



Phocus by Hasselblad User Manual

Tool Area

The Tool Area is on the right hand side of the screen. It consists of four individual collections of tools called tabs. Each tab can be customized for content.

The area is always in the same placing in the layout but can be hidden to increase working space.



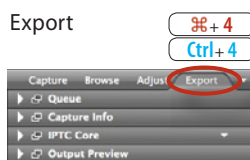
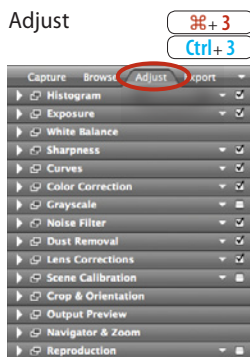
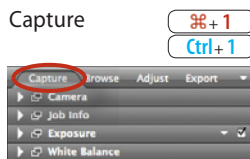
Tool Area

Shortcut

Show/Hide



Example of tab contents



Tools are grouped under four tabs for convenience; *Capture*, *Browse*, *Adjust* and *Export*. This grouping is customizable and so the default setting should only be seen as a starting point for your own workflow preferences. Any combination of tools, including duplicates, can be grouped under any tab. After selection, tools are opened by a disclosure triangle **1** to reveal slider control **3** and numerical **4** options. A check box **6** applies setting changes. Some tools have additional options accessed by the menu triangle **5** on the header bar. Clicking the float button **2** will close the tool on the list and create a floating panel of the tool in the viewer area instead.

Tabs

There are three ways to select a tab and bring it to the front:

- Click on the tab name itself.
- Choose *Menu > Window > Tool Set > Capture /Browse / Adjust / Export*.
- Use the keyboard shortcuts (see illustrations).

Click on the right hand menu triangle on the *Tool* header to see the menu listing the tools available. Checking an item will add that tool to the selected tab or you can select *Load Default Tool Set*.

If there are too many tools open to be visible at one time, an arrow will appear on the bottom tool. Clicking this arrow will collapse the tool at the top of the list to free up space.

Tools

To add a tool to a tab, click on the right hand menu triangle on the *Tool* header to reveal the tool list and then click on the required tool.

To remove tools from individual tabs, drag and drop the tool to any area outside of the list. Each tool can be repositioned on a tab list by drag and drop and each tool can be floated to anywhere on the screen.

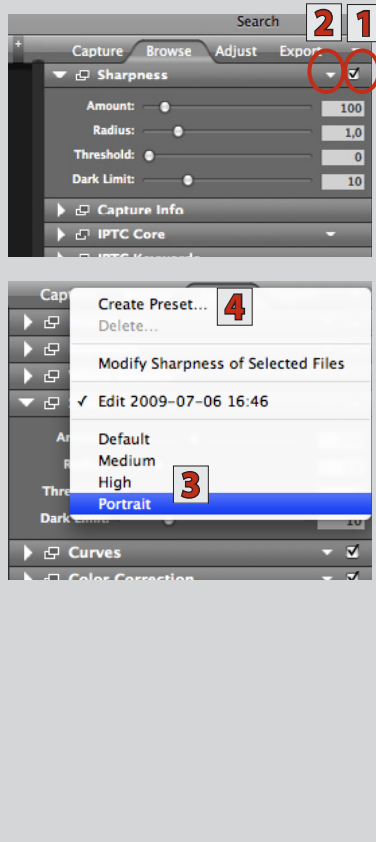
Tool settings

Tools are opened by clicking the main disclosure triangle on each individual *Tool* header. This allows setting changes, provides information, etc. according to the tool. Some tools use slider controls together with numerical input. You can either key in a specific value or click in the view and use the 'up' and 'down' keys to raise or lower the values.

Tip

Select *Toolbar > Layouts > Edit* to save specific variations of arrangements, tool visibility, floating panels, active tool tab, etc.

These sets can be copied, imported and exported.



Tool Presets

Many of the tools in the **Tool Area** include the option for creating presets. These are simply shortcuts to saved settings (relevant to that particular tool) that you want to apply to other files.

To create a preset, proceed as follows:

1. Check the box **1** on the Tool header to preview the adjustments and settings you make.
2. Click the smaller menu triangle **2** on the right hand side of the Tool header to access the options **3**.
3. Click on Create Preset **4** to reveal a dialog where you name the preset. Press the Create button to save it. This preset will now appear in the Tool options list.
4. Files in the Viewer can now be adjusted to precisely conform with the settings you made for the created preset, or to predefined presets, by opening the tool again and clicking on the preset name.

See the following pages for a general description of presets in Phocus!

In this manual it is assumed that you have a working knowledge of how to use most of the standard image editing tools found in most graphics editing applications.

The tool descriptions here are therefore basic and show how they appear in Phocus. There are many articles in books, magazines, on DVD's and the Internet that discuss and explain in great detail the specific aspects of image editing tools.

Tip

When making changes in a tool, you can use the 'up' and 'down' arrows on the numerical section of the keyboard instead of manual numerical input or using the sliders.

