Profile from the **Output Profile** list.

The Output Profile is displayed in the **Output Profile** box.

For more information about Output Profile and RGB Working Spaces, see *Output* on page 181.

## Auto Save Tab

The **Auto Save** tab enables you to automatically apply the same parameters to images that you save when you use **Auto Save** in the main toolbar. **Auto Save** parameters relate to file type. You can set the **Auto Save** tab to save your image files in a Leaf Format and/or in an Output Format.




### Leaf Formats

In the **Leaf Formats** section you specify Leaf Format preferences to be applied with **Auto Save**.

## Shoot Folder

The **Shoot Folder** is a folder that you designate for saving the Leaf Format files.

**Note:** To use the functions in the **Leaf Formats** section, you must first select the **Leaf Formats** check box.

**To specify a Shoot Folder:**

1. Select the **Leaf Formats** check box.

   **Shoot Folder** is active.

2. Click the **Choose** button.

   The **Choose a Folde**r browser opens.

3. Click **Choose, Open** or **New** to designate a Shoot Folder for the Leaf Format files of a shoot that are created with **Auto Save**.

   The **Choose a Folder** browser closes. The name of the Shoot Folder is displayed in the **Leaf Formats** section.

**Tip:** It is recommended that you assign a separate folder to each Rapid Shoot. Folders with an exceptionally large number of files may cause the Leaf Contact Sheet application to function slowly. For more information about Leaf Contact Sheet, see *Leaf Contact Sheet* on page 197.

## Format

The **Format** list contains two formats:

- **Leaf Mosaic** — Select the Leaf Mosaic format if you want to save your image file as a composite unprocessed RGB file.
- **Leaf HDR** — Select the Leaf HDR format if you want to save your image file as a processed RGB file.

For more information about the Leaf file formats, see *Leaf Formats* on page 41.

## Save Selection Only

**To save a crop in the selected format:**

➢ Select the **Save selection only** check box.

When **Auto Save** is active, only the crop is saved. It is saved in the specified format.

**To save the entire image in the selected format:**

➢ Clear the selected **Save selection only** check box.

When Auto Save is active, the entire image is saved. It is saved in the specified format.

## Output Formats

In the **Output Formats** section specify output format preferences to be applied with **Auto Save**.

**Note:** To use the functions in the **Output Formats** section, you must first select the **Outputs Format** check box in the **Output Formats** section.

## Shoot Folder

The Shoot Folder is a folder that you designate for saving Output Format files for use with the **Auto Save** function.

**To specify a Shoot Folder:**

1. Select the **Output Formats** check box

   **Shoot Folder** is active.

2. Click the **Choose** button.

   The **Choose a Folder** browser opens.

3. Click **Choose, Open** or **New** to designate a Shoot Folder for the **Output Format** files that are created with **Auto Save**.

   The **Choose a Folder** browser closes. The name of the Shoot Folder is displayed in the **Leaf Formats** section.

**Tip:** It is recommended that you assign a separate folder to each Rapid Shoot. Folders with an exceptionally large number of files may cause the Leaf Contact Sheet application to function more slowly. For more information about Leaf Contact Sheet, see *Leaf Contact Sheet* on page 197.

## Format

For RGB output, the **Format** list includes:

- EPSF - RGB 8 bit
- JPEG - RGB 8 bit
- TIFF - RGB 8 bit
- TIFF - RGB 16 bit

For CMYK output, the **Format** list includes:

- EPSF - CMYK
- JPEG - CMYK
- TIFF - CMYK
- HANDSHAKE CT - CMYK

For more information about Output Formats, see *Output Formats* on page 42.

**To select a format:**

➢ From the **Format** list, select a format for output.

When **Auto Save** is active, output files are saved in the selected format.

## Base Image Name

The Base Image Name is the basic component in all the file names that are saved according to the **Output Format** selected. For example, if you choose `XXX` as your base image name, when you save the image for output, the file name is `XXX_001`, the next is `XXX_002`, and so on.

**To specify a base image name:**

➢ In the **Base Image Name** box, type the base image name for the output file.

Output files in the specified output format that are saved via **Auto Save** are saved with this base image name included in the file name.

## Output File Options

Output file options can be applied when you use **Auto Save**. There are several output file options from which you can choose:

- **Enable 16 bit for oXYgen**
- **Save Selection only**
- **Open in Photoshop**

**To apply an output file option:**

➢ Select the check box beside the output file option you want to apply when you use **Auto Save**.

**To remove an output file option:**

➢ Clear the check box beside a selected option. The option is not applied when you use **Auto Save**.

## Camera Tab

The **Camera** tab, in the Shoot Setup dialog box, contains technical information related to the digital camera back, camera body, and the sensor. Some of the information is taken automatically from the digital camera back.

The **Camera tab** includes the following fields:

- **Back Type** — the name of the digital camera back that is currently connected (displayed automatically upon connection).
- **Serial #** — the serial number of the digital camera back (displayed automatically upon connection).
- **ISO Rating** — the available ISO ratings for the digital camera back that is currently connected.
- **Camera Type** — a list of cameras that are compatible with the digital camera back (displayed automatically upon connection).
- **Delay (sec.) between shots (to allow strobe refresh)** — the amount of time (in seconds) that you want between shots. This setting is of particular importance when you prepare for a rapid shoot. The minimum time delay ensures that the strobe is completely refreshed.

**Tips:**

To open the Shoot Setup dialog box on the **Camera** tab, from the **Camera** menu, select **Shoot Setup**.

To ensure a strobe refresh, set the application to emit a beep after each minimum time delay between shots when in **Rapid Shoot**. For more information about setting the camera to emit a beep, see *Preferences* on page 47.

**To select an ISO rating:**

➢ Select an ISO rating from the **ISO Rating** list. The list only contains ISO ratings that are suitable to the digital camera back. This ISO rating is used for all subsequent shots.

**To select a camera type:**

➢ Select a camera type from the list. The list only contains the camera types that are compatible with the digital camera back that is currently connected.

**To set a delay between exposures:**

➢ In the box, select the number of seconds you want to be the minimum delay between exposures to allow for strobe refresh. The number of seconds you specify is the delay time between exposures in your next shoot.

## Shoot

With **Shoot** you can release the camera shutter remotely via the Leaf Capture application. **Shoot** is active only when the digital camera back, camera and application are connected.

If a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back is connected and **Trigger Mode>Camera** is selected, **Shoot** is unavailable.

**To activate Shoot when using a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back:**

- Select **Remote** via the **Trigger Mode** button on the main toolbar. For more information about **Trigger Mode**, see *Trigger Mode Button* on page 27.

**Note:** If the digital camera back you are using does not allow for remote shutter release, you can take a picture using the shutter release button on the camera or by using the shutter release cable.

**To shoot:**

1. Ensure that the configuration is correct.
2. On the **Camera** menu, select **Shoot**.

   The following messages appear: `Taking Picture (Command to cancel)...Processing Image...`

The image is captured and appears in the display windows.

**Note:** If the camera and digital camera back are not correctly connected and you select **Shoot**, the following message appears:

```
No image was received from the camera. Please check
that the camera-to-back sync cable is properly
connected.
```

**Tip:** To shoot, you can also press COMMAND+T.

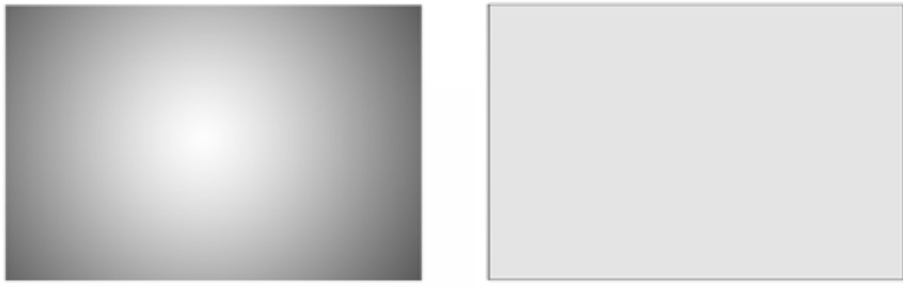
# Calibration

The **Calibration** submenu includes items (**Gain**, **XY** and **Filters**) related to the calibration of the camera and digital camera back.

## Gain

**Gain**, on the **Calibration** submenu, opens the Gain Calibration dialog box.

Gain is the means by which the sensor is made to react uniformly to light. Gain calibration is a procedure that compensates for lens fall-off and corrects only non-uniformities in the optical system.



Before Gain Calibration (left) and After Gain Calibration (right)

Each digital camera back comes with a factory default gain file. To a certain extent, the gain file is dependent on the lens and f-stop combination. The factory default gain file is based on an average situation, lens and aperture.

You can use **Gain** to create a customized gain file for each lens and f-stop combination that you use. The gain file specified is automatically loaded each time you connect to the camera and digital camera back.

**To specify a gain file:**

1. Select **Gain** from the **Calibration** submenu.

   The **Gain** dialog box opens. The current gain setting is displayed in **Current Setting**.


2. Choose from the following options to specify a gain file:

   a. **New** — Enables you to define a new gain file appropriate to specific lens and f-stop combinations that you prefer to use.

   b. **Load** — Enables you to load an existing gain file.

   c. **Factory** — Applies the factory default gain file.

**To create a new gain file:**

1. In the Gain dialog box, click the **New** button.

   The following message appears: `Place the white filter over the lens and check that the aperture and lighting are set appropriately. Eight calibration pictures will be taken...`

2. Click **OK**.

   The following messages appear: `Analyzing gain data... Making file for gain data...`

   A new gain file is created. The current gain file name is displayed in **Current Setting** in the Gain dialog box. The new gain file is applied every time the same camera and digital camera back type are connected.

**To load a gain file:**

1. In the Gain dialog box, click the **Load** button.

   The Open window is displayed.

2. Select the gain file that you want to load.

3. Click **OK**.

   The gain file is loaded. This gain file is applied every time the same camera and digital camera back type are connected. The current gain file name is displayed in **Current Setting** in the Gain dialog box.

**To return to the factory default gain file:**

1. In the Gain dialog box, click the **Factory** button.

   The factory default is displayed in **Current Setting** in the Gain dialog box.

2. Click **OK**.

   The Gain dialog box closes and the factory default gain file is applied.

## XY

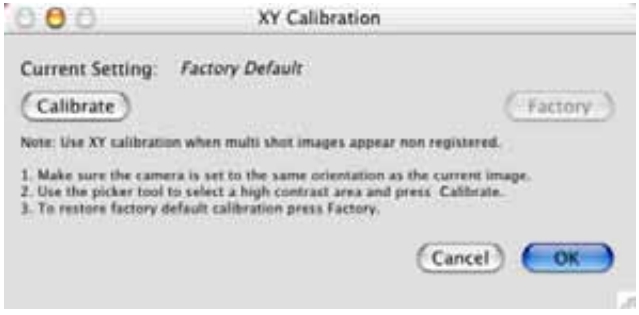
**XY** is only active when a Leaf Cantare XY digital camera back is connected.

**XY** refers to the Leaf XY-Weave technology that combines one-shot and multi-shot capabilities in a single device. XY uses multiple shots and micro-movement of the color sensor in the horizontal (X) and vertical (Y) axes between shots to multiply the resolution and capture more complete, precise data. The result is sharply defined, highly detailed images free of color moiré effects. The micro-movement requires periodic calibration.

**To perform calibration:**

1. Set up the calibration target in the camera view.
2. On the **Camera** menu, from the **Calibration** submenu, select **XY.**

   The XY Calibration dialog box opens.




3. Follow the procedure outlined in the dialog box.

### Filters (for Sinarcam)

The **Filters** option is only active when a Sinarcam 1 is connected.

**Filters** opens the Cleaning Sinarcam Color Filters window.


Follow the procedures in the window to clean the filters.

For more information about Filters, see *Filter Button* on page 25.

## Condensation

**Condensation** is only active when a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back is connected. These cameras have cooled sensors.

The condensation settings help control condensation that may build up on the sensor during your work session.

If the images you are capturing are foggy or if there is a lot of humidity and/or cold air where you are shooting, you may have to make condensation adjustments.

The following condensation settings are available to prevent condensation in the sensor:

- **Super Cool**—This settings does not reduce condensation. If there is no condensation where you are shooting, choose this option.
- **Low/Natural**—This setting compensates for low or natural levels of condensation. If there is very little condensation where you are shooting, choose this option.
- **Medium**—This setting compensates for medium levels of condensation. If there is a moderate amount of condensation where you are shooting, choose this option.
- **High** (after 30 minutes, set to medium)—This setting compensates for high levels of condensation.

**WARNING:** Do not leave the **Condensation** setting on **High** for periods of time longer than 30 minutes or damage to the sensor may occur.

**To choose a condensation setting:**

1. From the **Camera** menu, select **Condensation**.
2. From the **Condensation** submenu, select the condensation option (**Super Coo**l, **Low/Natural**, **Medium** or **High**) that suits the level of condensation in the environment in which you are shooting.

# Arrange Menu

The **Arrange** menu enables you to organize your Leaf Capture workspace to best suit the current work you are doing. The **Arrange** menu contains three items that provide pre-set window arrangements (**For Capture**, **For Edit** and **For Output**). These pre-set arrangements provide a starting point for your work with the application and remain useful regardless of your level of experience with Leaf Capture.

The **Arrange** menu contains the following menu items:

- For Capture
- For Edit
- For Output
- Save
- Load
- Delete
- For Advanced
- For Portable
- For Batch

## For Capture

**For Capture** provides you with the following arrangement: a large Overview window, a small Detail window, and an open Capture toolbox.

This arrangement is best for judging composition and lighting, as well as for checking focus on a small area of an image.

## For Edit

**For Edit** provides you with the following arrangement: a large Detail window displayed in Fast View, a small Overview window, and an open Capture toolbox.

This arrangement is best for using the **Clone Brush** tool and the **MagicAI** tool, or for simultaneously examining detail in many parts of an image.

## For Output

**For Output** provides you with a large Detail window, a small Overview window, and an open Size and Sharpness toolbox.

This arrangement is suitable for checking overall sharpness and using the **Clone Brush** tool and **MagicAI** tool.

**To choose an arrangement:**

- From the **Arrange** menu, select the arrangement that suits your current task.

For example, if you connected the camera and are now preparing for a shoot, select **For Capture**. If you captured a shot and now want to edit it, select **For Edit**. If you completed the shoot and the edit, and are now ready to prepare the image for output, select **For Output**.

**Tips:**

To access the **For Capture** window arrangement, you can also click the **Arrange For** button in the main toolbar or press COMMAND+H.

To access the **For Edit** window arrangement, you can also click the **Arrange For** button in the main toolbar or press COMMAND+E.

To access the **For Output** window arrangement, you can also click the **Arrange For** button in the main toolbar or press COMMAND+F.

## Save

**Save** enables you to save a custom window arrangement.

**To save a custom arrangement:**

1. From the **Arrange** menu, select **Save**.

   The **Save Arrange Windows As** dialog box opens.


2. In the **Custom** box, type a file name for the custom window arrangement you want to save.

3. Click **OK**.

   The arrangement is available when loading an arrangement.

   For more information about loading an arrangement, see *Load* on page 99.

**Tips:** Save a custom window arrangement under a recognizable name so it will be easy to find for future use.

## Load

With **Load**, you can load a custom window arrangement.

**To load a custom arrangement:**

1. From the **Arrange** menu, select **Load**.

   A list opens that includes the filenames of the custom arrangements you have saved.

2. From the **Load** list, select the filename of the custom arrangement you want to load.

   The custom arrangement is loaded and displayed in Leaf Capture.

## Delete

With **Delete** you can delete a custom window arrangement from a list of saved custom window arrangements.

**To delete a custom arrangement:**

1. From the **Arrange** menu, select **Delete**.

   A list opens that includes the filenames of the custom arrangements you have saved.

2. From the **Delete** list, select the filename of the custom window arrangement you want to delete.

   A message appears: `Are you sure you want to delete the Arrange Windows` (file name)`?`

3. Click **Yes**.

   The custom arrangement is removed from the list.

## For Advanced

Use the **For Advanced** option if you want your pre-set window arrangements to include the Advanced mode option of the Capture and Size and Sharpness toolboxes.

**To use For Advanced:**

- From the **Arrange** menu, select **For Advanced**.

  When a toolbox is displayed in Leaf Capture, it includes a widget ▣ (at the bottom right corner of the toolbox) which enables you to open the advanced mode of the toolbox.

For more information about the Standard and Advanced modes of the toolbox, see *Standard and Advanced Modes* on page 127.

**Note:** You can also set access to the advanced mode of the toolboxes in the Preferences dialog box. For more information, see *Preferences* on page 47.

## For Portable

For information about the Leaf DP-67 Portable application, see the *Leaf DP-67 Portable Application User Guide* (653-00044D).

## For Batch

For information about the Arrange for Batch function and the Leaf Batch Processor application, see *Leaf Batch Processor* on page 207.

# Window Menu

The **Window** menu enables you to open the display windows, toolboxes, and other windows and dialog boxes in Leaf Capture.

The **Window** menu contains the following menu items:

- Detail
- Overview
- Capture
- Color
- Size and Sharpness
- Image Info
- Video
- Brushes

## Detail / Overview

These windows are opened and/or brought to the foreground when selected.

