

## Dxo Optics Pro 6 User S Manual



**File Name:** Dxo Optics Pro 6 User S Manual.pdf

**Size:** 3595 KB

**Type:** PDF, ePub, eBook

**Category:** Book

**Uploaded:** 16 May 2019, 13:16 PM

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### Book Descriptions:

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## Book Descriptions:

# Dxo Optics Pro 6 User S Manual

Roll mouse over to see after rectification in DxO. It helps me publish this site when you get yours from those links, too. It does this by reading the EXIF so it knows exactly what camera, lens and settings you used, and then uses the specific measurements DxO made in its laboratory to apply perfect correction to your image. I last used old version 4 for my photos on Rt 66 back in 2007, and it worked wonders. I pointed DxO to the photos I wanted, it crunched the numbers, and out popped perfected images. Thats right shoot your D3 at ISO 12,800 in raw, and processed through DxO they showed me it looking better than when processed in ACR or Capture NX. With DxO, you show it what photos you want processed, and it goes to work. These virtual copies only exist in the software; they dont clog up more hard drive space. There is a Presets box near the top right in the Customize tab, and in the other tabs, simply rightclick a thumbnail image to use presets. For Mac, as of course I use, the key is to buy or upgrade to version 5 today, and then the upgrade to v6 ought to be free when v6 becomes available for Mac. It processes four images in parallel and takes an average of only 9 seconds per image from my Canon 5D in batch mode. Yes, DxO uses a quarter HP while its processing Images! Its got my Mac Quad G5 s fans blowing like a hurricane, and everything else, like Dreamweaver on which I write this and my browser and email, are humming along as if nothing else is happening. DxO is expanding a bunch of fisheye shots of real estate interiors. I rectify them as a batch, and sort them out after conversion. I could spend a lifetime trying to show everything this package does. What I cant show is how magically it identifies everything about the file, and just does what it needs to automatically. Most people dont need either of those, so if you dont think you need it, you dont. It works!<http://marinapogon.pl/deskjet-990c-manual.xml>

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It corrects conventional lens defects as well as converting fisheye images back to regular, and much more. The software applies the inverse of these previously measured transforms to your files to correct them exactly. DxO also makes the advanced analyzer software used to make these measurements, a key competence lacking in other software companies. Its just math, but back in the 1970s the technology to do this wasnt something anyone but firstworld governments could afford. I wanted to project my slides back through my fisheye lens, but no projector had a condenser set up for that, and that would melt my lens anyway. IMAX uses a similar process. Buy the version for your camera, and every lens theyve characterized is included. Gone are the old days when they used to sell lens data separately. Hooray! It really works! DxO does this so well because theyve measured all the supported cameras and lenses in their lab. The software then corrects exactly based on the exact settings used, even for focus distance! Also note how delicately DxO lightened the background. Nikon D200, SB600 in bounce mode, Nikon 18200mm VR at 18mm. Distortion and the dark background corrected automatically. I had to correct the tilts by moving sliders and cursors, which is why the after shot on mouse over zooms in a little. When you rotate you lose the corners and have to crop more tightly. I got it for correcting optical defects and for rectifying fisheye images. It works much easier, faster and more intuitively than youd expect. I had no idea these other features were in there, too. If you have a good shot, it leaves it alone. If you have a crappy one with overly contrasty light, only then does it fire itself up and dial in just the right amount of lightening. It does all this by magic, and you can tone down this feature, or turn it off, if you prefer. Roll mouse over to see after DxO. This is typical DxO leaves everything alone unless something