Tip

*You can simultaneously close all tools in a tab by **Alt / Ctrl** clicking on a collapse triangle on any tool. Similarly, you can expand the uppermost tools in a tab by **Alt / Ctrl** clicking on a triangle on any tool, to fill the tool area.*

Tip

*Press **⌘ + Z / Ctrl + Z** after any changes made in Tools to undo the change and revert back one step at a time.*

*Press **⌘ + ⌘ + Z / Ctrl + Y** to reapply the same changes again, one step at a time.*

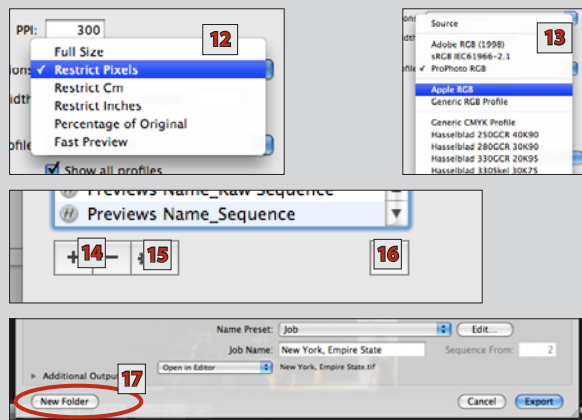
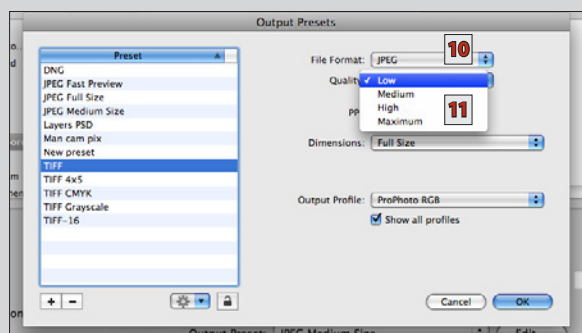
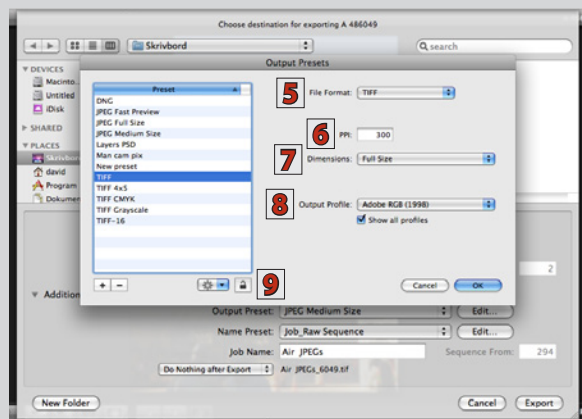
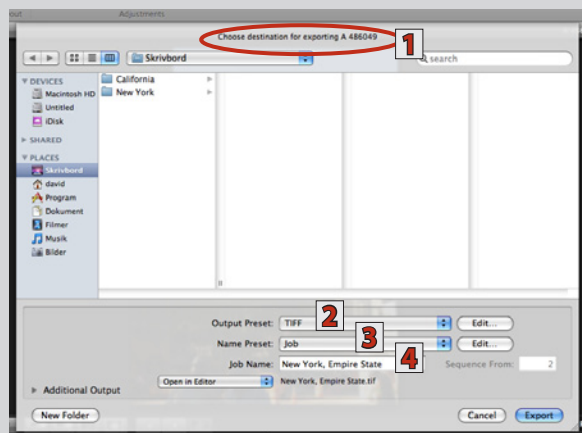
Tip

Any tab can contain any or all tools.

Tip

In preferences you can select a specific layout to be triggered when holding down the option key and clicking a specific tab.

Presets - general



Presets are essentially shortcuts to default or user created and stored settings. They save time and effort as well as providing security regarding various automated tasks.

In Phocus, presets occur as an integral part of a number of different actions. Some presets can also be accessed from different locations. For example, in **Output Preview** in Tools, you might choose TIFF as your preferred format in the **Preset** menu. When exporting, the options window not only displays this choice in the **Output Preset** menu but also allows you to change it again.

A change made here, to Layers PSD for instance, is immediately reflected back in the **Output Preview** tool. In other words, a preset is an independent feature that can be accessed, changed and checked at various locations. References to it are continually and automatically updated.

Example - Output presets

When exporting an image, the **Export** window displays a list of options, the first being destination **1** for the file, chosen in the conventional manner.

The lower part of the window lists: **Output Preset 2**, **Name Preset 3**, **Job Name 4** etc. **Output Preset** and **Name Preset** have **Edit** buttons.

Clicking on the **Edit** button for **Output Preset** will display an options panel: **File format 5**, **PPI 6**, **Dimensions 7** and **Output profile 8**.

In this example, the **File Format** shows TIFF as the choice, which would have been shown in the **Output Preview** tool. (The choices are often displayed dimmed because the presets are locked. Clicking on the unlock symbol **9** allows access to the menus).