**To open a display window:**

➢ On the **Window** menu, select **Detail** or **Overview**.

The selected window opens.

**Tips:**

To open the Overview window, you can also select the **Overview Window** button on the main toolbar or press SHIFT+COMMAND+O.

To open the Detail window, you can also press SHIFT+COMMAND+D.

For more information about the display windows, see *Overview Window* on page 109 and *Detail Window* on page 113.

## Capture / Color / Size and Sharpness

The toolboxes can be opened and closed via the **Window** menu.

**To open a toolbox:**

➢ On the **Window** menu, select **Capture**, **Color**, or **Size and Sharpness**.

The selected toolbox opens.

**Note:** You can close a toolbox via the **Windows** menu or by clicking the corresponding toolbox button on the main toolbar.

**Tips:**

To open the Capture toolbox, you can also click the **Capture toolbox** button on the main toolbar or press SHIFT+COMMAND+P.

To open the Color toolbox, you can also click the **Color toolbox** button on the Main Toolbar or press SHIFT+COMMAND+C.

To open the Size and Sharpness toolbox, you can also click the **Size and Sharpness toolbox** button on the main toolbar or press SHIFT+COMMAND+X.

For more information about the Capture toolbox, see *Capture Toolbox - Standard Mode* on page 130 and *Capture Toolbox - Advanced Mode* on page 142.

For more information about the Color toolbox, see *Color Toolbox* on page 177.

For more information about the Size and Sharpness toolbox, see *Size and Sharpness Toolbox - Standard Mode* on page 163 and *Size and Sharpness Toolbox - Advanced Mode* on page 173.

## Image Info

**Image Info** opens the Image Info window which provides a summary of information regarding the image that is currently open. It provides a centralized source from which you can review various settings in the application. The Image Info window contains read-only information.

**To open the Image Info window:**

- From the **Windows** menu, select **Image Info**.

  The Image Info window opens.


**Tip:** To open the Info Window, you can also click the **Info Window** button on the Main Toolbar or press SHIFT+COMMAND+I.

The Image Info window contains four sections:

- General
- Setup
- Color
- Size & Sharpness

## General

The **General** section contains:

- **Back Type**—Leaf digital camera back used for the image capture.
- **ISO**—ISO rating of the image.
- **File Name**—Name of the file currently open.
- **Location**—Location of the file currently open.
- **File Caption**—File caption you included in the File Info window.

## Setup

The **Setup** section contains:

- **Mode**—**Color** or **Black and White**, as selected.

- **Process Type**—The Process Type (**Smooth Uniform Areas** or **Standard**) applied to the image. **Process Type** only appears in the image information of a Cantare XY 2-shot or 3-shot image.
- **Gray Balance**—The name of the Gray Balance table applied to the image.
- **Develop Curve**—The name of the Develop Curve applied to the image.

## Color

The **Color** section of the Image Info window includes information relating to settings made in the Color toolbox.

The following is information displayed in the **Color** section of the Info window:

- **ICC Color Management**—Indicates whether ICC Color Management is enabled or disabled.
- **Input Profile**—The name of the Input Profile applied to the image.
- **Output Profile**—The name of the Output Profile applied to the image.

## Output

This section of the Info Window summarizes the selections that appear in the **Output** section of the Size and Sharpness toolbox. This information is related to the output image.

- **Size**
  - **Height**—The height of the image for output.
  - **Width**—The width of the image for output.
  - **Res**—The resolution of the image for output.
  - **RGB**—Indicates that the image is RGB.
  - **Scale**— The scale of the image in picas, inches or centimeters.
- **Selection**—The Output Size that is selected in the Size and Sharpness toolbox appears here (for example, Full Vertical).
- **Sharpness**—The sharpness setting that is selected in the Size and Sharpness toolbox is indicated here.

**Tip:** To open the Image Info window, you can also click the **Image Info** button on the main toolbar or press SHIFT+COMMAND+ I.

## Video

**Video** opens the Video View window. **Video View** is only active when certain camera types are connected. **Video View** enables you to see a real-time, video-like image in the **Video View** display window of Leaf Capture.

For more information, see *Chapter 6, Leaf Video View*.

**Tip:** To open the Video View window, you can also click the **Video View** button on the main toolbar or press COMMAND+L.

## Brushes

**Brushes** gives you direct access to the **Brushes** palette. From the **Brushes** palette you can customize the size of the **Clone Brush** tool used in the Detail window.

For more information about the **Clone Brush** tool and the **Brushes** palette, see *Clone Brush* on page 117.

# 4 Display Windows

# Introduction to the Display Windows

The display windows are the two windows in the application where you can see your image and the results of your work with the image.

The display windows are versatile. They can be opened and closed independently of each other and can be kept open in the background while you are using other windows or dialog boxes. There are several viewing options that can be used for the display windows. The two display windows are:

- Overview
- Detail

# Overview Window


The Overview window enables you to view the full image that is currently open. The Overview window serves as a constant reference to the image while you work in the Detail window.

The Overview window contains a toolbar and an upper information bar.

**To open the Overview window, use one of these methods:**

- On the main toolbar, click the **Overview Window** button.
- From the **Window** menu, select **Overview**.
- Press SHIFT+COMMAND+O.
- From the **Arrange** menu, select **For Capture**, **For Edit**, **For Output** or **Load** to load a custom arrangement that includes the Overview window.
- Open an image and it is displayed in the Overview window.

For more information about the Overview window and window arrangements, see *Arrange For Button* on page 31 and *Arrange Menu* on page 97.

The Overview window can be resized. As you resize the window, the aspect ratio of the images displayed is maintained.

**To resize the Overview window:**

- Click the green circle to reduce/enlarge the window to one of two sizes. The smaller size is last size at which the window was displayed. The larger size is the maximum size.
- Drag the bottom right corner to reduce/enlarge the window to a size of your choice.

**To close the Overview window, use one of these methods:**

- On the main toolbar, click the **Overview Window** button.
- Click the red close circle.

The Overview window contains an upper information bar and a toolbar.

## Upper Information Bar

The upper information bar displays the filename of the image currently displayed and **Overview window**. The information changes automatically in accordance with the image that is displayed.

## Overview Window Toolbar

The Overview window toolbar contains the following tools:

- Pan
- Hand
- Grid

## Pan

With the **Pan** tool, you can pan the image displayed in the Overview window that you want to view in the Detail window. When you use the **Pan** tool, the area of the image within the green frame is displayed in the Detail window.

**To select an image area with the Pan tool:**

1. Make sure an image is open in the display windows.
2. On the Overview window toolbar, click the green **Pan** tool.
3. Click on the image or click and drag the green **Pan** frame.

   The area of the image that you frame with the **Pan** tool is displayed in the Detail window.

## Crop

The **Crop** tool enables you to set or edit a crop. The **Crop** tool works in coordination with the Size and Sharpness toolbox. The crop in the Overview window is also displayed in the Detail window. You can select and save a crop under a file name.

**To crop an image:**

1. On the Overview window toolbar, click the **Crop** tool.
2. Click and drag the cross to define the crop.

   The crop mark appears as a broken-lined rectangle.

**To resize a crop:**

➢ Using the double arrow, drag one of the sides or corners of the crop-line.

**Notes:**

You can view the details of the dimensions of the crop in the **Output Size** section of the Size and Sharpness toolbox. For more information, see *Output Size* on page 164.

On the **Auto Save** tab of the Shoot Setup dialog box, you can designate that the area within a crop line is saved as a separate image file in a specified format. For more information, see *Save Selection Only* on page 85.

**Tip:** The **Crop** tool is also available in the Detail window toolbar. For more information, see *Crop* on page 121.

## Grid

The **Grid** tool enables you to view a grid on the image in the display windows. The grid is useful for composition and alignment of an image displayed in the Overview window. You define the grid in the Preferences dialog box.

**To activate the grid:**

➢ In the Overview window toolbar, click the **Grid** tool.

A grid appears on the image in the Overview window.

**To remove the grid:**

➢ On the Overview window toolbar, click the activated **Grid** tool.

The grid is removed.

**Note:** The **Grid** definition in the Preferences dialog box is applied to the grid in both the Overview, Detail, and Video View windows. For more information about setting grid display preferences, see *Grid* on page 56.

# Detail Window


The Detail window enables you to view a selected portion of the image that is currently open. The image can be viewed up to a magnification of 16:1 when you zoom in and up to a magnification of 4:1 when you zoom out. There are various display modes to choose from to suit your workflow and the type of image that is displayed. Your selections from the **View** menu affect the image display in the Detail window.

The Detail window contains a toolbar, an upper information bar, a lower information bar, and two sliders.

**To open the Detail window, use one of these methods:**

- With the **Pan** tool activated, click in the Overview window.
- From the **Window** menu, select **Detail**.
- Press SHIFT+COMMAND+D.
- From the **Arrange** menu, select an arrangement.

**To resize the Detail window, use one of these methods:**

- Click the green circle to reduce/enlarge the window to one of two sizes. The smaller size is the last size at which the window was displayed. The larger size is the maximum window size.
- Drag the bottom right corner to reduce/enlarge the window to a size of your choice.

  As you resize the window, the aspect ratio of the displayed images is maintained.

**To close the Detail window:**

- On the upper information bar of the Detail window, click the red circle.

## Upper Information Bar

The upper information bar displays information about the file and the display choices you make.

- **Filename**—The image display is untitled until you save the file under a name. For example, if you view an image after a capture that is not yet saved as an image file, no filename is displayed in the upper information bar.
- **Zoom Ratio**—Indicates the current zoom ratio.

  If the **Scaled** or **Scaled and Sharpened** preview is selected, the image reverts to 1:1 and the **Zoom** ratio is not displayed.
- **%**, **RGB/CMYK/B&W**—If you select the **Scaled** or **Scaled and Sharpened** preview, a percentage is displayed that indicates the percentage of output scale that is applied when the image is exported. **CMYK, RGB** or **B/W** is displayed according to the image display.
- **Fast View**—**Fast View** appears in the upper information bar if **View>Fast View** is selected on the main menu.

## Detail Window Toolbar

The Detail window toolbar contains the following tools:

- Spot
- Zoom
- Hand
- Clone Brush
- MagicAl Eraser
- Crop
- Grid

### Spot

With the **Spot** tool, you can specify a spot on the image. A representation of the **Spot** tool is displayed on the **Exposure** bar in the **Capture** toolbox (Standard and Advanced), on the histogram in the **Capture** toolbox (Advanced), in the **Capture Values** section of the **Capture** toolbox (Advanced), and in the **Output Values** section of the **Color** toolbox. You can select the size of the **Spot** tool in the Preferences dialog box.

**To select a spot on the image:**

1. On the Detail window toolbar, click the **Spot** tool.
2. Click the image.

   The **Spot** tool is displayed on the image in the exact location that you clicked.

**To locate the Spot tool on the image:**

➢ From the **View** menu, select **Find Spot.**

The display in the Detail window adjusts to include the current location of the **Spot** tool in the center of the Detail window. The green **Pan** frame in the Overview window frames the same area of the image.

## Zoom

The **Zoom** tool enables you to zoom in to or zoom out from an image displayed in the Detail window. You can zoom in to a maximum magnification ratio of 16:1 and zoom out to a ratio of 4:1. As you zoom, the image view in the Detail window changes. The green Pan frame in the Overview window adjusts to frame the portion of the image displayed in the Detail window.

**To zoom in:**

1. On the Detail window toolbar, click the **Zoom** tool.
2. In the Detail window, click on the image. A plus sign is displayed on the **Zoom** tool on the image to indicate the zoom in function.

   The image is displayed at twice the magnification of the previous view. The point on the image where you clicked with the **Zoom** tool, is displayed at the center of the Detail window. Each click magnifies the image to twice its current zoom level. The magnification ratio of the original image to the magnified view appears in the top information bar of the Detail window. In the Overview window, the area of the image that is displayed in the Detail window is framed by the green **Pan** frame.

**To zoom out:**

1. On the toolbar of the Detail window, click the **Zoom** tool.
2. On the image in the Detail window, click while holding down the ALT key. A minus sign is displayed on the **Zoom** tool on the image to indicate the zoom out function.

   The image is displayed at half the magnification of the previous view. The point on the image where you clicked with the **Zoom** tool, is displayed at the center of the Detail window. Each click reduces the image view to half its current zoom level. The magnification ratio of the original image to the magnified view appears in the top

information bar of the Detail window. In the Overview window, the area of the image that is displayed in the Detail window is framed by the green **Pan** frame.

**Tips:**

If you do not see the entire image in the Detail window, you can use the sliders to navigate to other parts of the image.

To zoom in, you can also select **Zoom In** from the **View** menu or press Command+=.

To zoom out, you can also select **Zoom Out** from the **View** menu or press Command+-.

For more information about accessing the zoom function via the **View** menu, see *Zoom In* on page 67 and *Zoom Out* on page 68.

## Hand

With the **Hand** tool, you can drag the image displayed in the Detail window.

**To use the Hand tool:**

1. On the Detail window toolbar, click the **Hand** tool.
2. With the **Hand**, drag the image in the Detail window.

   In the Overview window, the green **Pan** tool automatically frames the same area of the image that is displayed in the Detail window.

**Tip:** To select the **Hand** tool, you can also press the space bar on the keyboard.

## Clone Brush

With the **Clone Brush** tool, you can copy an image area and apply it to another image area. The **Clone Brush** can be used only when an HDR file is open.

**To use the Clone Brush:**

1. On the Detail window toolbar, click the **Clone Brush** tool.

**Note:** If you are using a Mosaic file, when you click the **Clone Brush** tool, a message appears: `In order to use this tool, you have to create an HDR file. Would you like to do it now?` If you click **Cancel**, the **Clone Brush** tool is deactivated in the Detail window toolbar. If you click **OK**, the Mosaic image file is processed as an HDR file. When the processing is complete, you can use the **Clone Brush** tool with the image.

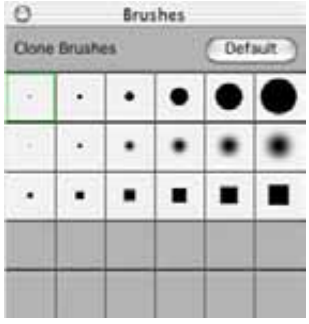
2. At the point on the image in the Detail window from where you want image content to be copied, click while holding down the ALT key.
3. Click a target area of the image where you want the content to be copied.

   The cloned content appears in the target area.

**To select a Clone Brush size:**

1. On the Detail window toolbar, double-click the **Clone Brush** tool.

   The **Brushes** palette opens.




2. Click a default size on the **Brushes** palette.

**To resize the Clone Brush:**

1. Double-click the **Clone Brush** tool.

   The **Brushes** palette opens.

2. Double-click a default brush size on the palette.

   The **Clone Brush Settings** dialog box opens.


3. In the Clone Brush Settings dialog box, select the **Size** (in pixels), **Hardness** (%), and **Opacity** (%) of the brush with the appropriate slider.
4. Select the **Square** check box if you want the brush to be square.

   A preview of the brush size is displayed as you make changes in the Clone Brush Settings dialog box.
5. Click **OK**.

   The custom brush size appears in the **Brushes** palette.

**To return the Brushes palette to its default settings:**

➢ Click the **Default** button on the **Brushes** palette.

The brushes return to their default settings. Custom sizes are removed from the palette.

**Note:** Changes to the **Clone Brush** are saved only when you save the HDR image.

**Tip:** To set the **Clone Brush** size, you can also select **Brushes** in the **Window** menu.

## MagicAl Eraser

With the **MagicAl Eraser** tool, you can remove moire and anti-alias effects from your image. The **MagicAl Eraser** tool can be used only when an HDR file is open.

**To use the MagicAl Eraser:**

1. On the toolbar of the Detail window, click the **MagicAl Eraser** tool.

**Note:** If you are using a Mosaic file, when you click the **MagicAl Eraser** tool, a message appears: `In order to use this tool, you have to create an HDR file. Would you like to do it now?` If you click **Cancel**, the **MagicAl Eraser** tool is de-activated in the Detail window toolbar. If you click **OK**, the Mosaic image file is processed as an HDR file. When the processing is complete, you can use the **MagicAl Eraser** tool with the image.

2. Click the image where you want to remove anti-aliasing or moire effects.

   The **MagicAl Eraser** removes the anti-aliasing and moire effects from that area.

**To resize the MagicAl Eraser:**

1. On the toolbar, double-click the **MagicAl Eraser** tool.

   The **MagicAl Eraser** palette opens.


2. Double-click a **MagicAl Eraser** from the palette.

   The MagicAl Erasers Settings dialog box opens.


3. In the MagicAl Eraser Settings dialog box, choose the settings you require.

   a. Use the appropriate slider to select the **Size** (in pixels) and the **Action** (**Fast to Smooth**) of the **MagicAl Eraser.**

   b. Select the **Square** check box, if you want the **MagicAl Eraser** to be square.

   As you make your selection in the MagicAl Eraser Settings box, the preview of the **MagicAl Eraser** tool changes accordingly.

4. Click **OK**.

   The **MagicAl Eraser** tool is adjusted according to your specifications.

**To return the MagicAl Erasers palette to its default settings:**

➢ On the **MagicAl Erasers** palette, click the **Default** button.