sucks. <http://ruskiivopros.com/images/FCKeditor/deskjet-9600-manual.xml>

If something needs lightening, DxO does it right. These require manual input To simulate Velvia, use Expert Mode, Enhance tab, Expert Settings, DxO Color. I didnt particularly like the results because Ive tweaked my incamera shooting to give me the Velvialike results I want, but play around and see for yourself. The other solutions, like Panorama Tools, required getting the base program Pan Tools, getting a front end for it unless youre a math Ph.D., and then collecting data for your lenses. You know what a nut I am about all this, and this was beyond my enthusiasm. The software reads the EXIF data, identifies not only what camera and lens you used, but the focal length, aperture, ISO and focus distance settings, and then applies exact corrections. I always work on cameraoriginal files, so no problem. Youll want to run DxO first, before getting into any crazy editing. Theyve spent a lot of time doing far more measurements than I ever do on lenses, and employ this data in correcting them. The values I measure for distortion correction in PhotoShop CS2s lens distortion correction filter are primitive compared to using DxO. If you worry about this, just get DxO. Now that Ive tried it, I wonder if Ill ever bother with the crude measurements Ive done in the past. Most ultrawide lenses have this distortion, where the lines arent simply curved a little they are bent both back and forth and back again. DxO fixes these distortions perfectly. It looks like I used a view camera lens, even if I started with a fisheye. The badlighting dark shadows correction seems to work perfectly every time, and only when it needs to. I havent tried them. I doubt anything could be better than DxO. Lenses perform differently, and DxO has measured and processes differently, depending on subject distance. DxO doesnt demand much in the way of printed hardware requirements, but Id be careful because, like most advanced software, it can run on slow machines, but may be too slow to make you happy.

I run it on a quadrupleprocessor 2.5GHz Mac G5 and it takes a minute to crunch a single image. It works about twice as fast when you batch process them. It gets up and boogies with multiple processors. Even my hot Mac has to fire up its cooling fans to deal with the mental load of all the calculations. Thats why I bought the Mac I did; this program makes it think hard. The differences are in what cameras and lenses are supported in each package. Each more expensive package includes everything in less expensive packages. It covers much more than I mentioned. As of January 25th, 2007, the new Nikon D40 was just added. So few people use these lenses that there are other lenses that need to be characterized first. What distortion it has is complex its not a smooth curve, but a bulge in the middle and then straight on the ends. This doesnt correct well in PhotoShop CS2s Lens Distortion Correction Filter, which either removes the bulge and flails out the ends, or leaves in all the waviness. Ill magnify the color fringes next; look here at the overall distortion It just snapped in without any of the aberrations, and sharper, too! If I wanted, I could have unchecked the distortion correction just to show the chromatic correction, but tough. I made these shots the first day I got the software, and in full auto mode to boot. Roll your mouse over to see before and after the fully automatic DxO correction. Look at what it does with a fisheye Roll mouse over to see after DxO. Thats the fullauto conversion. My Canon lenses dont record distance data for DxO, now that Ive read the manual I realize that I could have input the distance and gotten an even more perfect conversion. In Auto it converts the fisheye images to fill the same image size, yet fisheye lenses record even more to the left and right if you want it all. On a fullframe camera, the converted fisheye gives the same angle of view as a 12mm rectilinear lens. Youll need the Guided or Expert modes.

Youll have to close and restart DxO for your choice to take effect. Roll mouse over to see after DxO in maximum width mode. Its crazy; it includes a horizontal angle of almost 180 degrees, and does it without vignetting or distortion. Roll mouse over to see after DxO in maximum width mode. That calculates to 135 degrees horizontally, which is the same as a rotating panoramic camera like my Noblex. Try for yourself and see if you like the results. I love them! This isnt an issue with software, its an issue with reality. They give results the same pixel size as the original file with the same angle

of view, equivalent to a 12mm lens on a fullframe camera. These extrawide images are from my Canon fisheye and fullframe camera. It always saves a new, corrected file wherever you prefer. I save the corrected files back into the same folder, which makes it trivial to keep track of it all. The results starting from CR2 files had duller color and were less sharp than the same images converted from JPG. I pump up the color settings incamera, so I suspect DxO isnt reading those settings when converting the CR2 files. Beats me why the CR2 results are softer, but just as well, since I hate the hassle of raw. In raws favor, the lateral chromatic aberration correction was better. I shoot ordinary JPGs. When I shoot, I ensure that my JPG looks perfect, so I want my raw conversions to match my JPGs. Every other brand of software will make the tones and colors look slightly different. This is excellent! It all makes sense, which I wish all software did. You still need to make your file selections and settings inside of Optics Pro. It does not come up in the Filter menu. This isnt as much of a pain as I expected. A day later I realized that DxO does such great stuff that I usually batchprocess entire folders from inside DxO Optics Pro, catalog the results in iView, and then select what I want to use in Photoshop from within iView.