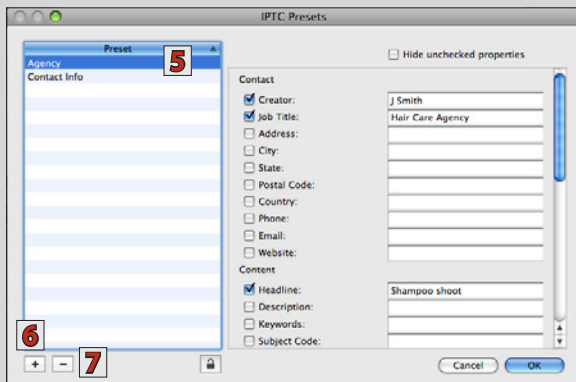
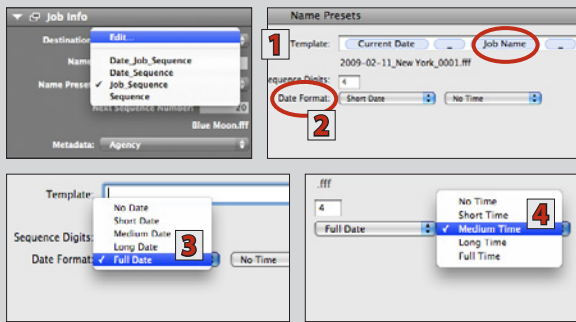
If JPEG is now selected on the list, JPEG is displayed in the **File Format** menu **10**. Clicking on the menu reveals further choices **11**.

Clicking on the menus will reveal lists of choices available, for example **Dimensions 12** and **Output Profile 13**.

The plus and minus signs **14** allow the addition and deletion of presets from the list. Presets can also be duplicated, exported and imported **15**. You can also lock all settings to prevent inadvertent deletion **16**.

Additional Output 17, is also an option available in the **Export** window. Extra preset choices are revealed here and are selected in the same manner as above.

Presets - continued



Name presets

Name presets are dealt with in the same manner. Similarly, *Name Preset* is accessible from more than one location; when exporting (see section above) or from the *Job Info* tool (**File Name > Edit**).

In this example, *Job Name* could be removed by selecting it in *Template 1* and deleting it (backspace).


Selecting *Date Format 2* would also allow a *Full Date 3* and *Medium Time 4* for instance, chosen from the menu, to appear instead, etc.

Again, there are a great number of choices here to cover most needs.

IPTC presets

IPTC Core presets use the same concepts in the options.

With the *IPTC Core* open (*IPTC Core* tool > **Create Preset**), presets can be selected **5**, created **6** and deleted **7** to include or exclude the desired information checked on the list.

See further in this chapter for a full description of *IPTC Core* and *IPTC Keyword* tools .

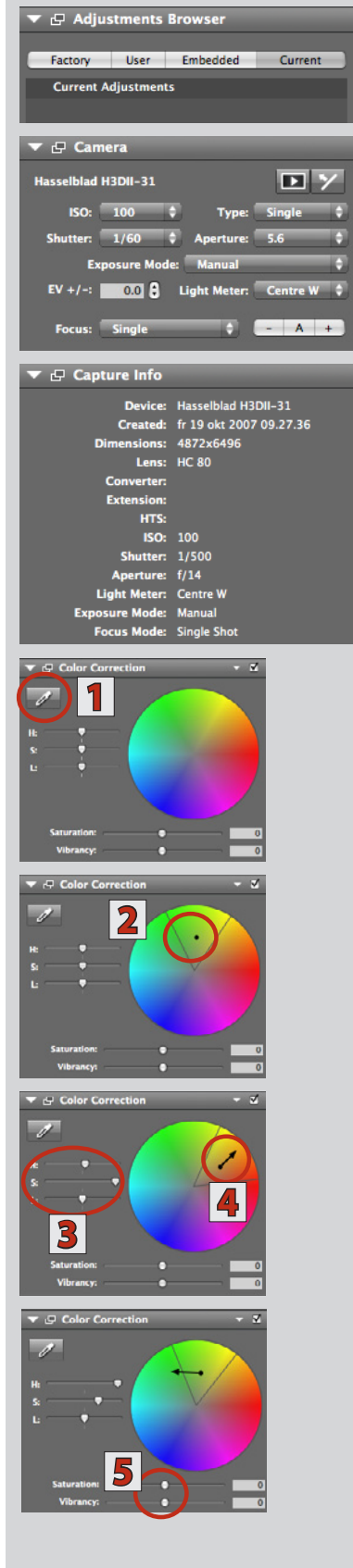
Tool presets

Tool presets are more straightforward in creation and use. Please see previous section in this chapter for details.

General

The extensive range of settings on offer produces a very broad choice of combinations to meet professional demands. You are encouraged to investigate this aspect of Phocus to see how it can be customized to suit your particular needs.

Properly implemented, presets can make a considerable positive impact on workflow, reducing time demands and errors.




TOOL LIST

Adjustments Browser

See full explanation in the *Adjustments* chapter .

Camera

Reflects the settings from a tethered camera, according to model. An H-system model will provide more information – focus mode, exposure mode, mirror up, for example – than a V-system model due to its greater digital capabilities and integration. See description of *Live Video / Tethered Capture* for full details .