The **MagicAl Erasers** return to the default settings.

## Crop

The **Crop** tool on the toolbar of the Detail window functions in the same way as the **Crop** tool in the Overview window. Any changes to the crop are applied simultaneously to the crop in both display windows.

For more information, see *Crop* on page 111.

### Grid

The **Grid** tool on the toolbar of the Detail window functions in the same way as the **Grid** tool in the Overview window. Although you apply and remove the grid to each of the display windows separately, any changes to the definition of the grid display are applied simultaneously to the grid in both display windows. The section of the image on which the grid appears is framed by the **Pan** tool in the Overview window.

For more information, see *Grid* on page 112.

## Lower Information Bar

The lower information bar of the Detail window provides the following reference tools:

- Floating Densitometer
- Location

### Floating Densitometer


With the Floating Densitometer, on the lower information bar, you can obtain RGB, CMYK, or gray values of any point (pixel) on an image displayed in the Detail window, according to the output profile.

**To use the Floating Densitomer:**

➢ Move the pointer or any of the Detail window tools over the image in the Detail window.

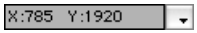
The RGB Floating Densitometer displays the gray, red, green, and blue values (in sv units) of the points over which you move.

The CMYK Floating Densitometer displays cyan, magenta, yellow, and black values (as a percentage) of the points over which you move.

If the image is black and white, only the gray values (in sv units) are displayed.

**Note:** The Floating Densitometer shows the capture values if you select **Camera RGB** in the **Output** list of the Color toolbox or if you select **View>Display>Capture Color** in the main menu. For more information, see *Display* on page 72.

## Location




With the **Location** option, you can determine exactly where any point on an image is located (in pixels, on the X and Y axes).

**To use the Location option:**

1. On the lower information bar of the Detail window, click the arrow beside the Floating Densitometer.

   A list opens.

2. Select **Location** from the list.

   A black dot appears beside **Location** in the list.

   The **Location** display opens on the lower information bar.

3. Move the pointer or any of the Detail window tools over the image in the Detail window.

   The **Location** display on the lower information bar of the Detail window indicates the precise location (in pixels, on the X and Y axes) of the points over which you move.

5

# Toolboxes

# Introduction to the Toolboxes

Each toolbox in Leaf Capture V8 contains tools and options related to a specific stage in the digital photographic workflow. The toolboxes are central to your work with the application. The following are the three toolboxes in the application:

- Capture toolbox
- Size and Sharpness toolbox
- Color toolbox

## The Open Image and the Toolbox

The toolboxes are designed to provide you with tools for the evaluation and analysis of a captured image for exposure and editing purposes. A toolbox is active only when an image is displayed. The work that you do in a toolbox is related to and can be applied to the image that is currently displayed in the application. All of the parameters displayed in the toolboxes are the parameters of the captured image. If the captured image is changed (for example, altered and then saved under another name), the parameters change according to the new image. If you change any of the parameters, you must re-save the image in order to save the new parameters.

## Behavior of the Toolbox

Each toolbox can be opened and closed independently. The toolboxes are floating windows that you can keep open simultaneously. You can open and close each toolbox via the toolbox buttons in the main toolbar of the application. The toolboxes are included in default window arrangements or you can personalize arrangements and toolbox displays.

For more information about personalizing window arrangements, see *Arrange Menu* on page 97.

For more information about using the toolbox buttons on the main toolbar, see *Windows and Toolboxes* on page 31.

**Tip:** It is recommended to work in one toolbox at a time to avoid a cluttered application window.

# Structure of the Toolboxes

Each toolbox is divided into sections. Each section is associated with a specific group of tasks which relate to your work.

## Collapsed and Expanded Sections

Each section can be used in either of the following displays:

- **Collapsed**—A collapsed section contains primary tools and options. The collapsed sections in every toolbox are designed to provide you with the tools you need for a standard workflow. It is recommended that you use the collapsed sections whenever possible.
- **Expanded**—An expanded section contains the same primary tools as the collapsed section as well as additional tools for use in special cases. Once you finish your work in an expanded section, it is recommended that you close the expanded section and continue your work in the collapsed section.

**To switch between a collapsed and expanded section in a toolbox:**

➢ In a section, click the **widget** at the top left corner.

The section switches to its alternative view (such as, from collapsed to expanded or from expanded to collapsed).

## Standard and Advanced Modes

The following modes are available for the **Capture** toolbox and the **Size and Sharpness** toolbox:

- **Standard mode—**The Standard mode is designed for all users but specifically for users taking their first steps in the world of digital photography. Tasks are less complicated when performed in the Standard mode and the tools are sufficient for performing day-to-day work as a photographer.
- **Advanced mode**—The Advanced mode offers the same tools as the Standard mode with additional more sophisticated tools for in-depth editing and fine tuning.

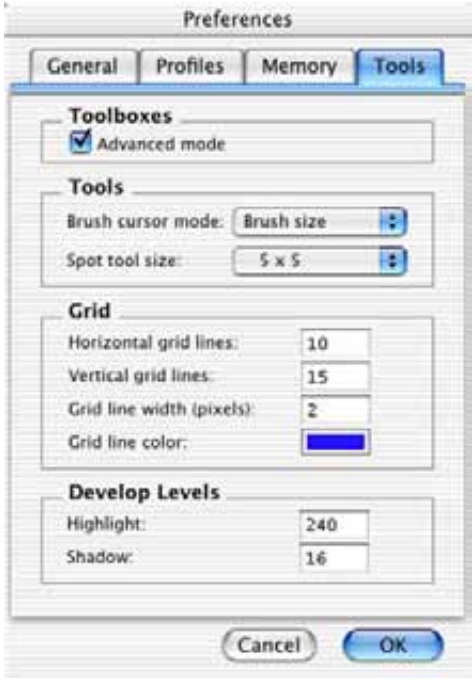
When you open the Capture and/or Size and Sharpness toolbox for the first time the Advanced mode is not available.

**To activate the Advanced mode option:**

1. From the **File** menu, select **Preferences**.

   The Preferences dialog box opens.

2. On the **Tools** tab, under the **Toolboxes** section, select the **Advanced mode** check box.




   A **widget** appears in the bottom right corner of the toolboxes which have an Advanced mode.

**Note:** You can also activate the Advanced mode option by selecting **For Advanced** from the **Arrange** menu.

**Note:** To prevent access to the Advanced mode, on the **Tools** tab, under the **Toolboxes** section, clear the **Advanced mode** check box.

**To switch between the Standard and Advanced modes:**

➢ In the toolbox, click the **widget** at the bottom right corner and select the mode you want.

The toolbox display changes to the requested mode.

**Note:** To make the Advanced mode accessible, see *To activate the Advanced mode option:* on page 128.

### Personalizing the Toolboxes

Once you have some experience using the toolboxes in Leaf Capture V8, you may develop personal preferences as to which toolbox displays best suit your work. You can save your toolboxes in a personalized arrangement.

For more information about saving, deleting and loading arrangements, see *Arrange Menu* on page 97.

## Toolboxes and Shoot Setup

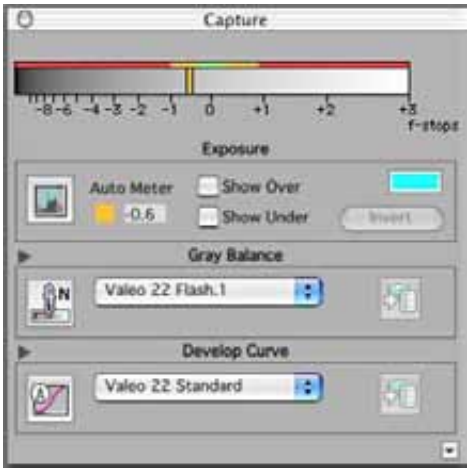
The **Send to Shoot Setup** button is a part of every toolbox section that is relevant to an editable function. The **Send to Shoot Setup** button affords you a direct and convenient way to send information to the Shoot Setup dialog box. Thus, your settings are easily and directly applied to your next image capture, if you choose to apply them.

Any changes you make to an open image using any of the available toolboxes will be used in your next image capture if you click the **Send to Shoot Setup** button.

# Capture Toolbox - Standard Mode

Combined with the displayed image, The Capture toolbox replaces your light meter, Polaroid test prints, color correction filters and processing lab, with manual and automatic options.

The Standard mode of the Capture toolbox contains the basic parameters that you need to digitally evaluate your exposure and develop your image.




**Note:** The Capture toolbox is active only when an image is displayed. It displays all parameters relevant to the open image.

**To open the Capture toolbox in the Standard mode, do one of the following:**

- From the Main Toolbar, click the **Capture Toolbox** button.
- From the **Window** menu, select **Capture**.
- Press SHIFT+COMMAND+P.

**Note:** If the Capture toolbox was in the expanded view when you last closed the application, the Capture toolbox opens in the expanded view when you re-open the application.

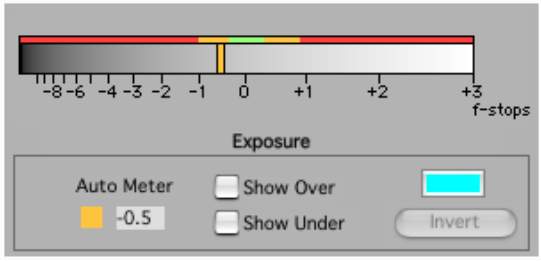
The Capture toolbox Standard mode contains the following three sections:

- Exposure
- Gray Balance
- Develop Curve

## Exposure

Exposure refers to the amount of light to which the cells in the digital camera back have been exposed.

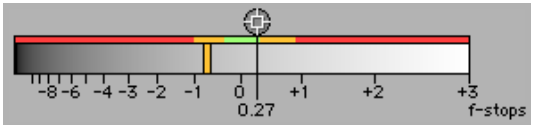
Using the same reference scale (that is, in f-stops) as that used in an exposure meter in analog photography, the Capture toolbox enables you to assess the exposure of the image using various options and tools, including the **Exposure Bar**.




The **Exposure** section of the Capture toolbox contains the following options:

- Exposure Bar
- Spot tool sample
- Auto Meter
- Show Over/Show Under
- Invert
- Highlighting Color

## Exposure Bar




The **Exposure Bar** is a graphic exposure gauge. It is equivalent to the traditional exposure meter in that it is a tool designed for use throughout your shooting session for determination and maintenance of image exposure.

The scale of the **Exposure Bar** ranges from -11 f-stops (left end of the scale) to +3 f-stops (right end of the scale). These numbers represent relative exposures of the image, in f-stops. 0 is the f-stop at the midpoint of the scale and represents correct overall exposure of an 18% gray card in a normal scene.

The Exposure Bar is used to give you an indication of the correctness of the current image exposure and to measure the exposure of a specific point relative to 18% gray.

**To use the Exposure Bar:**

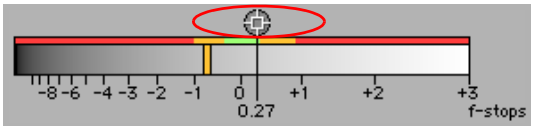
On the **Exposure Bar**, the Exposure Pointer represents the overall exposure. This colored pointer changes color according to the image exposure. The following list details the colors of the Exposure Pointer and their meanings:

- **Green**—When the pointer line is green, this indicates an ideal exposure.
- **Orange**—An orange pointer indicates a slightly over-exposed image if it is to the right of the 0, or a slightly under-exposed image if it is to the left of the 0.
- **Red**—When the pointer line is red this indicates a poor exposure.

The Exposure Pointer indicates whether or not an image is over-exposed or under-exposed, according to its position on the **Exposure Bar.** Values greater than +1/3 are considered over-exposed and values less than -1/3 are considered under-exposed.

**Tip:** To ensure good quality images, it is highly recommended that you expose your image as accurately as possible. If the Exposure Pointer is not green, it is preferable to re-shoot the image with a correct exposure unless this exposure is intentional for photographic effect.

A representation of the **Spot** tool is displayed on the **Exposure Bar.** It gives you a valuable indication of the relative exposure of a selected spot.




**To determine the exposure of a specific point on your image:**

1. In the Detail window, click the **Spot** tool.
2. Click a point in the image in the Detail window.

   A representation of the **Spot** tool appears on the **Exposure Bar** in the Capture toolbox. Its position on the **Exposure Bar** scale, indicates (in f-stops) the relative exposure of the spot to 18% gray.

**Tips:**
If you require specific points in the captured image to include detail, they must be correctly exposed. With the **Spot** tool you can control into which exposure zone each point falls and ensure that you obtain the results you require.

The **Spot** tool enables you to easily calculate the exposure ratio between the highlight and shadow areas of the image.

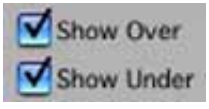
In digital photography, it is of key importance that highlight detail be correctly exposed. Select the brightest detail area with the **Spot** tool and ensure that the exposure is approximately +2. For more information, see *Show Over/Show Under* on page 133.

## Auto Meter


The **Auto Meter** indicates the difference (in f-stops) between the ideal overall exposure for your image and your actual image exposure shown by the Exposure Pointer on the **Exposure Bar.** This information is helpful in determining whether or not the current image exposure levels are appropriate for the image you have captured.

The overall exposure of the image is represented by digits, with 0.0 indicating an even exposure, a negative number indicating an under-exposure and a positive number indicating an over-exposure.

## Show Over/Show Under




The **Show Over** and **Show Under** options highlight the areas of the image that are over-exposed or under-exposed, displaying the values on the **Exposure Bar** and highlighting these areas of the image in the display windows.

This information is helpful in determining how much of and in what areas your image is over-exposed or under-exposed. Over-exposed or under-exposed areas may lack image detail and may not respond well to subsequent digital processing.

**To view the over-exposed or under-exposed areas of the image:**

1. Make sure that the Overview window is open.
2. In the **Exposure** section of the Capture toolbox, select the **Show Over** or **Show Under** check box, or both.

   The corresponding values in the image are indicated on the **Exposure Bar** by a band of highlighting color at the left end of the f-stop scale. In the Display window, those areas of the image that are over- and/or under-exposed highlighted in the defined highlighting color.

**Note:** The highlighting color is defined by the user. (See *Highlighting Color button* on page 135).

**Tip:** Use **Show Under** and **Show Over** to assess the exposure range within your image and thus to guide you as to what lighting changes or what different exposure settings (such as a change in aperture or exposure time) you may want to make in order to capture your image with the best quality.
The dynamic range between the over-exposed and under-exposed highlighted areas is approximately 5 f-stops.

## Invert


The **Invert** option works in conjunction with the **Show Over** and **Show Under** options. It enables you to view and assess the areas of your image by applying the highlighting color to all areas that are not selected by the **Show Over** and/or **Show Under** options. Your image is displayed with these inversions in the Display windows and on the Exposure bar.

**To use the Invert option:**

1. Make sure that the Overview window is open.
2. In the **Exposure** section of the Capture toolbox, select the **Show Under** and/or **Show Over** check box(es).

3. Click **Invert**.

   All areas of your image which are not under-exposed and/or over-exposed are displayed in the Display windows in the highlighting color.

   The **Exposure Bar** displays a band of highlighting color in the f-stop range between under-exposure and over-exposure.

**Tip:** Use the **Invert** option to view details in the areas of the image that are over-exposed or under-exposed and which are masked when using the **Show Over** and **Show Under** options.

## Highlighting Color button

With the **Highlighting Color** button, you can select the type of highlighting color that you want to indicate over-exposed or under-exposed areas in your image, when using the **Show Under**, **Show Over** and **Invert** options. The button itself takes on the color that you select. There is a variety of color types and palettes to choose from.

**To select a color for under and over exposed areas in your image:**

1. In the **Exposure** section of the Capture toolbox, click the **highlighting Color** button.

   The Highlighting Color dialog box opens.

2. In the Highlighting Color dialog box, select the color that you want to use in the display of over-exposed and under-exposed areas of your image.

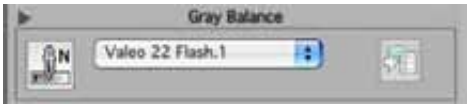
3. Click **OK**.

   The Highlighting Color dialog box closes. The color of the Highlighting Color button changes to the selected color. The selected color is applied when you use the **Show Under**, **Show Over**, and **Invert** options.

**Tip:** Choose a color different from the dominant ones in your captured image to avoid confusion between the highlighting color mask and your image data.

## Gray Balance

With film, color bias in light source and film emulsion can be corrected using color correction filters. In digital capture, neutrality is achieved with the **Gray Balance** option, usually in combination with a neutral-colored surface in the scene.




The **Gray Balance** section of the Capture toolbox contains the following options:

- Image Neutral
- Gray Balance Settings List
- Send to Shoot Setup

### Image Neutral

The **Image Neutral** option is used to balance the image prior to evaluating colors. This option reads the point that you choose in your image to be a neutral point (for example, an 18% gray card or another neutral point in the image and automatically makes it neutral. The RGB values of this neutral point are identical.

The **Image Neutral** option is very useful for ensuring consistent, predictable results in your work. As you would use a gray card in analog photography or the white balance option on a video camera, use the **Image Neutral** option before you proceed with any further adjustments to the image.