Do your DxO corrections first and do any Photoshop work next. I put each shoot in a folder. God Bless DxO it doesnt matter which lenses I used; it cranks through everything, automatically identifying how it was shot and processing accordingly. I set it up, and let it process while I work on something else. I have DxO drop the new converted files into the same folder. When its complete, I reimport the new files into my catalog. Its trivial to flip through the before and after files in iView. I can click while Im watching the preview image. I need this for keystone correction. In Photoshop you dont have to hit the slider itself. Then go to the top, click the cube icon and select LEVEL HORIZON. I found myself saving a DxO project a file with all the instructions of what and how you plan to process, and reopening it again to let me retry the horizon fixes if I needed to go back and reset the perspective issues. These modules are the data specific to a camera and lens combination. This data allows the software to correct the image perfectly, as far as I can see. The way I figured out I was missing a module was when my fisheye images shot on a borrowed Canon 1D Mk II still looked like fisheye images after conversion. Go to the DxO OPTICS PRO menu and select DxO Modules. Youll see what you have. Click the lower left box to get more. It was easy. Im on Mac; menu locations may vary on Windows. I often prefer vignetting, which darkens the sides and corners. This is a useful artistic effect which focuses the viewers attention on the subject and keeps his eyes from wandering off the frame. Laboratory perfection in vignetting correction can make images sterile and boring. Crazier still, DxO allows you to tweak the maximum lift applied to shadows in case you dont want it to bring up any noise in high ISO shots. Details are in the excellent users manual. Thats why I try to give figures in my reviews at different distances.

No one else does, and I thought I was the only one other than lens designers who worried about this. For all I know this could be a key reason Nikons flash exposure system is so much more consistent than Canons. If so, DxO presumes infinity focus, or you can select the images and tell DxO the focused distance. These DxO folks impress me I dont know of anyone else with correction software loaded with all the realworld data that these folks do. In other words, wide lenses that get soft in the corners wide open will have more sharpening applied in those corners as needed. DxO is applying an inverse of the MTF measured at each aperture, zoom setting and focus distance. No big deal, I can turn this off, or apply only a percentage of sharpening. If youre not a hacker, please skip ahead before you get yourself into trouble with law enforcement. Ten years in the future, unless you document this, youll think you made the shots on a D70 and not the D40. Think Im kidding. Computationallyintensive businesses like Hollywood animation studios and Google run budgets based on both power consumption and, more importantly, the cooling to deal with the power dissipated by their computers. Googles secret new data center is being built in The Dalles, Oregon, to capitalize on Oregons cheap and plentiful hydropower, and has two giant cooling stacks to get rid

of the waste energy. I measured this with a real wattmeter. Process 1,000 files, and that cost you a kWh from the electric company, and more if you're airconditioning your facility. If you heat with electricity; it's free, since the computers heat reduces the need for other electric heat. Just to reiterate some other French innovations France's experience in art, optics and math all show in the elegance and thoroughness of this software. If you have different needs, for instance, if you're using a lens or camera for which DxO has no module, you're out of luck. See 169.nets article covering some of these limitations.