Capture Info


Lists the camera metadata recorded at the time of capture and is dependent on the camera model and equipment used. Metadata is an integral part of each individual image file. An H-system model will provide more information than a V-system model due to its greater digital capabilities and integration.

Color Correction

For selective and global color correction. The colour picker can be used to isolate a tone and then modify it either by using the *Hue*, *Saturation* and *Lightness* sliders or the color wheel tool.

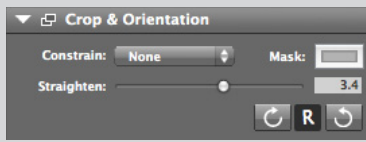
Global changes can be made using the *Saturation* and *Vibrancy* sliders.

To make specific tonal changes:

1. Select the color picker **1**. (Keep Shift pressed down for multiple samples)
2. Place the picker on the desired tone in the image in *Viewer*. A corresponding point **2** will appear on the color wheel.
3. Hue, Saturation and Lightness can be adjusted by:
 - a) moving the sliders **3**, or,
 - b) using the arrow keys on the keyboard, or,
 - c) clicking on the point on the wheel and dragging it to form an arrow **4**, which can be extended, shortened and rotated to alter the settings. You can also increase or decrease the coverage of the segment by dragging the boundary markers as well as rotating the segment within the color circle.
4. Undo ( + Z / Ctrl + Z or backspace) reverts all changes one step at a time, while the tab key changes the selection of the various points.

To make global changes:

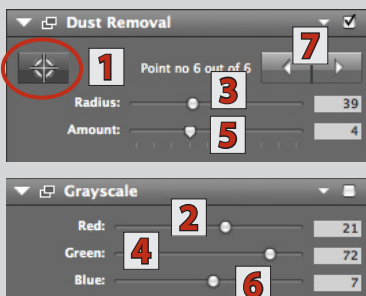
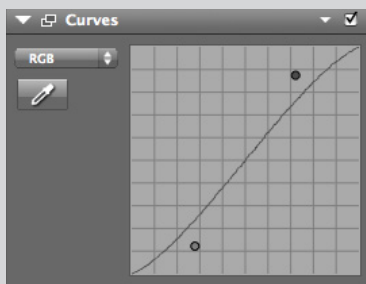
Saturation & Vibrancy: Non-selective (global) saturation and vibrancy changes are made by the slider controls **5**. *Saturation* affects all of the image, whereas *Vibrancy* is more constrained and protects areas already saturated (useful for skin tones, for example).



Tip

CURVES

- To move a gravity point, either drag it with the mouse or select it and then use the arrow keys. Hold down the **Ctrl / ⬆** key to move the point in larger increments.
- To remove gravity points from a curve, press the **Delete** or **Backspace** key.



Dust spots marked by the Dust Removal tool.

Crop & Orientation

A list of constraints is available (default: *None*) to set the format as well as orientation of the *Crop* tool. Clicking on the *Mask* icon will access a view where both color and opacity of the mask can be selected.

The *Straighten* function has quick 90° buttons as well as a slider that allows a finer adjustment of +20° to -20° shift in orientation.

The *Straighten* function is also accessible by way of the *Viewer Toolbar*. Clicking on the *Straighten* icon will convert the arrow cursor into a cross. Place this cross on any chosen point on the image and trace a landscape or portrait line (real or imaginary) which you want to become a perpendicular landscape or portrait. The image automatically aligns to the line orientation you chose. With the *Crop & Orientation* tool open, you can additionally read off the number of degrees the image has been rotated.

To make larger adjustments, press on one of the arrow icons (in the *Crop & Orientation* tool) to make a 90° adjustment, using the respective icon for clockwise or anti-clockwise orientation. The 'R' icon illustrates the current orientation and changes accordingly. Use the slider to make additional fine adjustments. When in crop mode, you can also hold down the *Alt* key and drag outside of the cropped area to rotate the image freehand.

Curves

Curve adjustments can be made as a combined RGB setting or by selected individual channels. To adjust the curve, click and drag on the graph. Each time you click on a new point, you will create a gravity point, which will pull the curve toward itself. You do not need to click on the actual curve. This system makes sure that the curve is always smooth. Ensure to check the check box on the *Tool* header bar so that the preview image will update to reflect the changes.

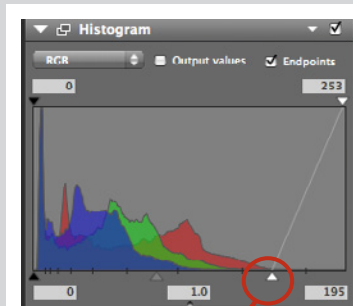
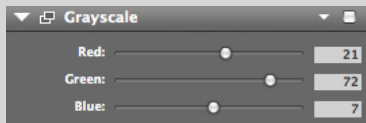
Click the eyedropper icon and mouse over the areas on the *Viewer* image that you want to sample. The value is automatically represented on the curve. Clicking on the sampled area will fix a point on the graph. Revert by pressing delete or backspace. Options contain presets for consistent curve settings within a batch.