**To set a neutral point for an image:**

1. Include a gray patch in your image, such as the one provided by Leaf or the Kodak® Q14 grayscale. Position the patch in the center of your composition, making sure it receives light from the different light sources and is not in a shadow or highlight area.
2. Click the **Image Neutral** button.
3. Pick a point on the gray patch or a gray color in one of the components of your image.

4. If you save an image, the neutral setting is retained and is active whenever the picture is open, unless you manually change it.

## Gray Balance Setting List


The list in the **Gray Balance** section contains factory-set settings that you can apply to an image. There are settings for different Leaf camera backs and for various lightings.

**To select a gray balance setting:**

➢ Select a setting from the list and evaluate the results on the screen.

## Send to Shoot Setup

The **Send to Shoot Setup** option retains the current **Gray Balance** settings for subsequent shots.

**To save the Gray Balance settings for a future shoot:**

➢ After setting the **Gray Balance** for your image, click the **Send to Shoot Setup** button.

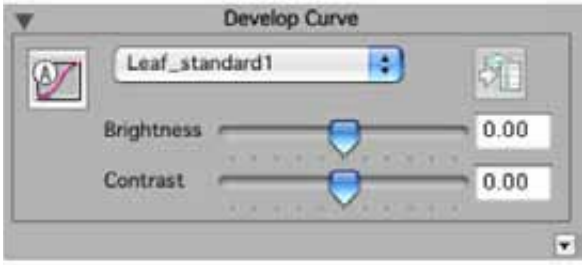
The Shoot Setup dialog box is automatically updated.

**Tip:** Save your settings in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

## Develop Curve

A develop curve is the digital equivalent of the development laboratory. For example, you can develop an image with more or less contrast by using a digital 'push and pull' type process that is similar to that used in the analog film lab.

Simple pre-defined curves offer a variety of developing processes, allowing you to control the result in the image and in its display.




Develop Curve section of the Capture toolbox — Standard expanded mode

The Develop Curve section of the Capture toolbox contains the following options:

- Auto Develop Curve button
- Develop Curve List
- Brightness and Contrast
- Send to Shoot Setup button

The Develop Curve section of the Capture toolbox can be used in a collapsed or expanded view. See *Collapsed and Expanded Sections* on page 127 for information about switching from one mode to the other.

### Auto Develop Curve

The **Auto Develop Curve** button modifies the current develop curve, according to the characteristics of the captured image. The automatic option creates a curve with reasonable contrast keeping the details in the shadow and highlight areas.

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

**To use the Auto Develop Curve option:**

➢ Click the **Auto Develop Curve** button.

The current curve is given the same name as the open image and appears in italics. If you save the image, the new curve is automatically saved with the image.

You can use the Auto Develop Curve option on a specific area of the image by first cropping the image and then clicking the **Auto Develop Curve** button. For information about cropping the image, see *Crop* on page 111 and *Crop* on page 121.

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

## Develop Curve List

The list in the **Develop Curve** section contains factory-set curves that you can apply to an image.

If you manually correct a develop curve using the **Brightness** or **Contrast** options, the modified curve is given the same name as the open image and appears in italics. If you save the image, the new develop curve is automatically saved with the image.

**To select a develop curve to apply to your image:**

➢ Select a curve from the list and evaluate the results on the screen.

You can locally monitor the effect of the develop curve you have selected by using the **floating RGB densitometer** located on the bottom bar of the Detail window.

**Tip:** Use the develop curves provided with the application for images that suit their dynamic ranges. It is usually preferable to set your lighting to a fixed, appropriate develop curve rather than correcting the curve to suit your lighting.

## Brightness and Contrast

The **Brightness** and **Contrast** options allow you to develop a captured image in a way similar to using push and pull film processing in analog photography. Digital brightness and contrast controls, however, enable you to experiment until the ideal result is obtained.

The **Brightness** and **Contrast** option is a final optional step in the preparation of your image. These controls allow you to substantially improve some captures with simple adjustments.

**To adjust the brightness of an image:**

- Increase or decrease the brightness by moving the **Brightness** slider to the right or left, or by changing the numeric value in the box beside the **Brightness** slider. The value can range from -0.5 to +0.5 f-stops, with 0 being the central value.

  The brightness of the image in the Display windows changes accordingly. The numeric value in the box indicates the exact position on the slider (from -0.5 to +0.5, with 0 being the central value). The modified develop curve is given the same name as the open image and appears in italics. If you save the image, the new develop curve is automatically saved with the image.

  The change in brightness is similar to increasing or decreasing exposure, often referred to as exposure compensation.

**To adjust the contrast of an image:**

- Increase or decrease the contrast by moving the **Contrast** slider to the right or left, or by changing the numeric value in the box beside the **Contrast** slider. The value can range from -0.5 to +0.5 f-stops, with 0 being the central value.

  The contrast of the image in the Display windows changes accordingly. The numeric value in the box indicates the exact position on the slider (from -0.5 to +0.5, with 0 being the central value). The selected develop curve is given the file name of the open image.

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

**Tip:** It is preferable to create a proper exposure using your lighting system, and to perform only fine adjustments using the **Brightness** and **Contrast** options. This way, you can achieve the best possible image quality.

## Send to Shoot Setup

The **Send to Shoot Setup** option retains your current develop curve for subsequent shots.

**To save the Gray Balance settings for a future shoot:**

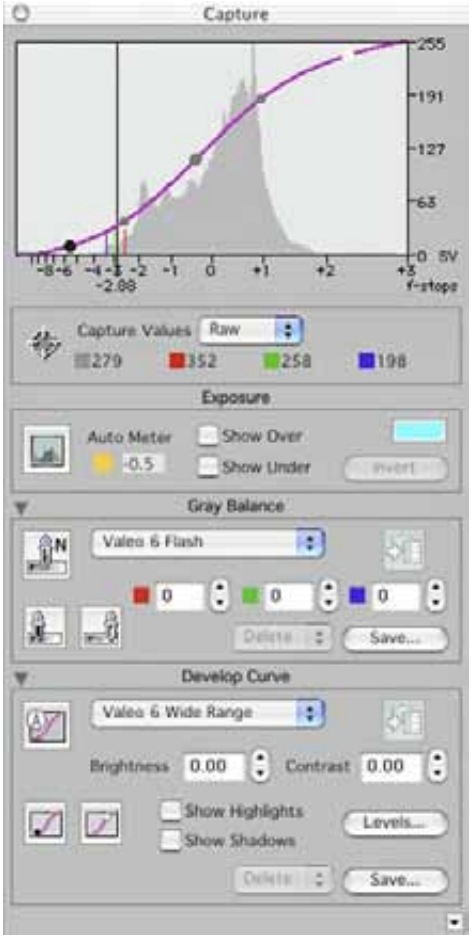
- After setting the gray balance for your image, click the **Send to Shoot Setup** button.

  The Shoot Setup dialog box is automatically updated.

**Tip:** Save your current photo shoot settings in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

# Capture Toolbox - Advanced Mode

The Advanced mode of the Capture toolbox contains additional tools and options which are described in this section. For information about the tools and options which appear also in the Standard mode, see *Capture Toolbox - Standard Mode* on page 130.



The Capture toolbox Advanced mode contains the following sections:

- Histogram
- Spot tool sample
- Exposure
- Gray Balance
- Develop Curve

## Histogram

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

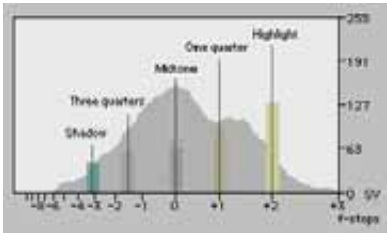
The histogram is read via the x-axis, which is a scale of f-stop values ranging from +3 f-stops to -8 f-stops. These numbers represent relative exposure of the image, in f-stops. Zero is the f-stop at the midpoint of the scale and is equivalent to an 18% reflectance value. The width of the histogram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

You can use the histogram to view changes you make to the exposure and lighting of the scene. For example, by looking at the histogram, you can determine if your image is flat, high-key, low-key, and how much catchlight area you have captured. You can then make exposure or lighting adjustments, and view the adjustments in the image not only in one of the display windows but more precisely 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.

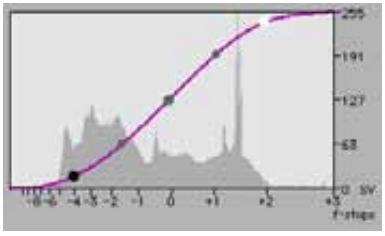
**Note:** The histogram shows the 16-bit capture data. This data does not change when manual digital adjustments are made to the develop curve. Only new shots with changed lighting or exposure settings will produce a different histogram.

**How to read the histogram:**

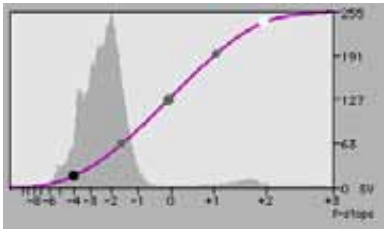



Using the histogram as a light meter at each point of the image

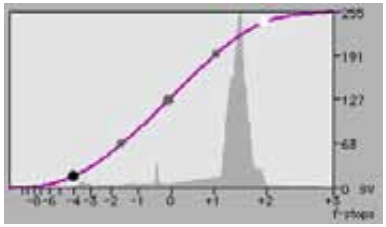
- The shape of the histogram illustrates the key type or the tonal range of the image.



Histogram of a full tone range image



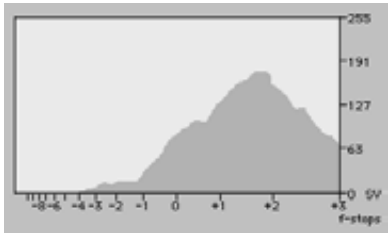
Histogram of a low-key image



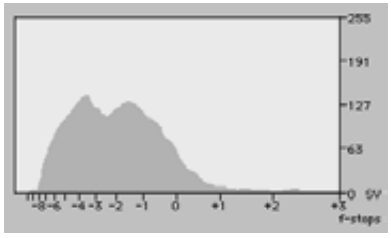

Histogram of a high-key image

- The position of the histogram on the horizontal axis reflects the exposure of the image. Images with effective lighting contrast will normally be spread across from the lightest to the darkest areas.

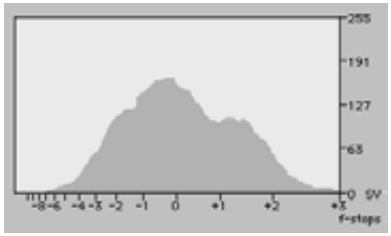
  A properly exposed image has a highlight area that begins at +2 on the histogram. This leaves an adequate range (between +2 and +3) for any shiny elements (such as catchlight) in the image.




Histogram of an over-exposed image




Histogram of an under-exposed image



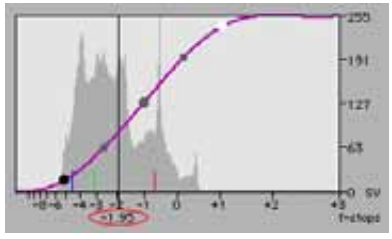

Histogram of a well-exposed image

**Tips:**
If the histogram shows a lack of sufficient light, it is recommended to reshoot at a better exposure. Under-exposed images do not respond well to subsequent digital processing.

If you crop a specific area of the image with the **Crop** tool (located in the Overview window), the histogram displays the data of this area. For more information about cropping, see *Crop* on page 111 and *Crop* on page 121.

## Spot Tool Sample

The **Spot** tool provides an indication of the relative exposure of the selected spot on the histogram.




The relative exposure value (in f-stops) of a selected color point

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

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 of the spot if it were neutral.

The numeric color values of this point are shown below the histogram in **Raw** (16-bit RGB), **RGB** (8-bit RGB), or **Lab** units.


### To change the unit:

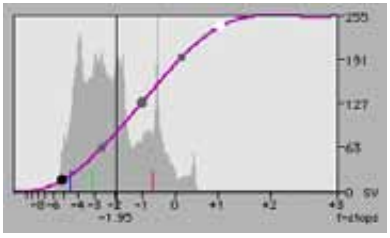
➢ From the list, select one of the unit options.


### To use the Spot tool:

1. In the Detail window, click the **Spot** tool.
2. In the Detail window, click the point on the image that you want to measure.

   The histogram displays 4 lines (black, red, green and blue) and the relative exposure value of the selected color point.

   If the point you selected in step 1 is black and white, the histogram displays one black line and the relative exposure value of the selected point.




   The color values of this spot are also displayed in the spot sample.

**Tips:**
If you require specific points in the captured image to include detail, they must be well exposed. With the **Spot** tool you can control into which exposure zone each point falls and ensure that you obtain the results you require.

The **Spot** 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 should be approximately +2 f-stops between 240 to 248 sv (system values) in Capture RGB (8-bit) color.

## Exposure

Exposure refers to the amount of light that the photo cells in the digital camera back have been exposed to. Using the same reference scale (that is, f-stops) as in traditional photography, the exposure options in the Capture toolbox enable you to assess the exposure of your image using several different tools.


The Exposure section of the Capture toolbox Advanced mode contains the following options:

- Tone Range Highlighting button
- Auto Meter
- Show Under
- Show Over
- Invert
- Highlighting Color button

## Tone Range Highlighting button

The **Tone Range Highlighting** button enables you to manually select a range on the histogram. Areas of the displayed image that fall in this range are highlighted in the Overview and Detail windows.

**To use the Tone Range Highlighting button:**

1. Click the **Tone Range Highlighting** button.
2. Click and drag the mouse horizontally on the histogram to select the range you want to highlight.

   Image areas that fall in the selected histogram range are highlighted in the Overview and Detail windows.

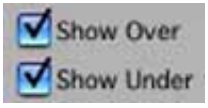
**Note:** The area on the image is highlighted with the color selected in the color-highlighting patch. For more information see *Highlighting Color button* on page 135.

## Auto Meter


The **Auto Meter** indicates the difference (in f-stops) between the ideal overall exposure for a standardly lit image and your actual image exposure shown by the Exposure Pointer on the **Exposure Bar**. This information is helpful in determining whether or not the current image exposure levels are appropriate for the image you have captured.

The overall exposure of the image is represented by digits, with 0.0 indicating an even exposure, a negative number indicating an under-exposure and a positive number indicating an over-exposure.

## Show Over/Show Under




The **Show Under** and **Show Under** options highlight the areas of the image that are over-exposed or under-exposed, displaying the values on the **Exposure Bar** and highlighting these areas of the image in the display windows.

This information is helpful in determining how much of and in what areas your image is over-exposed or under-exposed. Over-exposed or under-exposed areas may lack image detail and may not respond well to subsequent digital processing.

**To view the over-exposed or under-exposed areas of the image:**

1. Make sure that the Overview window is open.
2. In the **Exposure** section of the Capture toolbox, select the **Show Over** or **Show Under** check box, or both.

   The corresponding values in the image are indicated on the **Exposure Bar** by a band of highlighting color at the left end of the f-stop scale. In the Display window, those areas of the image that are over- and/or under-exposed are highlighted in the defined highlighting color.

**Note:** The highlighting color is defined by the user. (See *Highlighting Color button* on page 135).

**Tip:** Use **Show Under** and **Show Over** to assess the exposure range within your image and thus to guide you as to what lighting changes or what different exposure settings (such as a change in aperture or exposure time) you may want to make in order to capture your image with the best quality.
The dynamic range between the over-exposed and under-exposed highlighted areas is approximately 5 f-stops.

## Invert


The Invert option works in conjunction with the **Show Over** and **Show Under** options. It enables you to view and assess the areas of your image by applying the highlighting color to all areas that are not selected by the **Show Over** and/or **Show Under** options. Your image is displayed with these inversions in the Display windows and on the Exposure bar.

**To use the Invert option:**

1. Make sure that the Overview window is open.
2. In the **Exposure** section of the Capture toolbox, select the **Show Under** and/or **Show Over** check box(es).
3. Click **Invert**.

   All areas of your image which are not under-exposed and/or over-exposed are displayed in the Display windows in the highlighting color.

   The **Exposure Bar** displays a band of highlighting color in the f-stop range between under-exposure and over-exposure.

**Tip:** Use the **Invert** option to view details in the areas of the image that are over-exposed or under-exposed and which are masked when using the **Show Over** and **Show Under** options.

### Highlighting Color Button

With the **Highlighting Color** button, you can select the type of highlighting color that you want to indicate over-exposed or under-exposed areas in your image, when using the **Show Under**, **Show Over** and **Invert** options. The button itself takes on the color that you select. There is a variety of color types and palettes to choose from.

**To select a color for under and over exposed areas in your image:**

1. In the **Exposure** section of the Capture toolbox, click the **highlighting Color** button.

   The Highlighting Color dialog box opens.

2. In the Highlighting Color dialog box, select the color that you want to use in the display of over-exposed and under-exposed areas of your image.

3. Click **OK**.

   The Highlighting Color dialog box closes. The color of the Highlighting Color button changes to the selected color. The selected color is applied when you use the **Show Under**, **Show Over**, and **Invert** options.

**Tip:** Choose a color different from the dominant ones in your captured image to avoid confusion between the highlighting color mask and your image data.