I also have an extremely hot professional computer to handle the mathematical load of DxO; if you're on a lesser machine DxO may take too long to run for you. Other software companies charge you for a separate program to fix distortion, another to correct colors, another to reduce noise and another to lighten shadows and so on. Seeing how DxO does all this and more, and does it so well, it makes DxO a bargain, at least if your time is as valuable as I bill mine. If you have, you obviously need to get this software in whatever version is needed to support your camera and lenses. It's especially interesting for people like me, and you people know who you are. It's great people like you who allow me to keep adding to this site fulltime. Thanks! It costs you nothing and is a huge help to me. I recommend them all personally. It seems like we've been working on this review of DxO Optics Pro for years. And, if we do the math with some old calendars, we have. That's a credit to the product. It's a moving target. On the contrary, we've always found it straightforward. And its approachable interface makes it easy for anyone to plumb its depths, unlike a few other sophisticated tools we could and have mentioned. It's also unique. And until recently no other product relied on lens data either. Adobe Camera Raw and Lightroom now make room for lens data, but it's not quite the same thing as DxO's lens data. In other software, you first have to tweak the corrected image before taking flight with it. Optics Pro knows what's wrong with the image based on the sensor and lens used to create it, makes the edits it knows it can safely make to correct the image and leaves the rest to you. It gives you something of a head start. There's no Print command, for example. And you can't remove red-eye. Check your gear on the list. DxO has released a flurry of Optics Pro upgrades in the last year not reflected in the version number to keep up with the new hardware just as it promised. And at least up to v6.

5 You'd be wise to make sure your gear is supported before relying on it. You'll still be able to go further quicker with supported hardware one of the key benefits of Optics Pro, after all, is that it knows the characteristics of the sensor and lens. But you can apply some of the new features to any image. To illustrate that, we've chosen a few case studies over the past year to discuss after a brief tour of the software. And we've added some unsupported JPEGs to show what you can do with unsupported hardware, too. Correct distortions at the edges of the frame as well as vertical and horizontal perspective see Case Study 2 . So you can push the ISO and rely on it to reduce noise, render detail and hold color see Case Study 6 . Optics Pro optimizes local and global exposure separately, enhancing local contrast in shadows and recovering highlight detail with single image HDR processing, as explained below see Case Study 3 . While Optics Pro automatically optimizes each image, you can go a bit further with a helpful range of presets in addition to tweaking the various corrections applied to the image or turning them off. No learning curve, either. Just pick the effect you want or the correction you want to change. Hints are optionally displayed throughout the process and the workspace can be configured for different levels of expertise. DxO suggests this local correction feature can also be applied to remove telephone wires, but that wasn't our experience see Case Study 1 . Those include The company claims the improvement is significant not just between ISO 400 and 1,600 but even up to ISO 100,000 see Case Study 3 . Workspaces are configurable by the user to display controls as First Steps, Essentials, Power User, etc. Lightroom 3 integration is better, as well. With this new capability, all corrections available for supported equipment are now available in manual mode for any unsupported equipment.

FilmPack works as either a standalone application or an Optics Pro and Photoshop plugin. Even on the latest equipment, though, Optics Pros batch processing, key to its work flow, got the fans whirring. Note the checkbox for GPU acceleration. And for Raw processing, thats even more true. Those options are available from the Menu bar as well, so it wont hurt to disable the box. Select, Customize edit, Process, and View. In addition the First Steps Wizard optionally guides you along in a popup of its own. Below them is the Project pane with a toolbar of its own, which can be undocked to float freely. Selecting them is the first step in the workflow. These sources are shown in the lefthand panel in a familiar tree display. A popup at the top selects between Projects, Folders and Lightroom catalogs. From the toolbar, you can adjust the size of the thumbnails, change the sort order and filter file types. Its been our preference to convert Raw files to DNG on import from the card, discarding the original Raw files in most cases. Youll need the original camera Raw files. You can sort the images there, rotate them, filter them and continue to the next step Process. The large middle pane shows the image selected in the Project pane. The three set the right and left panes For a bit more fun. Additions are in italic. No training wheels. You can also dock any of them in the right or left pane. And you can create your own palette, too. If you have too many to display at once, a double click on the palette title bar collapses it. And with good reason. Presets in the Customize module instantly apply a range of edits to create a specific look. But as soon as you select an image for display, Optics Pro automatically corrects it. Unless you make an effort, you are addressed to the corrected preview. The original didnt have much significance in that situation. In that case, we preferred to see a sidebyside display.