Dust Removal **d / d**

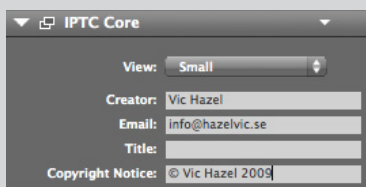
The *Dust Removal* tool is designed to quickly remove spots caused by dust particles on the sensor. This tool can be used to clean up images, either individually or in combination with the *Modify* tool, for batch processing.

Activate the tool by clicking **1** or by pressing "D" on the keyboard. Locate and then mark the spot(s). The position of the dust tool circle **2** can be altered by dragging in the center of the marker circle. Radius can be altered either by the *Radius* slider **3**, by dragging when placing the marker or by dragging the circle edge after positioning **4**. The amount is adjusted by a slider **5** or by manually typing in a value in the text tool box.

You can also draw selections **6** by holding down *Alt* (Mac) / *Ctrl* (Win) for irregular marks. Multiple placings can be made. These can be individually selected by the arrows **7** in the tool and then individually adjusted (press *Delete* to remove a spot). You can remove dust spots from a complete batch of images by selecting your images, clicking the tool disclosure triangle and selecting *Modify Dust Removal of Selected Files* or by using *Modify* found in the *Toolbar*. *Dust Removal* appears as an item on the *Modify* dialog check list.



 /Alt key



Exposure

EV, contrast, brightness, highlight recovery, shadow fill and clarity can be set by sliders or value fields. Adjust when viewing at 100%.

Very briefly, highlight recovery reclaims data from the raw file to repair burnt out highlights, shadow fill improves the quality of shadow areas while clarity improves the contrast of mid-tones to give them 'punch'. As usual, the use of these tools, singularly or combined, might require a certain amount of experimentation for optimum results for individual files. See separate sources for in-depth explanations.

Grayscale


Temporarily converts image to a grayscale (while retaining RGB file components). Use RGB slider controls to adjust balance and effect. Files can be exported as color component grayscale (using RGB or CMYK channels) or as a pure grayscale.

Uncheck the box in the *Grayscale* tool to revert back to color if required.

Histogram

Graphs of combined or separate channels can be displayed (default: combined). Shadow, highlight and gamma settings can be made in the value fields or by using the slider controls. There are two checkboxes: *Output Values* and *Endpoints*. Check the *Endpoints* box to show top sliders and value fields for adjustment. (if the endpoints are not at default setting – 0 and 255 – then the values will appear in the top corners even if the box is not checked).

F-stop marks are visible when the histogram is in input mode. The tool is resizable (drag lower section of tool) to accommodate the extra information.

By holding down the  /Alt key when using the sliders you can see when clipping occurs (in the *Viewer*) in the shadows and highlights. This produces the same effect as the *Shadow Warning* and *Highlight Warning*.

To change the color and threshold point settings of these warning demarcations, hold down the *Ctrl* / *Ctrl* keys while clicking on either the shadow or highlight slider control in the *Histogram* tool. A *Warning Options* panel opens, allowing changes.

IPTC Core

The *IPTC Core* tool allows you to apply presets of IPTC metadata to files about creators, contact information, archive/library descriptions, standard job types, etc.

Click the menu triangle on the Tool header to access *IPTC Views* option panel for editing/creating and choosing presets.

Edit allows the choosing of informational items that are included in the preset lists called *Small*, *Medium* and *Large* (for example, you might always want to include your name, so that would be checked in all three preset lists, but you might only want to include location in the medium and large preset lists).

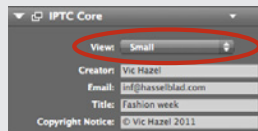
With any file, click on *Small*, *Medium* or *Large* to reveal the preset contents as a drop down list in the tool, thereby providing the information that is attached to that particular file. See larger illustrations of *IPTC Core* on the following page. See special section for further details.

IPTC Core

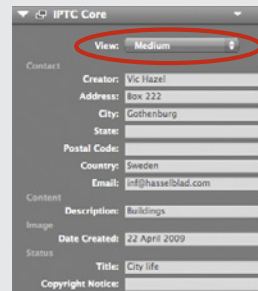
The *IPTC Core* settings can contain a good deal of information.

By grouping information into three presets – *Small*, *Medium* and *Large* – you can quickly control the information included.

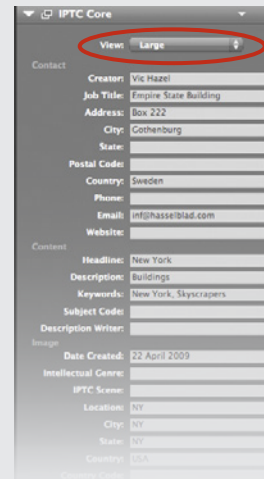
Small



Medium

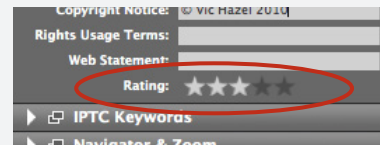


Large

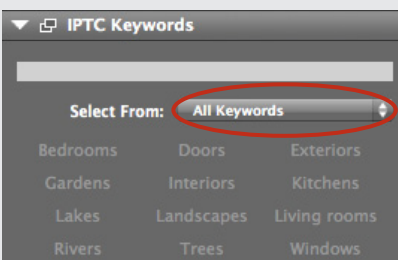


Tip

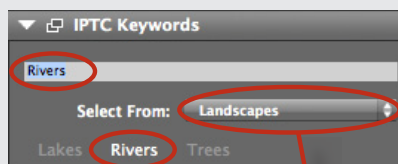
A star rating can be included with an IPTC preset. Click on the appropriate number of stars found furthest down on the Large IPTC Core list.