## Gray Balance

With film, color bias in light source and film emulsion can be corrected using color correction filters. In digital capture, neutrality is achieved with the **Gray Balance** option, usually in combination with a neutral-colored surface in the scene.


The Advanced mode contains the following options:

- Gray Balance Setting List
- Image Neutral
- Shadow/Highlight Neutral
- Cast Controls
- Send to Shoot Up
- Delete
- Save

## Gray Balance Setting List


The list in the **Gray Balance** section contains factory-set settings that you can apply to an image. There are settings for different Leaf camera backs and for various lightings.

To select a gray balance setting:

➢ Select a setting from the list and evaluate the results on the screen.

## Image Neutral


The **Image Neutral** option is used to balance the image prior to evaluating colors. This option reads the point that you choose in your image to be a neutral point (for example, an 18% gray card or another neutral point in the image) and automatically makes it neutral. The RGB values of this neutral point are identical.

The **Image Neutral** option is very useful for ensuring consistent, predictable results in your work. As you would use a gray card in analog photography or the white balance option on a video camera, use the **Image Neutral** option before you proceed with any adjustments to the image.

**To set a neutral point for an image:**

1. Include a gray patch in your image, such as the one provided by Leaf or the Kodak Q14 grayscale. Position the patch in the center of your composition, making sure it receives light from the different light sources and is not in a shadow or highlight area.
2. Click the **Image Neutral** button.
3. Pick a point on the gray patch or a gray color in one of the components of your image.
4. If you save an image, the neutral setting is retained and is active whenever the picture is open, unless you manually change it.

**Notes:**
If you save an image, the neutral setting is retained and applied whenever the image is opened. To change the neutral setting, you must manually change the neutral point.

Image Neutral should be used before other options, for the most logical workflow. For example, if you set non-zero Color Cast values, and then click Image Neutral, all the Color Cast values return to a 0 value when the Spot tool is used. See *Cast Controls* on page 154.

**Tips:**
**Image Neutral** is very important when your end result is a printed reproduction. Each capture must be identical in terms of the neutral value in order to adjust for such variables as flash intensity, light color temperatures, and so on. It is often useful to place a gray card permanently in each image, outside of the desired crop frame. It can then be used to balance each image individually.

To locate an appropriate neutral point, use the **Spot** tool then analyze the color values and histogram color lines of the selected spot (the closer the lines are to each other, the more appropriate the spot). Next, click the **Image Neutral** button and click in the selected spot. The lines in the histogram merge into one line and the color values become identical.

## Shadow/Highlight Neutral

The **Shadow/Highlight Neutral** options enable you to achieve a perfect neutral setting along the gray scale. These two tools complement the **Image Neutral** button and provide you with three neutral points (two end points and a midtone point).

The **Shadow Neutral** button removes all cast color in the shadow area.

The **Highlight Neutral** button removes all cast color in the highlight area.

**To automatically set the shadow/highlight neutral points of the image:**

1. Click the **Shadow Neutral** and/or the **Highlight Neutral** button.
2. In the Detail window, click the shadow (or highlight) point you want to set as a neutral point.

   The colors of the image change accordingly.

**Note:** Using the **Image Neutral** button after setting the shadow and/or highlight neutral points, resets the shadow and/or highlight neutral points. Always use the **Image Neutral** button first.

**Tip:** Using the **Image Neutral** option is usually sufficient for achieving a balanced image. Use the **Shadow/Highlight Neutral** option only when your image has a high dynamic range and you need to make sure that specific elements of the image (such as white elements) do not have a color cast.

## Cast Controls

The **Cast Controls** option is used to add or reduce the color cast of the image for creative purposes.

**To change the color cast of the image:**

- Click the arrows of each color values to reach the required cast.

**Tip:** Using the **Cast Controls** option before setting the **Image Neutral** point and/or shadow and/or highlight neutral points, is ineffective since the **Image Neutral** option resets the color cast to zero. Always set the **Image Neutral** point first.

## Delete

**Delete** is used to delete a Gray Balance setting. You cannot delete a factory-set setting, or a custom setting that is currently in use.

**To delete a Gray Balance setting:**

1. From the **Delete** menu, select the Gray Balance setting you want to delete.

   An `Are you sure....?` message is displayed.
2. Click **OK**.

## Save

**Save** is used to save a Gray Balance setting under a new name.

**To save a Gray Balance setting:**

1. In the **Gray Balance** section, click **Save.**
2. In the dialog box that appears, type a name for the setting and click **OK.**

**Note:** You cannot change a factory-set setting or overwrite it.

## Send to Shoot Setup

The **Send to Shoot Setup** option retains your current **Image Neutral**, and **Highlight/Shadow Neutral** settings for your subsequent shots.

**To save your Neutral settings for a future shoot:**

➢ After setting the Neutral settings for your image, click the **Send to Shoot Setup** button.

The Shoot Setup dialog box is automatically updated.

**Tip:** Save your current photo shoot settings in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

## Develop Curve

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

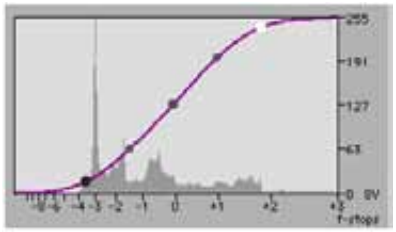
The horizontal axis represents the light values in the scene, from shadows to highlights. The vertical axis represents the light values on the monitor (or the ink values in print) in sv units (system values) representing output intensity. The curve behaves in a similar way to a film characteristic curve,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

Manipulating the develop curve is the digital replacement of manipulating the processing in your developing laboratory. As with analog films you can develop your image with more or less contrast using the push and pull process.

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

**Note:** To achieve a good result, it is very important to adjust the lighting and exposure before approaching the develop curve. The develop curve should be used to make small adjustments to enhance the captured image. As in analog photography, first you ensure the best exposure, then you choose the development process if changes to the resulting image as required.

**The develop curve has five control points:**




- **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 details. The recommended output value for areas with darkest shadow detail should be greater than 10 sv.
- **3/4 tone point**—The midpoint between the Shadow point and 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 ranges. Values change gradually away from the Midtone toward the highlight and shadow point. By moving the Midtone point left or right you can make 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 details. The recommended output value for areas with brightest highlight detail should be less than 248 sv.

**To change the curve:**

- To move an individual point, press ALT and then click and drag it.
- To move an end point (Shadow or Highlight point), maintaining the shape of the curve, click and drag the end point.

  All points move except the other end point.
- To move a Midtone point and maintain the end points while restricting the 3/4 tone point and the 1/2 tone point to their mid-distance positions, click and drag the Midtone point.

  All points move except the two end points.

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

The Develop Curve section contains the following options:

- Auto Develop Curve button
- Develop Curve list
- Brightness and Contrast
- Shadow/Highlight Point buttons
- Show Shadows
- Show Highlights
- Levels
- Send to Shoot Setup button
- Delete
- Save

## Auto Develop Curve

The **Auto Develop Curve** button modifies the current develop curve, according to the characteristics of the captured image. The automatic option creates a curve with reasonable contrast keeping the details in the shadow and highlight areas.

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

**To use the Auto Develop Curve option:**

➢ Click the **Auto Develop Curve** button.

The current curve is given the same name as the open image and appears in italics. If you save the image, the new curve is automatically saved with the image.

You can use the Auto Develop Curve option on a specific area of the image by first cropping the image and then clicking the **Auto Develop Curve** button. For information about cropping the image, see *Crop* on page 111 and *Crop* on page 121.

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

## Develop Curve List

The list in the **Develop Curve** section contains factory-set curves that you can apply to an image.

If you manually correct a develop curve, the modified curve is given the same name as the open image and appears in italics. If you save the image, the new develop curve is automatically saved with the image.

**To select a develop curve to apply to your image:**

➢ Select a curve from the list and evaluate the results on the screen.

You can locally monitor the effect of the develop curve you have selected by using the **floating RGB densitometer** located on the bottom bar of the Detail window.

**Tip:** Use the develop curves provided with the application for images that suit their dynamic ranges. It is usually preferable to set your lighting to a fixed, appropriate develop curve rather than correcting the curve to suit your lighting.

## Brightness and Contrast

The **Brightness** and **Contrast** options allow you to develop a captured image in a way similar to using push and pull film processing in analog photography. Digital brightness and contrast controls, however, enable you to experiment until the ideal result is obtained.

The **Brightness** and **Contrast** option is a final optional step in the preparation of your image. These controls allow you to substantially improve some captures with simple adjustments.

**To adjust the brightness or contrast of an image:**

- Increase or decrease the brightness or contrast by changing the numeric value in the box. The develop curve on the histogram changes accordingly.

  The change in brightness is similar to increasing or decreasing exposure, often referred to as exposure compensation.

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

**Note:** The **Brightness** and **Contrast** options are not limited to ± 0.5 f-stops as in the Standard mode. Nevertheless, it is not recommended to make drastic changes in brightness and contrast. It is preferable to create a proper exposure using your lighting system, and to perform only fine adjustments using the **Brightness** and **Contrast** options. This way, you can achieve the best possible image quality.

## Shadow/Highlight Point Buttons

The **Shadow Point** and **Highlight Point** options enable you to set a selected point as the Shadow or Highlight point of the develop curve. This point receives the default system value for Shadow or Highlight, accordingly.

**Note:** To set the default system value for the Shadow and Highlight points, from the **File** menu, select **Preferences**. In the Preferences dialog box, on the **Tools** tab, in the **Output Levels** section, type the values in the **Highlight** and **Shadow** boxes.

**Tip:** The Shadow and Highlight points are critical for producing high quality offset prints. The highlight point is related to the lowest amount of ink that the printer can lay down on paper, and the shadow point is related to the highest amount of effectively printable ink. If you are printing to offset, you should get the optimal values for these points from your printer.

## Show Highlights/Show Shadows

After you select a develop curve, the **Show Highlights** option highlights the light areas of the image that are above the highlight point limit and will have no details in print. These areas are highlighted in both the histogram and the display windows. The **Show Shadows** option similarly highlights dark areas on the image that are beyond the shadow point.

**To view these areas:**

➢ After selecting a develop curve, select the **Show Highlights** or the **Show Shadows** check box, or both.

The light areas and/or dark areas (with no print details) of the image are highlighted in the histogram and in the display windows.

**Note:** The highlighting color in the display windows is defined by the user. (See *Highlighting Color button* on page 135).

## Levels

The Develop Curve Levels dialog box displays the value of each of the five control points on the histogram.

Values are shown in Capture (16-bit) system values and Develop (8-bit) system values.

If you change the Capture value of a control point, the point moves along the x-axis of the histogram.

If you change the Develop value of a control point, the point moves along the y-axis of the histogram.


**Important:** The **Levels** option should be used only if you know the exact required values of each point.

## Delete

**Delete** is used to delete a develop curve. You cannot delete a factory-set curve, or a custom curve that is currently in use.

**To delete a develop curve:**

1. From the **Delete** menu, select the develop curve you want to delete.

   An `Are you sure....?` message is displayed.

2. Click **OK**.

## Save

**Save** is used to save a develop curve under a new name.

**To save a develop curve:**

1. In the **Develop Curve** section, click **Save**.
2. In the dialog box that appears, type a name for the curve and click **OK**.

**Note:** You cannot change, overwrite or delete a factory-set curve.

## Send to Shoot Setup

The **Send to Shoot Setup** option retains your current Develop Curve section settings for your subsequent shots.

**To save your settings for a future shoot:**

- After selecting a develop curve for your image and setting other parameters in the **Develop Curve** section, click the **Send to Shoot Setup** button.

  The Shoot Setup dialog box is automatically updated.

**Tip:** Save your current photo shoot settings in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

# Size and Sharpness Toolbox - Standard Mode

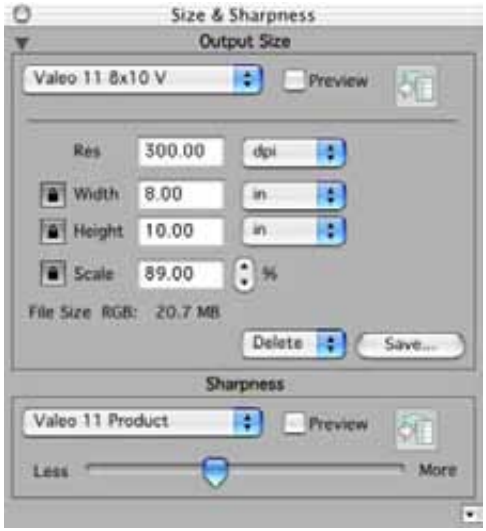
The **Size & Sharpness** toolbox includes a collection of tools and options for setting size and sharpness parameters for a final output file.

The Size and Sharpness toolbox opens in the Standard mode (the default).

When you save specifications you make in the **Size & Sharpness** toolbox, these changes are reflected only in the output 8-bit file format (such as TIFF, JPEG, EPSF).

The Size & Sharpness toolbox contains the following sections:

- Output Size
- Sharpness




**Note:** The Size & Sharpness toolbox is active only when an image is displayed in the display windows. It displays all parameters relevant to the open image.

**To open the Size & Sharpness toolbox in the Standard mode, do one of the following:**

- From the Main Toolbar, click the **Size & Sharpness** button.
- From the **Window** menu, select **Size & Sharpness**.
- Press SHIFT+COMMAND+X.

**Note:** If the Size & Sharpness toolbox was in the expanded view when you last closed the application, the Size & Sharpness toolbox opens in the expanded view when you re-open the application.

## Output Size

The **Output Size** section of the Size & Sharpness toolbox contains options related to the output size of the image.


The **Output Size** section works together with the **Crop** tool of the display windows. If you crop a certain area of the image with the **Crop** tool, the parameters in the **Output Size** section change accordingly. If you change the parameters in the **Output Size** section, the cropped area changes according to these parameters. The **Output Size** section displays information about the output values of the cropped area.

For information about cropping the image, see *Crop* on page 111 and *Crop* on page 121.

The following options are found in the **Output Size** section of the **Size & Sharpness** toolbox:

- Output Size list
- Preview
- Send to Shoot Setup button
- Res
- Width and Height
- Scale
- File size
- Delete
- Save

## Output Size List

The Output Size list contains four sections:

- The setting of the image currently displayed in the Overview window and the Detail window.
- Factory-set output size settings set according to standard output sizes and orientations.

  If you select a factory-set setting, its specifications determine the dimensions of the output of your image. A crop (selected area) is automatically displayed in the detail and overview windows, and the output parameters change, according to the specified name of the selection.
- Names of the customized settings that you created.
- Name of modified setting. The modified setting is given the same name as the open image and appears in italics. If you save the image, the new output size is automatically saved with the image.

## Preview

The **Preview** option enables you to see the scaled image in the Detail window. It gives you a 1/1 display of the image after it has been scaled to its final dimensions.

**To use the Preview option:**

➢ After entering your output image parameters, select the **Preview** check box.

In the detail window, the image is displayed according to the scale you selected. On the title bar of the detail window, the name of the image is follow by the scale value in %.

**Tips:**
Use **Preview** to see the effects of the choice you've made in the **Scale** box. But remember that a display proof of the printed result requires previewing the Sharpness settings as well.

You can also activate **Preview** by selecting **Scaled** from the **View** menu or by pressing ALT+COMMAND+O.

## Send to Shoot Setup

After setting the output size for your image by defining crop and output parameters or selecting it from the Output Size list, you can use the **Send to Shoot Setup** button to save these specifications in the Shoot Setup dialog box for use in the next session shoot.

**To save your output size settings for a future shoot:**

➢ After setting the output size for your image, click the **Send to Shoot Setup** button.

The Shoot Setup dialog box is updated automatically.

**Tip:** If you think you can reuse your selection settings, use the **Send to Shoot Setup** button. You can also save them in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

## Res

**Res** (resolution) is the number of pixels per unit of printed length in an image.

Resolution is usually measured in pixels per inch (ppi) or pixels per millimeter (ppm).

An image with a high resolution contains more (therefore smaller) pixels than an image of the same output dimensions with a low resolution.

A high resolution reproduces more detail and subtler color transition, because it uses more pixels to represent each unit area.

**To select a unit of resolution:**

- From the **Unit** column of the **Res** box, select a unit from the list.

**To set a resolution:**

- In the **Res** box, type an appropriate output resolution for your work and press ENTER.

**Tip:** It is recommended to type the resolution prior to the other parameters of the **Output Size** section.

It is important to choose a resolution that best suits the output requirements for your image. For example, if you know that the image will be printed in a newspaper, you may not need a high resolution. If you know that the image will become a photographic print or be reproduced in a glossy magazine, you will require a high resolution for best end results.

## Width/Height

The final output size of the image is set in the **Width** and **Height** boxes.

The **Width** and **Height** units can be inch (in), centimeter (cm), pica (a font size unit), or pixel (pix).

You can manually change these values by entering new values in the boxes or by dragging the crop line in the Overview or Detail window.

When you set the exact width and height values you change the output size of the image while the captured (the crop) size stays the same. The scale value will change accordingly.

If you define a crop with the **Crop** tool, the values of **Width** and **Height** will be the width and height of the crop using the displayed values of resolution (**Res**) and scale (**Scale**).

If you choose a factory-set setting from the Output Size list, the **Height** and **Width** boxes display pre-determined width and height values for this selection. These values are locked and cannot be changed.