Editing and managing IPTC keywords



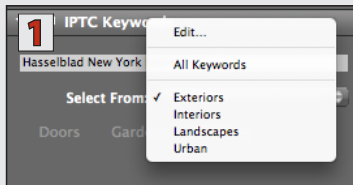
With *All Keywords* chosen on the menu bar, all keywords from all sets will appear as 'buttons' below and any can be selected (singly or in multiples) to add to the selected file.



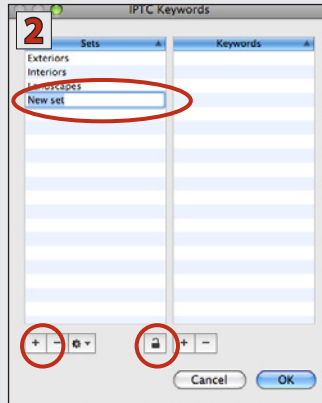
A keyword selected here appears Set above in the list for inclusion with the file.

In this example, a set has been chosen – *Landscapes* – which restricts the choice to the keywords previously added to that particular set - in this case just *Lakes*, *Rivers* and *Trees*. The button *Rivers* was selected and the keyword appears above.

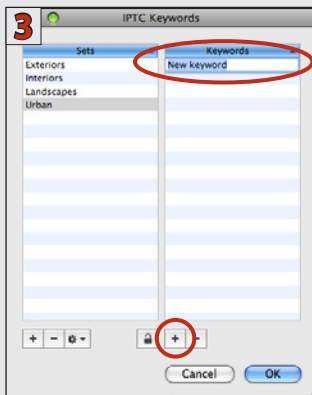
(continued on next page)



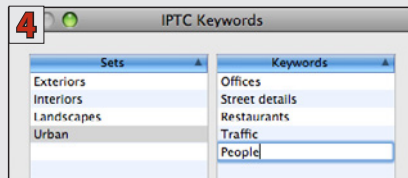
With the *IPTC Keyword* tool open, click on the menu bar and then *Edit* to open the settings panel.



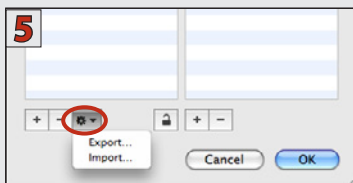
To add a set click on the lock symbol to open it. Click on the plus sign in the *Sets* column and type in the new title.



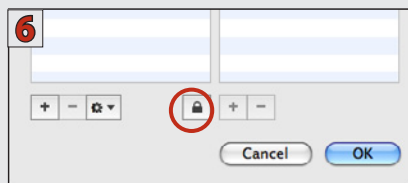
To add a keyword click on the plus sign in the *Keywords* column. Type in the new word.



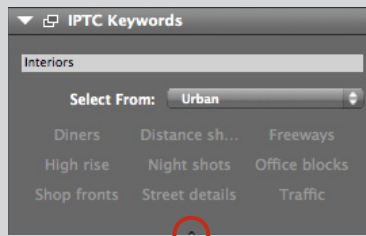
Add as many keywords as you need. To delete, select a set or keyword and click on the appropriate minus sign to delete. Click on the lock symbol to close it and to retain the new set of keywords.



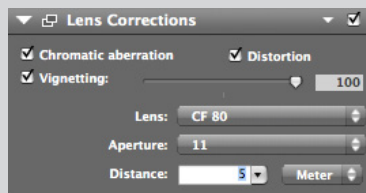
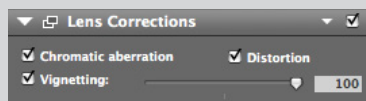
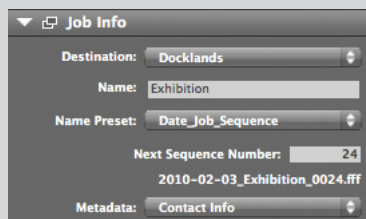
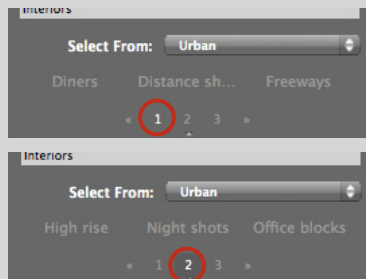
Keywords can be imported and exported as lists, even from Aperture and Adobe Lightroom.



Click on the lock symbol to protect a set of keywords against unintentional editing.



Tool can be reduced in size by dragging upwards resulting in tabbed mode illustrated below.