**To select a unit of measurement for width and height:**

- From the **Unit** column of the **Height** and **Width** boxes, select a unit from the list.

**To set and lock width and height values of the image for output, do one of the following:**

- In the **Height** and **Width** boxes, type the required values and press ENTER or press the Lock  button.
- In one of the display windows, crop the area that you want to output. The values in the **Width** and **Height** boxes change accordingly.

**Note:** The dimensions of the crop in the display windows may change.

**Tip:** If you know the exact values of your output, type and lock them. The scale is calculated automatically according to your resolution and crop values.

## Scale

**Scale** is the dimension of the output image in relation to the dimensions of the captured image. If your image for output is twice the size of the captured image, then the scale is 200%.

**Scale** re-samples the pixels of the image. It removes pixels when scaling down, and adds pixels when scaling up.

If you change the **Scale** value, and the **Width** and **Height** values are not locked, the **Width** and **Height** values change accordingly. If the **Width** and **Height** values are locked, the selected cropped area changes accordingly.

If you lock the **Scale** value, and change the **Width** and **Height** values, the crop changes accordingly.

It is important to understand that a high scale value can affect the image, making it appear blurry or out of focus. Therefore the **Scale** option must be used in coordination with the **Sharpness** option. The **Sharpness** setting is directly connected to the **Scale** value. For more information about the **Sharpness** setting, See *Sharpness* on page 170 and on page 174.

## Lock Buttons

The **Lock** buttons enables you to lock **Height**, **Width**, and/or **Scale** values so that you can change the unlocked dimensions without affecting those you have locked.

Each dimension has its own lock button, therefore:

- If you lock the **Height** value, you can only change the **Width** value.
- If you lock the **Width** value, you can only change the **Height** value.
- If you lock the **Scale** value, you can change either the **Height** or the **Width** value but only within the specified **Scale** value of the image.

**To lock the size specifications (height, width and or scale):**

➢ After specifying the height, width or scale for the output image, click the **Lock** button.

The height, width, and/or scale are locked.

## File Size

The **File Size** value gives you the output size of the file in MB (megabytes) after you set all your output parameters for the image.

### Delete

**Delete** is used to delete an Output Size setting. You cannot delete a factory-set setting, or a custom setting that is currently in use.

**To delete an Output Size setting:**

1. From the **Delete** menu, select the setting you want to delete.

   An `Are you sure....?` message is displayed.

2. Click **OK**.

### Save

**Save** is used to save an Output Size setting under a new name.

**To save an Output Size setting:**

1. In the **Output Size** section, click **Save**.
2. In the dialog box that appears, type a name for the setting and click **OK.**

**Note:** You cannot change, overwrite, or delete a factory-set setting.

## Sharpness

A digital image usually needs some sharpness adjustment to provide the desired effect in print or other output especially after rescaling.

The **Sharpness** section enables you to sharpen the edges in the image while avoiding the sharpening of noise. Sharpening occurs on the borders of adjoining areas of different levels of brightness. After sharpening, a very thin contour of a lighter and darker strip emphasizes the border between different-colored objects.

The **Sharpness** section of the Size & Sharpness toolbox contains the following options:

- Sharpness table list
- Sharpness slider
- Preview
- Send to Shoot Setup button

## Sharpness Table List

The Sharpness table list includes factory-set and custom tables that you can apply to an image.

Factory-set table names reflect the characteristics of the table. For example, a sharpness table suitable for portrait photography.

**To use the table list:**

- From the Sharpness table list, select a table and evaluate the results on the screen by selecting the **Preview** check box.

## Sharpness Slider

The Sharpness slider enables you to increase or decrease the degree of sharpness of the image.

**To adjust the sharpness of the image:**

- Increase or decrease sharpness by moving the Sharpness slider to the right or left.

## Preview

The **Preview** option enables you to see the sharpened scaled image in the Detail window. This **Preview** option automatically selects the **Preview** check box in the **Output Size** section of the Size and Sharpness toolbox as the degree of sharpness depends on the output size.

**To use the Preview option:**

- After selecting your sharpness setting, select the **Preview** check box.

  In the detail window, the image is displayed according to the scale and sharpness level you selected. On the title bar of the detail window, the name of the image is follow by the scale value in %.

**Tip:** You can also activate **Preview** by selecting **Scaled & Sharpened** from the **View** menu or by pressing COMMAND+G.

## Send to Shoot Setup Button

After setting the degree of sharpness for your image, you can use the **Send to Shoot Setup** button to save these specifications in the Shoot Setup dialog box for use in the next session shoot.

**To save your sharpness settings for a future shoot:**

➢ After setting the degree of sharpness for your image, click the **Send to Shoot Setup** button.

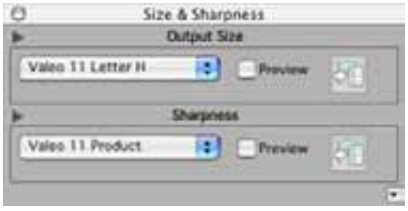
The Shoot Setup dialog box is updated automatically.

**Tip:** If you think you can reuse your selection settings, use the **Send to Shoot Setup** button. You can also save them in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

# Size and Sharpness Toolbox - Advanced Mode

The Advanced mode of the Size and Sharpness toolbox contains additional tools and options in the Sharpness section. These options are described in this section. For information about the tools and options which appear also in the Standard mode, see *Size and Sharpness Toolbox - Standard Mode* on page 163.

The Advanced mode includes Advanced collapsed and Advanced expanded modes, as shown below:




The Size and Sharpness toolbox - Advanced collapsed mode


The Size and Sharpness toolbox - Advanced expanded mode

# Sharpness

## Sharpness Table List

The Sharpness table list includes factory-set and custom tables that you can apply to an image.

Factory-set table names reflect the characteristics of the table. For example, a sharpness table suitable for portrait photography.

You can save a new Sharpness table as a custom table that is then available in the list. For details see *Save* on page 176.

**To use the table list:**

- From the Sharpness table list, select a table and evaluate the results on the screen.

## Radius

The **Radius** determines the thickness of the contour produced by the **Sharpness** option. The larger the number in the **Radius** list, the thicker the contour surrounding the details of the image. The larger the image, the larger the required radius.

If the image is scaled and you want to modify its Sharpness level, **Radius** is the first parameter you should set.

**Tip:** For portrait photography, use a smaller radius value (smoother sharpness level) than for still life photography.

## Edge Intensity (Highlight & Shadow)

Sharpness is effected 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 to achieve a sharper contrast. If the light intensity of the pixel is the same as that of its surrounding area, no action is taken.

The **Edge Highlight** and **Shadow** lists enable you to select the degree of lightening or darkening of the pixels.

If the image is not scaled and you want to modify its level of sharpness, **Edge Highlight** and **Shadow** should be the first parameters you set.

**Tips:**
For high dynamic range images, both **Highlight** and **Shadow** should be set to the same level.

With low-key images, increase the **Highlight** edge more than the **Shadow** edge.

With high-key images, increase the **Shadow** edge more than the **Highlight** edge.

## Filters

The **Filters** option defines the color channel (separation) used as a reference for image sharpening. 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 brightness of the selected filter channel, while **All** sharpens each channel according to the variations in that channel.

When the image contains a specific color that is dominant, or when a specific element needs to be emphasized, use the filter that corresponds to that color.

For most images the **Green** filter creates a pleasing enhancement. Portrait images may be improved by use of the **Red** filter.

Use the **All** or **Red-Green** filters with a multi-color image that contains a many details.

## Grain

The **Grain** option prevents the enhancement of smooth areas which would otherwise acquire a grainy look. Grain is reduced by decreasing sharpness according to the nature of the surrounding area. Flat areas are strongly reduced, texture and edges are not.

Two separate parameters control grain reduction:

**Range**—Refers to the amount of pixel variation in the surrounding area below which the effect is considered grain, and above which it is considered texture or edges. The higher the range, the larger the differences that are considered grain.

**Reduction**—Determines the amount of sharpness reduction performed on the area that is considered grain. **None** leaves the sharpness intact while **Max** reduces it completely.

## Delete

**Delete** is used to delete a Sharpness table. You cannot delete a factory-set table, or a custom table that is currently in use.

**To delete a Sharpness table:**

1. From the **Delete** menu, select the table you want to delete.

   An `Are you sure....?` message is displayed.

2. Click **OK**.

## Save

**Save** is used to save a Sharpness table under a new name.

**To save a Sharpness table:**

1. In the **Sharpness** section, click **Save**.
2. In the dialog box that appears, type a name for the table and click **OK.**

**Note:** You cannot change, overwrite, or delete a factory-set table.

# Color Toolbox

## Overview of Color Management

The method employed in the Color toolbox to maintain color quality is ICC color management. ICC color management provides a means for linking capture, display and printing devices to a universal color standard to maintain color fidelity throughout the workflow.

In order to understand the usefulness of color management and the ICC standard, the following background information is useful:

- **Human Judgement of Color**

  The human eye, of the average person, perceives a fairly similar, definable, measurable spectrum of colors. Every person has color memory for colors very familiar to them (such as the blue of the sky and the green of grass) but when a person compares colors in two images, many elements interfere with color perception, such as ambient lighting, placement of objects in the scene, and so on. Thus, it is important to view and judge color in consistent and standard conditions. For example, it is advisable to view the monitor in subdued lighting or under a hood. Printed copy should be viewed in a lightbox.

- **Machine Reproduction of Color**

  Each element of a scene is given an RGB value by the capture device. If those RGB values were sent directly to a printer or monitor, there is no reason to expect the displayed result to reproduce the original color. Each device has a different technology, different color medium, and so on. Faithful color reproduction requires the colors produced by one device to be converted to the color 'space' of another device. It is of utmost importance that the devices be correctly calibrated. Uncalibrated devices do not represent even their native color correctly.

- **ICC (International Color Consortium)**

  The International Color Consortium (ICC) is a body of graphic arts companies dedicated to creating specifications and standards for the management of color in images.

- **ICC Profile**

  The ICC profile is a table that links the color of a device to the universal color standard employed by the ICC. Thus, color from the camera may be converted to the color of a display or print device via the universal color standard. The camera ICC profile converts color to the universal standard and the print or display device converts from the universal standard to its device color. The same perceived color is maintained throughout.

- **Lab in ICC**

  The universal color space employed by the ICC is Lab color. **L** is luminance and **a** and **b** are Red/Green and Blue/Yellow channels respectively.

  A profile thus enables translation to and from a device-specific RGB color definition and a Lab color definition.

- **Color Gamut**

  The color gamut is the range of Lab values that a device is able to produce. A device's gamut is measured by displaying or printing a file with all possible combinations of R, G and B. The resulting range of colors is the device's gamut. In order to compare and understand the color gamut, we represent it in the units of the universal color standard - Lab. The gamuts of different devices may include or intersect each other. In general, the larger the gamut of a device, the better color it reproduces.

- **RGB Working Space**

  Adobe Photoshop has introduced the concept of RGB Working Space for its software needs. It is a virtual monitor space representing an ideal device which includes many more colors than can be displayed on a real monitor. The key requirement is that the RGB Working Space includes the colors that can be printed on paper. For example, Adobe RGB (1998), Adobe's recommended RGB Working Space, contains the gamut of most offset printing processes.

- **Camera RGB**

  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.

# Color Toolbox

The Color toolbox is a dialog box that contains various settings and options that enable you to manage the colors of your image and achieve quality and consistency.


The Color toolbox contains the following options:

- Disable ICC Color Management
- Input
- Output
- Display
- Output Values
- Send to Shoot Setup

**To open the Color toolbox, do one of the following:**

- From the Main Toolbar, click the **Color toolbox** button.
- From the **Window** menu, select **Color**.
- Press SHIFT+COMMAND+C.

**Note:** The information in the Color toolbox pertains only to the open image.

## Disable ICC Color Management

**Disable ICC Color Management** refers to the option to disable the use of ICC Color Management. Without ICC Color Management, the output file for the image is an RGB file that conforms to the camera RGB color space. This option is used to create the color target required by profile creation programs. After creating the input profile, this option must be reactivated.

**To disable the use of ICC Color Management:**

➢ In the Color toolbox, select the **Disable ICC Color Management** check box.

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

**Notes:**

When you select the **Disable ICC Color Management** check box, the **Input** and **Output** lists become unavailable.

After a new Input profile is created, it must be registered. See *Preferences* on page 47.

## Input

The **Input** list contains a list of Camera Profiles**.** There are several factory-set profiles for each type of camera back. Each profile has specific characteristics. The Camera Profiles are recognizable according to the following elements in their names:

- **NS**—Normal saturation
- **HS**—High saturation
- **LS**—Low saturation
- **W**—Warm

The Camera Profile you select determines the color values of your captured image.

For example, Valeo 22 Product HS is a camera profile that produces a warm, highly saturated image. This is the recommended **Input Profile** for portraiture with the Leaf Valeo 22 camera back.

You can add your own profiles by registering them in the Preferences dialog box (on the **Profiles** tab). For information see *Profiles Tab* on page 51.

**To select a camera profile:**

➢ From the **Input** list, select a camera profile.

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

## Output

The **Output** list contains a list of output profiles**.** There are several factory-set profiles for each output device.

The **Output** list contains output profiles (RGB or CMYK) and RGB Working Spaces for the image. An RGB Working Space is a virtual device often used in color management. It is easier and more convenient for most users to work in an RGB color space, rather than in the Lab color space. For this reason, an RGB Working Space is used when there is work remaining to be done on an image. An RGB Working Space always has a profile associated with it. For more information, see *Overview of Color Management* on page 177.

**To select an Output Profile or RGB Working Space for an image:**

➢ From the **Output** list, select an Output Profile or RGB Working Space.

The image file for output is adjusted to comply with the parameters in the Output Profile or RGB Working Space that you selected.

**Tip:** Leaf camera backs are devices with large color gamuts. A large color gamut ensures that most colors can be accurately reproduced when an image is transferred from one device to another. It is thus advisable to use a large gamut or "wide" RGB working space when transferring the image to another application. Examples of wide color spaces are ProPhoto RGB and Adobe RGB. An example of a narrow color space is RGB.

## Display

The **Display Profile** in the Color toolbox is a non-interactive section. It displays the name of the Display Profile that you are currently using to view the open image. You can change the Display Profile via the **ColorSync Control Panel** on your Macintosh system.

**To change the Display Profile of your Macintosh system:**

1. On the Macintosh, from the **Apple** menu**,** select **Control Panel** then **Monitors**.

   The Monitor window opens.

2. Click the **Color** button.

   The Color window opens.

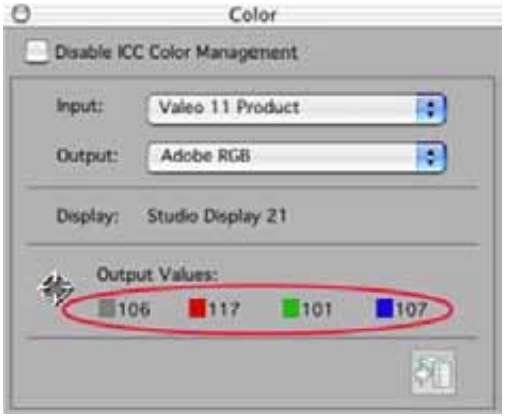
3. In the **ColorSync Profile** section, select the profile you want to use for the display.

4. Close the Color window.

   The Display Profile changes according to your selection.

**Note:** It is highly recommended that you follow the manufacturer instructions when you calibrate the monitor and specify a Display Profile. A properly calibrated monitor is essential for the ICC color management system to give reliable and predictable results.

## Output Values




The **Output Values** section of the Color toolbox enables you to read RGB, CMYK, or B/W values of points you select in the image in the Detail window. The values displayed in the **Output Values** section are values arrived at after translation by the output device specified.

**To read the color values of a selected point on the image:**

1. In the Detail window, click the  **Spot** tool.
2. Click on a point in the image.

   The color values of this point appear in the **Output Values** section of the Color toolbox, under their respective color square. RGB values are displayed as sv units; CMYK values are displayed as percentages.

**Tip:** 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 the numerical values of colors in your image, in order to check and/or adjust the color. For example, highlight detail values should be below 248 sv and shadow details above 10 sv.

## Send to Shoot Setup

The **Send to Shoot Setup** option retains your current color parameters for subsequent shots.

**To save your color parameters for a future shoot:**

➢ After setting input and output profiles for your image, click the **Send to Shoot Set up** button.

The Shoot Setup dialog box is automatically updated.

**Tip:** Save your current settings in the Shoot Setup dialog box under a setup name. These settings can be deleted later, if you find they are not necessary to your work.

# 6 Leaf Video View

# Introduction to Video View

**Video View** can be used with a Leaf C-Most or Leaf Valeo digital camera back (without a video adaptor) and with a Leaf Volare, Leaf Cantare, or Leaf Cantare XY digital camera back (with a video adaptor) when the digital camera back is attached to certain camera types.

**Note:** With the Leaf Valeo 11, Leaf Valeo 17, and Leaf Valeo 22 digital camera backs, a software access key is required.

**Video View** enables you to see a real-time, video-like image in the Video View display window of Leaf Capture. Video View has several uses which are outlined in this introduction.

- **Composition**

  **Viewfinder**—Some large format cameras do not include a camera viewfinder and while using some cameras you may not want to view the image through the camera's ground glass or viewfinder. The Video View window acts as your viewfinder.

  **Layout**—With the **Digital Layout** function you can create a composition according to a predefined layout of a previous shoot or from a custom editor.

- **Focusing**

  **Digital Focus**—On view cameras, it is often inconvenient to place and remove the viewfinder screen. Focusing directly on the sensor with Video View enables a high degree of precision with relative ease.

  **Accuracy**—If you use the ground glass of the camera to focus, when you remove or slide out the back, you may inadvertently move the camera and thus lose the accuracy of the focus. When using the Video View window as the viewfinder, you do not encounter this type of problem.

  **Depth of Field**—Before a capture, you can check the depth of field in the Video View window. In a camera with an electronic shutter, stopping-down is automatic.

# Video View Window

The Video View window contains an upper information bar, a toolbar and a display area.

**To activate Video View:**

1. Connect (making sure to use a video adaptor, if required, with the camera and digital camera back you are using).
2. Activate **Video View** with one of the following actions:
   a. On the main toolbar, click the **Video View** button.
   b. Press SHIFT+COMMAND+L.
   c. On the **Window** menu, select **Video View**.
3. Another message appears: `Set shutter speed to "B" or "T" and aperture to wide open.`
4. In the message box, click the **Show this message each time** check box if you want the message to appear each time you connect to Video View.
5. Click **OK**.

   The Video View window opens.

**Notes:**

If there is too much light or insufficient light, the image does not appear and the Video View display area is blue.

If you did not set up the video adaptor correctly, your camera back does not support the Video View feature or **Trigger Mode**>**Camera** on the main menu is selected, you cannot access Video View.

**To close the Video View window, do one of the following:**

- On the main toolbar, click the **Video View** button.
- On the upper information bar of the video view window, click the red circle.

## Upper Information Bar

The upper information bar displays this information: the Video View window name and the zoom ratio of 1:1 if the **Zoom In** function is active. The information changes automatically in accordance with the image that is displayed.

## Video View Toolbar

The Video View toolbar contains the following tools:

- Zoom
- Hand
- Contrast Meter
- Exposure Slider
- Pause
- Save Digital Layout
- Open Digital Layout
- Opacity Slider
- Show/Hide Layout
- Depth of Field
- Tilt and Swing
- Grid

## Zoom

The **Zoom** tool enables you to zoom in to a magnification ratio of 1:1 and zoom out to a full image display. The zoom ratio 1:1 shows the full resolution of the sensor and allows you to focus precisely. The 1:1 magnification ratio is not available if you are using a Leaf C-most or a Leaf Valeo 6 digital camera backs.

**To zoom in:**

1. On the Video View toolbar, select the **Zoom** tool.
2. Move the **Zoom** tool to the image area.

   A plus sign is displayed on the **Zoom** tool to indicate the zoom in function.
3. Click on the image.

   The magnified image is displayed with the selected area at its center.

**To zoom out:**

1. On the Video View toolbar, select the **Zoom** tool.
2. Move the **Zoom** to the image area.

   A minus sign is displayed on the **Zoom** tool to indicate the zoom out function.
3. While holding down the ALT key, click on the image.

   The full image is displayed.

**Note:** If the Zoom tool is active, all Digital Layout functions are grayed out.

**Tip:** To see another area of an image when an image is in Zoom display, use the **Hand** tool to pan the image.

## Hand

With the **Hand** tool, you can drag an image within the Video View window.

**To use the Hand tool:**

1. On the Video View toolbar, click the **Hand** tool.
2. Click and drag the image in the Video View window.

**Tips:**

The **Hand** tool can be used to pan the image during a Video View Preview if the image is in Zoom display or the full image does not fit in the display area.

To select the **Hand** tool, you can also press the space bar on the keyboard.

## Contrast Meter

The **Contrast Meter** measures focus by measuring the contrast in a selected area. The **Contrast Meter** aids you in a visual way to achieve the best possible focus.

**To use the Contrast Meter:**

1. On the Video View toolbar, select the **Contrast Meter** tool.
2. Select a point on the image that contains a transition in contrast and on which you want to focus.

   The **Contrast Meter** bar opens.

   The numbers displayed at the top of the **Contrast Meter** are `50/50`. The first number represents the position of the maximum indicator line on the scale (this number is the highest value achieved since the current focus point was selected). The second number indicates the position of the continuous color on the scale (this number represents the current focus reading). 50 is the starting point for indicating whether or not the selected point is in or out of focus. The colors on the **Contrast Meter** scale range from blue on the lower area of the scale, through to red in the upper area, and green in the middle area.

3. Focus the camera lens.

   a. The image is out of focus if the continuous indicator color moves below the maximum indicator line and down the scale. The indicator line remains at 50.

   b. The image is in focus if the indicator color moves above the indicator line and up the scale.

   c. The best focus achieved yet is indicated by the position of the maximum indicator line on the scale.

**Note:** Each time you click on the image (when the **Contrast Meter** tool is active), the point on the image is reset to 50/50 on the **Contrast Meter**.

**To move the Contrast Meter bar to another location on the screen:**

➢ Drag the **Contrast Meter** bar to any location on the screen.

**To close the Contrast Meter:**

➢ Click the close box in the upper left corner of the **Contrast Meter.**

**Tips:**

To change the orientation of the **Contrast Meter** (for example, to suit a horizontal or vertical image) click the orientation box at the top right corner of the **Contrast Meter** bar.

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

## Exposure Slider

The **Exposure Slider** enables you to adjust the exposure time via the application. By using the **Exposure Slider**, you can obtain the best exposure for an image display in Video View.

**To increase/decrease exposure time:**

➢ Click the upper button on the **Exposure Slider** to increase exposure and the lower button to decrease exposure.

The image displayed in the Video View window adjusts accordingly.

**Note:** The greater the exposure time, the longer it takes for the Video View display to refresh.

## Pause

Use the **Pause** tool to pause the real-time image in the Video View window.

**To pause an image:**

➢ On the Video View toolbar, click **Pause**.

The Video View image display is paused and a still image frame is displayed in the Video View window.

## Save Digital Layout

The **Save Layout** button saves the last Video View image displayed. The saved file can then be used as a digital layout for future use.

**To save a Digital Layout:**

1. On the Video View toolbar, click the **Save Digital Layout** button.

   The Save Video View As dialog box opens.


2. Type a file name for the digital layout.
3. Click **New.**

   The digital layout is saved under the filename.

## Open Digital Layout

The **Open Digital Layout** button opens the Open dialog box in which you can open a digital layout to be displayed over the Video View image in the Video View window.

**To use Open Digital Layout:**

1. On the Video View toolbar, click **Open Digital Layout**.

   The Open dialog box is displayed.

2. Select a digital layout.

3. Click **Choose**.

   The digital layout is displayed over the Video View image.

## Opacity Slider

With the **Opacity Slider** you can control the opacity of the Digital Layout over the Video View image. This allows you to view, simultaneously, both the Digital Layout and the Video View image, regardless of their inherent brightness or darkness.

**To use the Opacity Slider:**

1. Click **Digital Layout**.

   In the Video View window, the Video View image and the Digital Layout are both displayed at 50% opacity, as if super-imposed.

   The indicator line on the **Opacity Slider** is displayed at the midpoint of the scale.

2. Adjust the opacity of the Video View image and the Digital Layout by clicking the buttons at the top and bottom of the **Opacity Slider**.

   a. If you click the button at the top of the **Opacity Slider**, the Digital Layout is more opaque than the Video View image display. The indicator on the Opacity Slider moves up to the darker portion of the scale. If the indicator reaches the top point on the scale, only the Digital Layout is visible in the Video View window.

   b. If you click the button at the bottom of the **Opacity Slider**, the Video View image is more visible than the Digital Layout display. The indicator on the Opacity Slider moves down to the lighter portion of the scale. If the indicator reaches the bottom point on the scale, only the Video View image is visible.

**Tip:** To change the opacity, you can also slide the indicator up and down the **Opacity Slider**.

## Show/Hide Digital Layout

With **Show/Hide Digital Layout**, you can choose to display an open digital layout over the Video View image or hide it from view.

**To show/hide the digital layout:**

➢ On the Video View toolbar, select the **Show/Hide Digital Layout** tool.

If the digital layout is currently displayed, it is hidden when you select the tool.

If the digital layout is currently hidden, it is displayed when you select the tool.

## Depth of Field

When using **Video View**, on a camera with electronic aperture control, the aperture automatically moves to a fully open position. This allows you to focus more precisely. If you want to check the depth of field when you are using **Video View**, use the **Depth of Field** tool to change the aperture. You can see the depth of field of the capture in the Video View display window.

**To use Depth of Field:**

1. Zoom in on the part of the image you want to check for depth of field.
2. Check the focus with a fully open aperture.

3. On the **Aperture Control Bar** of the main toolbar, click the arrows to move the aperture indicator to the f-stop you require for the capture.
4. On the Video View toolbar, select the **Depth of Field** tool.

   The aperture adjusts to the aperture indicated on the **Aperture Control Bar.**
5. Check the focus.
6. Adjust the focus and aperture as required.

For more information about using the **Aperture Control Bar** on the main toolbar, see *Aperture Control Bar* on page 28.

## Tilt and Swing

**Tilt and Swing** is available when a Sinar view camera with a Sinarcam is connected. **Tilt and Swing** displays a vertical line on the Video View image if the sensor is horizontal and a horizontal line on the Video View image if the sensor is vertical. The line contains a constant number of pixels and is at a fixed distance from the edge of the image. Using the line as a reference, you can adjust the tilt and swing position of the camera axes.

**To use Tilt and Swing:**

1. On the Video View toolbar, select the **Tilt and Swing** tool.

   A line appears on the image.
2. Adjust the camera axes using the line as a reference.

**To remove the Tilt and Swing line:**

➢ On the Video View toolbar, select the active **Tilt and Swing** tool.

## Grid

The **Grid** tool enables you to view a grid on the image in the Video View window. The grid is useful for composition and alignment of an image displayed in the Video View window. You define the grid in the Preferences dialog box.

**To activate the grid:**

➢ In the Overview window toolbar, click the **Grid** tool.

A grid appears on the image in the Overview window.

**To remove the grid:**

- On the Overview window toolbar, click the activated **Grid** tool.

  The grid is removed.

**Note:** The **Grid** definition in the Preferences dialog box is applied to the grid in the Overview, Detail, and Video View windows. For more information about setting grid preferences, see *Grid* on page 56.

7

# Leaf Contact Sheet

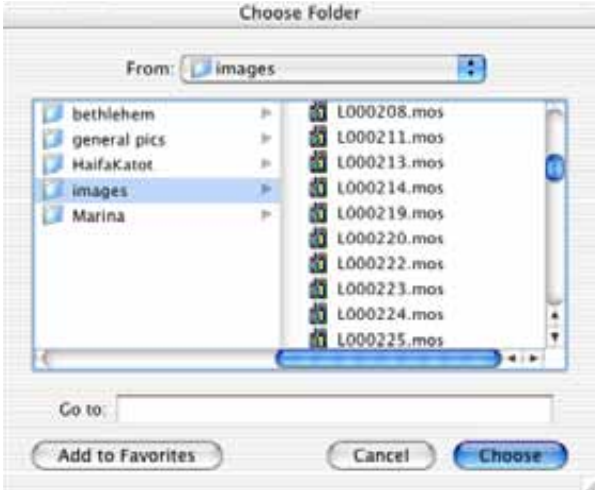
# Introduction to Leaf Contact Sheet

With the Leaf Contact Sheet application, you can quickly and conveniently view, evaluate, and organize a job. The Leaf Contact Sheet window is reminiscent of an analog contact sheet. With Leaf Contact Sheet, newly captured images are rapidly displayed in sequence as you shoot with the Rapid Shoot function in the Leaf Capture V8 application. Images in the Leaf Digital Magazine (used with the Leaf Portable Pack) can be displayed directly in the Leaf Contact Sheet window.

**To open the Contact Sheet application, use one of the following methods:**

- On the main toolbar, click the **Contact Sheet** button.
- In the Leaf Capture V8 application folder, click the Leaf Contact Sheet icon.

  The Choose Folder dialog box opens automatically.

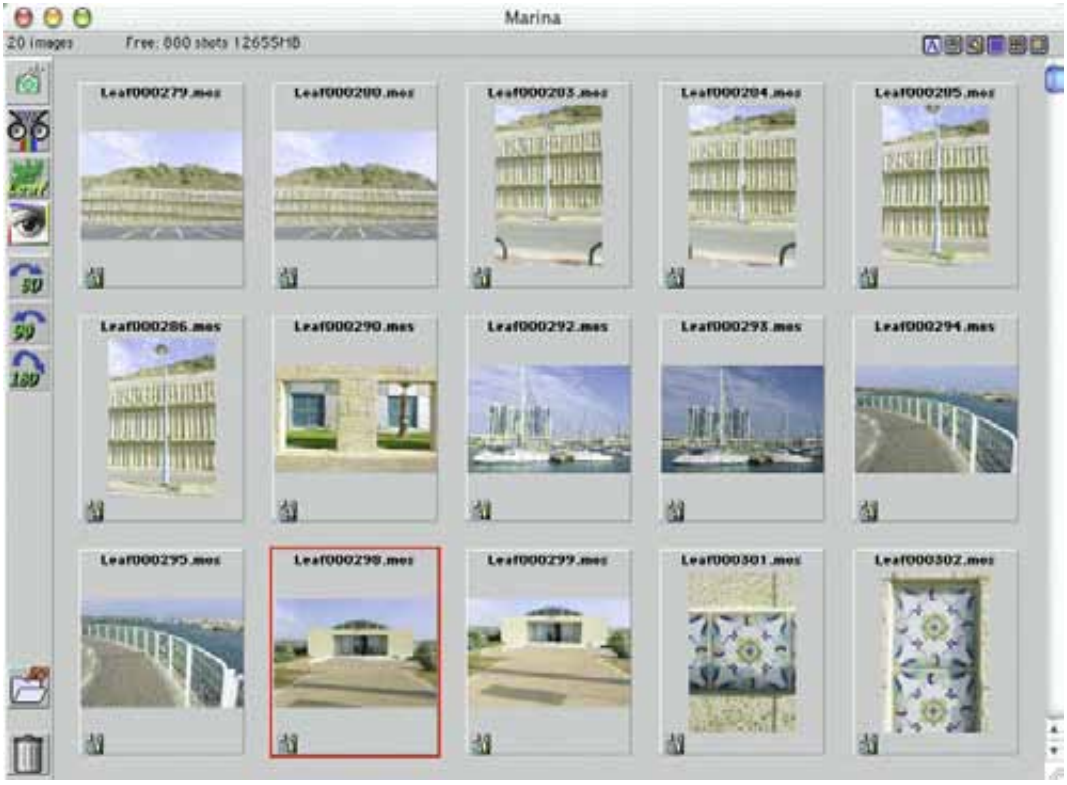



  The folder you select opens in Leaf Contact Sheet window.

**Tip:** You can also select a folder by selecting **File>Select Folder** or by pressing COMMAND+O.

# Leaf Contact Sheet Window

The Leaf Contact Sheet window contains an upper information bar, an image display area, and a toolbar.




**To resize the Leaf Contact Sheet window, use one of the following methods:**

- Click the green circle to reduce/enlarge the window to one of two sizes. The smaller size is the last size at which the window was displayed. The larger size is the maximum window size.
- Drag the bottom right corner to reduce/enlarge the window to a size of your choice.

  As you resize the window, the aspect ratio of the displayed images is maintained.

**Note:** If **Huge Previews** is selected as the **View** option, the Leaf Contact Sheet window cannot be resized.

**To close the Leaf Contact Sheet window, use one of these methods:**

- On the upper information bar of the Leaf Contact Sheet window, click the red circle.
- Select **File>Close**.
- Press COMMAND+W.

**To quit the Leaf Contact Sheet application, use one of these methods:**

- Select **File>Quit**.
- Press COMMAND+Q.

## Upper Information Bar


- **Folder name**—The folder that is currently selected
- **Number of images**—The number of images contained in the folder that is currently selected
- **Free**—The number of remaining available shots (according to the remaining available disk space) and the available disk space in megabytes
- **Sort buttons**

  - **By name**—Sorts images by file name

  - **By Date**—Sorts images by file date

  - **Custom Order**—Maintains the order in which you place images in the Leaf Contact Sheet window or Outtakes window. Any changes you make the order are maintained until you select another sort option. If you move an image in the Leaf Contact Sheet window, **Custom Order** is automatically selected, regardless of the sorting option you selected previously.

**Tip:** You can also select a sort option from the **View** menu.

**To move an image within the image display area:**

1. Select a single image or several images.
2. Drag the selected image(s) to the location where you want them to appear in the image display area. A green arrow in the active window indicates where the image(s) will be placed.

**To move an image to the Outtakes window:**

1. Select a single image, images, or use **Select All** to select all images in the image display area.
2. Drag the selected image(s) to the Outtakes tool on the Contact Sheet window toolbar or drag the images directly to the Outtakes window.