IPTC Keywords

Allows keyword inclusion to files individually or from sets. The tool can be contracted by dragging the lower bar upwards, automatically grouping the keywords (buttons) into numbered collections, as in the illustrations.

Clicking on the menu bar on the tool opens the settings panel to view sets, edit sets, select saved sets and create new sets. See *Editing* and *Managing IPTC keywords* on the following page for full details. Keywords can be added to thumbnails, singly or to multiple selections. Either write in a new keyword or choose from the list. See previous special section for further details.

Job info

Provides a selection of settings concerning new captures.

Destination: Select the desired *Destination* folder from recent destinations or by normal browsing.

Name: A new job name can be entered here.

File name: Choose from the four presets to change the way that files are named or make an edit.

Next Sequence Number: Enter the desired number for the new sequence.

Metadata: This links an *IPTC Preset* (see below) to the file. The chosen *IPTC Preset* controls the amount and type of metadata that is included in the raw file with tethered capture, or with the Import function when importing.

To create a new preset, click on *Edit* to reveal the options panel. Click on the plus sign to create a new name and then use the check boxes and information section to add or remove items. When saved, the title of this preset will appear on the Metadata menu bar. See illustrations overleaf.

Lens Corrections

The interface automatically reflects the type of file selected. That is, files from an H camera will prompt the H lens correction tool and files from a V camera will prompt the V lens correction tool.

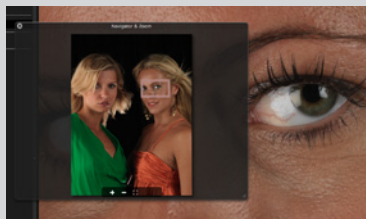
H-system cameras offer greater digital integration than V-system cameras and so can supply more data. H files take this data into account in the background and automatically apply it to the Lens Correction tool, whereas data noted at the time of capture from V-cameras has to be input manually. This latter situation also applies to CF lens (V system lenses) when used with a CF lens adapter on H cameras. In some cases, where the lens and/or aperture is known, the settings will be preset when importing or when making a tethered capture.

Three corrections are available: *Chromatic aberration*, *Distortion* and *Vignetting*.

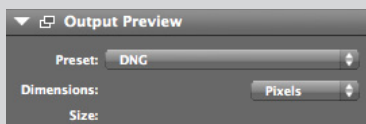
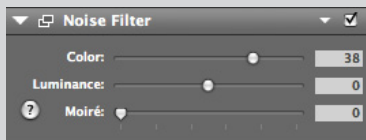
Chromatic aberration: Corrects "Color fringing".

Distortion: Corrects lens distortion.

Vignetting: Reduces vignetting. Check the box, then use the slider control or type in a value.



Floating tool on top of Viewer image showing track frame and corresponding enlargement in Viewer.



Navigator & Zoom

The *Navigator* tool can be used in several ways providing not only a navigation function but also a loupe function.

With the open tool remaining under the tab, select the *Zoom* tool from the *Viewer toolbar* and click on *Viewer* image over the detail you want to check. A track frame appears on the image in the tool window **1** (with the same aspect ratio as the *Viewer* window). Select the frame and move it to a new area if required. Frame size in tool image changes according to magnification of *Viewer* image.

Alternatively, hover the mouse over the lower part of the tool image to reveal a control panel **2** with three buttons – a plus, a minus and a track button. Selecting the track button (shortcut toggle: L) converts the arrow cursor to a track cursor for the *Viewer* image while the plus and minus control enlargement for the tool image. The track cursor can be initially placed and then fixed by mousing down. Clicking elsewhere in the *Viewer* afterwards will automatically disable the track cursor to reveal the regular cursor again.

A floating variation of the tool can also be chosen, again, providing access to the three buttons if required. This produces a much larger tool window. In addition, the lower right hand corner of the window has a drag handle to alter the size.

Both click and drag as well as mouse scroll wheels can be used in the tool window (tabbed or floating) for navigation in zoomed mode. Holding down the *Alt* key will allow zooming in the tool window with a scroll wheel and *Alt*/clicking will toggle the zoomed view to 100%.

Noise Filter

Reduces noise in the image. Basic noise reduction is in place for all images, but certain textures under certain lighting conditions can produce extra noise.

The filtering tools are:

Color: Neutralizes the coloration of colored 'noisy' pixels, typically in areas with very fine detail such as hair or on fine textured materials.

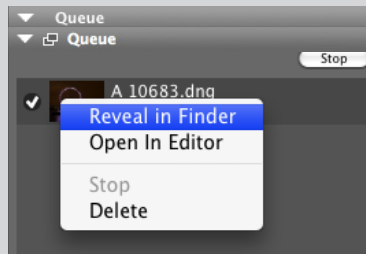
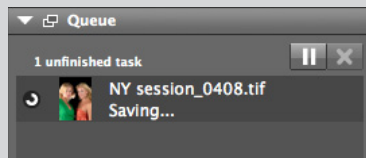
Luminance: For use with long exposures and high ISO rated images. Reduces the effect of pixels showing up as 'noise' in dark areas.