**To use the Move menu:**

1. Select an image(s) in the image display area of the active window. There must be at least one image selected for the **Move** menu to be available.
2. From the **Move** menu, select an option:
   - **To Top—**Moves selected image(s) to the beginning of the image order as displayed in the Leaf Contact Sheet window or Outtakes window. To use this option, you can also press COMMAND+T.
   - **To Bottom—**Moves selected image(s) to the end of the image order as displayed in the Leaf Contact Sheet window or Outtakes window. To use this option, you can also press COMMAND+B.
   - **To Outtakes Folder**—Moves selected image(s) to the Outtakes Folder. To use this option, you can also press COMMAND+X.

**Tip:** To deselect images, you can select **Move>Deselect**.

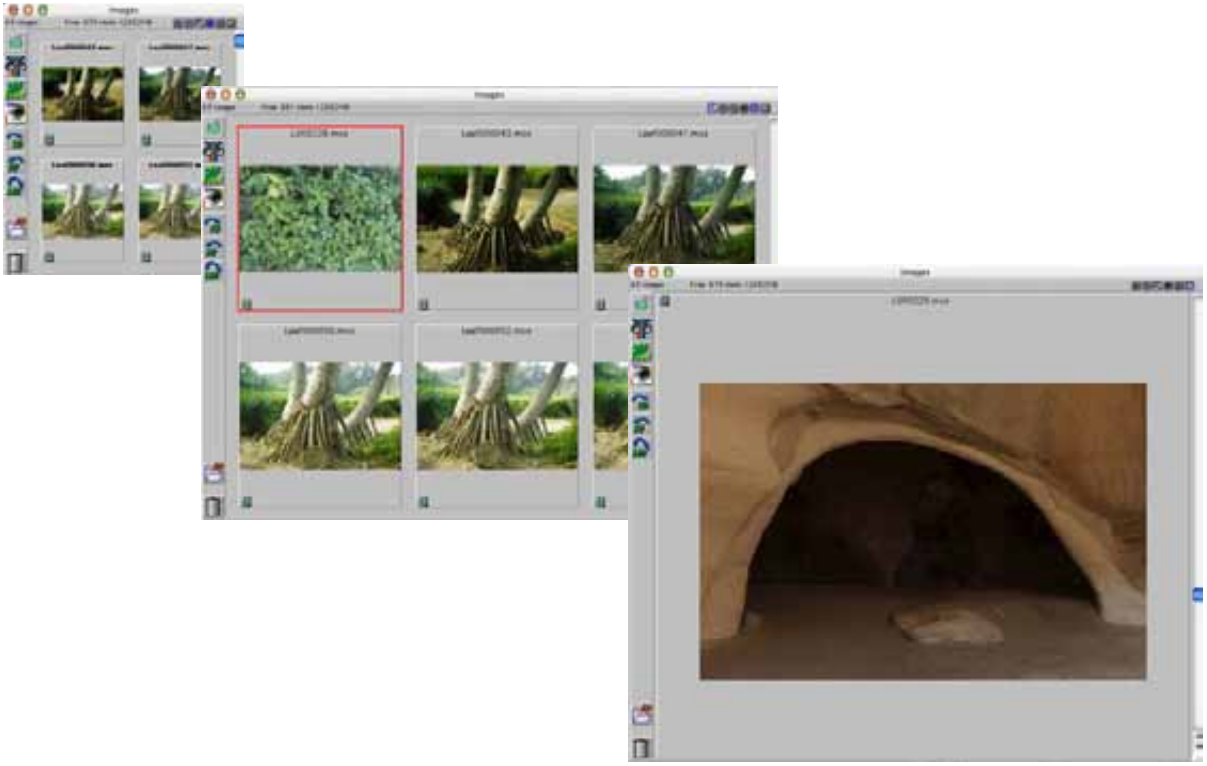
- **Display buttons**

- **Small Previews**—Displays small image previews.

- **Large Previews**—Displays large image previews.

- **Huge Previews**—Displays huge image previews. One huge preview is displayed at a time. You can use the scroll function or the up/down keyboard functions to view other images in the folder. If **Huge Previews** is selected, you cannot resize the active window.

**Tip:** You can also select a preview size from the **View** menu.



From left to right: small previews, large previews, and huge previews

# Leaf Contact Sheet Toolbar

## Shoot Tool

You can use the Shoot tool only when you are shooting in **Rapid Shoot** mode with a camera that has a remote shooting capability.

With the Shoot tool, you capture images. The images are displayed in the Leaf Contact Sheet window if the shooting folder is selected and if **Update>Scroll to new** is selected.

For more information about **Rapid Shoot**, see *Rapid Shoot Button* on page 21.

**To set the time interval between the display of new images:**

1. From the **Update** menu, select **Set Update Interval**.
2. In the Set Update Interval dialog box, enter a time interval.

   Each time a file is placed in the selected folder, the Leaf Contact Sheet display is updated according to the time interval you set.

**To update directly from the disk:**

➢ From the **Update** menu, select **Update from Disk**.

The display is updated automatically according to the time interval you set.

## Application Tools

The application tools open the following applications: Leaf Batch Processor, Leaf Capture V8, and Adobe Photoshop.

➢ To open one of the applications, click the relevant application tool or drag an image(s) from the Leaf Contact Sheet image display area onto the tool.

**WARNING:** If you drag a file(s) onto the Leaf Batch Processor tool, the file(s) is automatically processed according to the current settings in the Leaf Batch Processor application.

**Notes:**

You can only open single files in the Leaf Capture V8 application.

You can only use Leaf format files with the Leaf Batch Processor and Leaf Capture V8 applications.

For standard format files (8-bit or 16-bit), use the Adobe Photoshop tool.

## Rotation Tools


The rotation tools enable you to rotate an image(s) 90° clockwise, 90° counter-clockwise, or 180°. You can only use the rotation tools with Leaf HDR and 1 shot Leaf Mosaic files.

➢ To rotate an image in the Leaf Contact Sheet window, select the image and click the relevant rotation tool or drag the image onto the tool.

**Notes:**

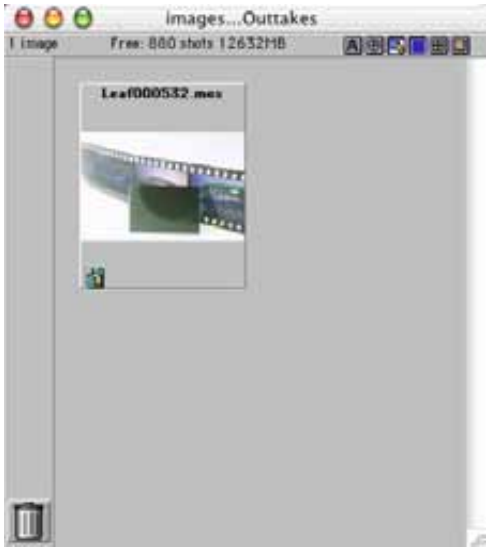
An image that is rotated in Leaf Contact Sheet is also displayed at the same rotation in Leaf Capture V8.

All selected images are rotated simultaneously.

**Tip:** The same rotation options are also available in the **Rotate** menu.

## Outtakes Folder Tool

This tool creates an outtakes folder (in the selected folder) and opens it in the Outtakes window. The Outtakes window is helpful when you are organizing files since you can remove images from the Leaf Contact Sheet window and then be able to easily access them in the Outtakes window.




Most of the functions available in the Contact Sheet window are available in the Outtakes window. The exceptions are the **Update**, **Move,** and **Rotate** menus.

When you place images in the Outtakes window, the icon changes to indicate that there are files in the folder.

## Trash Tool

➢ Drag an image onto the Trash Tool to place it in the trash of the Macintosh system. A file in the trash can be retrieved.

**To permanently delete an image(s):**

1. Hold down the ALT key.

2. Drag the image. As you drag, the Trash tool changes to the Permanent Delete tool.

3. Drag the image onto the Permanent Delete tool.

The tool changes to display a skull and crossbones, indicating that the file is permanently deleted and cannot be retrieved.

# 8 Leaf Batch Processor

# Introduction to Leaf Batch Processing

The Leaf Batch Processor application enables you to apply predefined templates of image-processing parameters to a file or group of files. After you create these templates in the Arrange for Batch dialog box of the Leaf Capture V8 application, you can use them with the Leaf Batch Processor application.

A template can use the parameters of a specific Leaf Mosaic file, the parameters saved in the Leaf Capture application, or a combination of both. You can also choose to use the parameters of the currently processed file. For example, when creating a template, you can specify that all parameters remain as defined in the open file, with the exception of Gray Balance and ICC Input Profile which are taken from the available lists in the Leaf Capture V8 application.

# Creating a Template in Arrange for Batch

**To create a template:**

1. In the Leaf Capture V8 application, open an image that contains the parameters that you want to include in the template.
2. From the main menu, select **Arrange>For Batch**.

   The Arrange for Batch dialog box appears.



The open image file name appears in the template name box and the saved file's parameters appear in the parameter boxes.

**Notes:**

The displayed parameters are the same as those displayed in the Image Info window of the Leaf Capture V8 application. For more information, see *Image Info* on page 103.

If you change any of the parameters of the displayed image, the current template name appears in italics. If you click **Apply**, the new parameters appear in the toolboxes and in the Image Info window of the Leaf Capture V8 application. If you do not save the new template before you click **Close**, when you open the Arrange for Batch dialog box the unsaved template name appears at the end of the template name list.

3. Define the parameters required for the new template.

   For details about defining the parameters, see *Setting Parameters for a Template* on page 210.

4. To preview the changed parameters in the open image, click **Apply.**
5. To save the new template, click **Save**.

   The **Save Template As** dialog box appears.


6. In the box, type a name for the template, and click **OK**. The template name is included in the template name box and is also available in the Leaf Batch Processor application.

**Note:** If you want to delete a template from the template list, in the **Delete** box of the Arrange for Batch window, select the name of the template you want to delete.

## Setting Parameters for a Template

### Source Files

The name of the Leaf digital camera back that was used to create the open image file is displayed in the **Source Files** section**.** A template can be applied only to files captured with the same type of Leaf digital camera back.

### Selecting Parameters

For any of the parameters, you can select one of the following settings:

- The setting from the open image file that you are using as a basis for the new template
- A different setting from the displayed list of options
- The setting from the processed image file. To use this type of option, select the **No Change** option.

**Notes:**

**Clear**—To automatically set all parameters to the **No Change** setting, click the **Clear** button.

**Rotation**—When you open a file, the **Rotation** setting in the Arrange for Batch dialog box is **0°** unless you have rotated the image in the Leaf Capture V8 application and did not save the file. In this case, the Rotation setting in the Leaf Capture V8 application appears in the Arrange for Batch dialog box. To return to the **Rotation** setting of the saved image, select **0°** in the **Rotation** box in the Arrange for Batch dialog box. Degrees of rotation other than zero are relative to the saved file's rotation that is defined as **0°**.

**Close**—Before closing the Arrange for Batch dialog box, make sure you save the templates you want to use, since only saved templates are available in the Leaf Batch Processor application. To close the Arrange for Batch dialog box, click **Close**.

## Using the Leaf Batch Processor Application

The Leaf Batch Processor application can only be used with Leaf format files. After you create a template in the Arrange for Batch dialog box in the Leaf Capture V8 application, you can use the template to process images in the Leaf Batch Processor application.


1. On the main toolbar, click the Batch Processor button.

   The Leaf Batch Processor dialog box appears.

**Tip:** You can also open the Leaf Batch Processor dialog box, by double-clicking the Leaf Batch Processor icon in the Leaf Capture V8 application folder or the Batch Processor icon on the Leaf Contact Sheet toolbar.


2. In the **Template** section, in the **Template** box, select a template.

   The template parameters appear in the parameter boxes in the **Template** section.

**Note:** The template parameters are the same as the parameters selected in the Arrange for Batch dialog box.

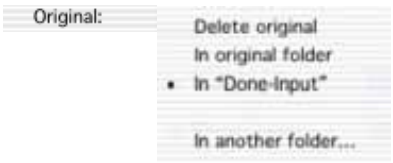
3. In the **Processing Options** section, in the **Format** box, select an output file format.

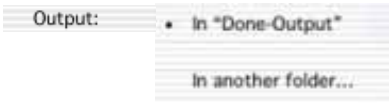
**Note: Processing Options**—Additional information related to the selected output file format and processing is displayed in this section of the Leaf Batch Processor dialog box. For more information about the available file formats, see *Output File Formats* on page 215.

4. If you want the output file to overwrite the input file, in the **File Options** section, select the **Replace Original** check box.

**WARNING:** If **Replace Original** is selected, the original Leaf format file is replaced during processing and cannot be retrieved.

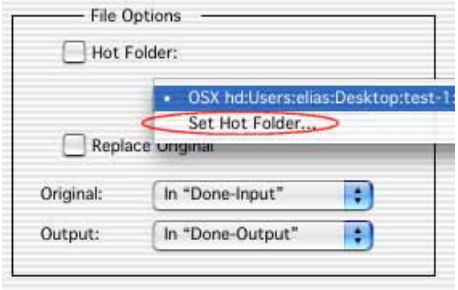
If you do not want to overwrite the input file, make sure the **Replace Original** check box is not selected. Select a destination in the **Original** box and in the **Output** box.




5. To use a hot folder for automatic batch processing:

   a. In the **File Options** section, the currently selected folder and its location is displayed in the **Hot Folder** box. If you want to set or reset a hot folder, select **Set Hot Folder** from the list and in the Choose a Folder window, designate a hot folder.




   b. Select the **Hot Folder** check box. Batch processing begins if the hot folder contains files.

**Important:** Batch processing begins automatically and without any warning. To stop, pause, or resume batch processing, press COMMAND+R, or select **Control>Pause Processing**. To cancel batch processing of a single file, press COMMAND+. or select **Control>Cancel**. To cancel batch processing of all files, select **Control>Cancel all files**.

6. To process a single file, select **File>Open**, and then in the Choose File or Folder window, browse to the file you want to process and click **Choose**. Processing begins.

**Note:** You can also select multiple files for processing.

The **File in Process** section displays read-only information about the current batch process.


- **File**—Displays a thumbnail and the name of the file currently being processed
- **Progress**—Indicates the percentage of processing completed
- **Files to Process**—Displays **hot folder** or the number of individual files not in a hot folder that are in the processing queue. If there are no files to be processed, **none** appears.
- **Status**—Indicates the processing status (green/orange circle = processing; red circle = paused or stopped)

**Tip:** To hide the Leaf Batch Processor window during processing, select **File>Hide Status**. To show the window again, select **File>Show Status**.

## Control Menu

From the **Control** menu, you can select **No background processing**, **Slower background processing**, or **Faster background processing**. If you select **No background processing**, work in another application, and then return to Leaf Batch Processor, the processing automatically resumes.

**Tip:** A small, animated Leaf Batch Processor icon is displayed during processing.

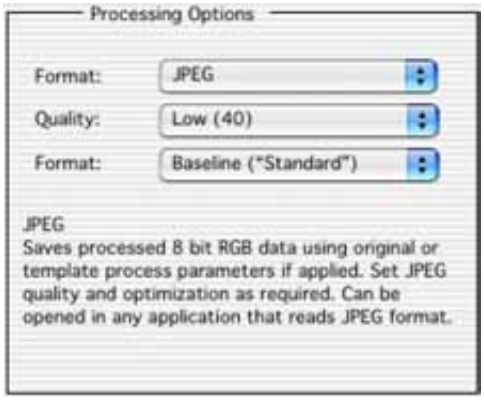
## Output File Formats

The following output file formats are available in the **Processing Options** section, in the **Format** list.

- **8 bit (TIFF)**—Saves processed 8-bit data using original or template process parameters, if applied. Can be opened in any application that reads a standard 8-bit TIFF.
- **16 bit**—Saves processed 16-bit RGB data using original or template process parameters, if applied, except for Scale and Sharpness. Can be opened in any application that reads a standard 16-bit Tiff.
- **Leaf 16 bit for oXYgen**—Saves processed 16-bit RGB data using original or template process parameters, if applied, except that the output RGB is always Camera RGB and neither scaling nor sharpening are performed. Can be opened in any application that reads a standard 16-bit TIFF. To preserve the format in Adobe Photoshop, use the oXYgen format plug-ins.
- **Leaf HDR**—Saves raw, retouchable RGB data with original or template process parameters, if applied. Can only be opened in Leaf applications.

- **JPEG**—Saves processed 8-bit RGB data using original or template process parameters, if applied. Set JPEQ quality and optimization as required. Can be opened in any application that reads JPEG format.

  If you select the JPEG option, the **Processing Options** section of the Leaf Batch Processor window includes boxes in which you select the **Quality** and **Format** preferences for the JPEG file.




- **JPEG Low Res**—Saves processed 8-bit RGB data using original or template process parameters, if applied, except that the output is always sRGB. The longest side of the image will be approximately 600 pixels. Can be opened in any application that reads JPEG format. Suitable for Internet viewing.
- **JPEG Photo Print**—Saves processed 8-bit RGB data using original or template process parameters, if applied, except that the output is always sRGB. JPEQ quality is set to maximum and optimized. Can be opened in any application that reads JPEG format.
- **Leaf Mosaic**—Saves raw Mosaic data with original or template process parameters, if applied. Can only be opened in Leaf applications.

# Index

## U



## V



## W



## X



## Z