Moiré: Reduces moiré effects typically originating from patterned materials showing interference with the frequencies of the pixel structure on the sensor. Please note that due to its nature, moiré will seldom be cured 100%. However, Phocus allows you to export as two layered PSD files, with and without masking.

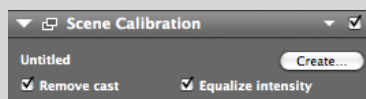
(Moiré can be reduced at the capture stage by either de-focusing the lens slightly or by altering the distance of the camera from the subject).

Output Preview

Shows the output size of the current image exported with a given output preset (typically already selected in the export menu).



One file in the Export queue.



Tip

You can resize the Queue window by dragging the bottom edge if there are a large number of files on the list.

Tip

Drag thumbnails to the Queue tool as a quick alternative to Export as Previous.

Queue

Displays files scheduled for export, files currently being exported in the background and files already exported as well as files being imported in the background from a card reader or connected disk.

If the file has been adjusted and/or cropped, then this is also reflected in the *Queue* thumbnail. You can **Ctrl / Right click** the file to open a list of options (*Reveal in Finder, Open in Editor, Show Thumbnails, Stop* and *Delete*).

Files in the queue can be selected (**⌘+ A / Ctrl + A** for all) and paused by the Pause button, stopped or deleted via the *Options* or deleted by *Backspace / Delete*. The pause button will temporarily stop any further exports remaining in the queue not currently exported. Thumbnail files can also be dragged and dropped onto the *Queue* tool to *Export as Previous*.

The number of unfinished export tasks also appears on the Phocus icon in the dock as a reminder.

Reproduction

Allows the possibility of specifying a custom input profile. This tool is not included in the initial default setting as it is not commonly required. It can be added by clicking on the menu triangle on the tool header.

When generating the input file to be used by your profiling tool, it is important to export with an output preset where the profile is set to *Source*. Using the *Source* profile means that no ICC transformations will be applied to the data in the file.

The reproduction mode provides the option to produce a colorimetric representation. This utilizes other imaging techniques that include the use of a linear film response curve. Check the *Reproduction mode* box to activate.

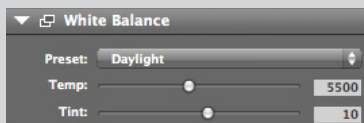
Scene Calibration

This tool helps to remove a color cast and/or uneven illumination caused by lighting variations. It has two checkboxes: *Remove cast* and *Equalize intensity*.

Remove cast: Particularly useful when tilt and shift are used, for example, where a partial unwanted color cast can sometimes be produced. Proceed as follows:

1. Create a calibration image by making a capture - tethered or untethered - of a neutral grey surface (or use an opaque filter) using the same lighting, exposure settings, focus settings, shift & tilt settings etc. as the problem image. If the capture was untethered, import it into Phocus (to make it a 3F file).
2. Select the thumbnail of the calibration image and then click the Create button in the Scene Calibration tool. A dialog prompts you to name the new correction.
3. With the problem image loaded in the Viewer, click on the menu triangle of the Scene Calibration tool header and select the newly created file from the list.
4. Ensuring the Scene Calibration tool is active, check the Remove cast box to view the improvements. Also, check the Equalize intensity box to test if a combination is even better.

This correction can then be applied to multiple images using the *Modify* dialog.



Equalize intensity: Neutralizes any overall luminance discrepancies. Useful in reproduction work and similar to even out slight variations in lighting for a more uniform distribution. Please note that this tool is not intended to compensate for inherent light fall-off and therefore should not be confused with the **Vignetting** feature in the **Lens Corrections** tool. Therefore, when using this feature, ensure that any **Vignetting** setting is turned off as a combination of the two will overcorrect (applies to H system lenses only).

Sharpness

Sharpness contains four controls: **Amount**, **Radius**, **Threshold** and **Dark Limit**. See separate sources for in-depth explanations of sharpening tools and methods.

Amount: Controls the strength of the sharpening effect. Depending on image, a value between 80 and 200 is recommended as a starting point.

Radius: The larger the radius, the more extensive the sharpening effect will be. The setting depends on the nature of the image and resolution. Generally, use a large radius with lower-resolution images and a smaller radius for high-resolution output.

Threshold: Controls the point above or below which pixels are affected. Values are from 0 through 255. Very low settings will sharpen most pixels, and might create unwanted noise in soft texture, such as skin, for example. Higher settings will restrict the changes to detailed areas only.

Dark limit: Sets the brightness level below which the filter has no effect. This will prevent the filter from intensifying noise or unwanted textures. The higher the number, the less extensive the sharpening effect will be. Depending on the image, a setting between 0 and 20 is recommended.

Click on the menu triangle to access the presets: **Default**, **Medium**, **High** and **Portrait**.

White Balance

The white balance tool includes:

Preset: A menu containing standard presets as well as other preset possibilities. Multiple selected files can also be modified at the same time to ensure consistent color within a batch.

Temp: Adjusts the color temperature according to the Kelvin scale. Slider or value input.

Tint: Compensates for any green (slide to the left) or magenta cast (slide to the right) or by value input.

The neutralization tool on the **Viewer toolbar** can also be used.

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