And to get the most from that approach, we preferred a 100 percent rendering of the image. Below 75 percent, the softness, noise and chromatic aberration optimizations Optics Pro makes are not detectable on your monitor and Optics Pro reminds you of that salient fact. Nothing happens to your original in Optics Pro. All the corrections and subsequent edits are not written back to the original but processed on a working copy that is then exported in any number of formats and more than one at a time, if you wish. The thumbnails below show just the default settings. Optics Pro really cranks through them. Its the one application that can turn on fans, although processing a single image doesnt always call for that. It took 112 to process the image of the dolls but 035 to turn a JPEG of the Palace of Fine Arts into a postcard. The other main advantage, of course, is that your edits in the Customize module are instant. So you can get your work done without delay and then do the processing later when you need a break. You can also return to the Customize module to further refine the image. While there is a Dust Removal Tool, we had no success using it to obliterate electrical wires from a sunset. Its more of a spotting brush. Its better used to spot your images. You need a uniform area that is larger compared to the area you are looking to cover. After all, it knows all about your lens and what sort of problems it has at various focal lengths if its a zoom. We just drew a green line down the middle of the left column and another down the middle of the right column and Optics Pro straightened everything right up. Note the unavoidable cropping, however. It can easily straighten a horizon with the Horizon Tool. Just draw a line along the horizon or where the horizon might be and the image will be straightened and cropped. If you point your camera up at a pair of columns, as we did at the Palace of Fine Arts, the columns will seem to come together at the top.

Sometimes thats no problem at all. But when the view is not dramatic, more head on, it can be disturbing to see that geometry in the image. Optics Pro then makes them parallel. That quickly straightened out our columns. Generally you start at the top and work your way down. But you can easily make a mess of things. We increased exposure on this highkey image, but thats all. You start from a finelytuned improvement, not a generic one, as in most programs. Youve rolled up your sleeves to get to work on an image only to find theres nothing left for you to do. Whatever you like, actually. But the task becomes one of creatively manipulating the corrected image rather than refining generic corrections. There are limits to this. Youll get further with a Raw image from

supported hardware. But for correcting a preprocessed image, this is pretty exciting. Optics Pro recognized the camera and lens. We tried to get rid of its notorious purple fringing. Note the slight misalignment of the two images. You can, the company pointed out in a press briefing, get there from Lightroom or Photoshop or Aperture. But Optics Pro starts there. Dramatic reduction in noise from this ISO 1600 shot. Actually, the camera did a better job with its JPEG than the original Raw data but the Optics Pro version had more vivid color and sharper detail. Shadows reveal detail rather than plugging up in darkness while highlights retain some detail as well instead of burning out to white. These can be adjusted with an Intensity slider. We didnt find them to be very extreme at all. So we can recommend them for enhancing the tonal range of most images safely. Weve applied them to our Olympus Pen EPL1. ORF Raw image Note that none of the options are clicked in the right panel. In its latest version, it extends some of that processing power to JPEG images from cameras and lenses it knows nothing about. Whenever we process images in Optics Pro, were delighted by the instant, automatic improvements.

Starting from an image that has been automatically corrected to a higher degree than other image editing software tends to achieve, we find it easy to take the image in different but pleasing directions. And its a feeling we can live with, too. Optics Pro combines image organization and management with a wealth of editing and optical correction tools and the ability to batch process your cameras native raw files into TIFF, JPEG and DNG file formats. While Optics Pro 8 isnt a dramatic upgrade from version 7, it does introduce a new automated tonal recovery tool and print capability along with a revised user interface and image editing enhancements. In this very brief overview Ill highlight the most significant changes for current users. In an upcoming article well be taking a much more detailed look at image quality, workflow and output options as we compare Optics Pro 8 against Adobe Photoshop Lightroom 4 and Phase Ones Capture One Pro 7. Version 8 also introduces a basic print module with support for single and multiimage layouts along with automated output sharpening tuned for the specified print size. The downside to such a lens-specific approach is that if you have a lens which is not supported in combination with your camera body, youll have to apply these optical corrections manually, offering little practical benefit over using competing raw converters. In this overview well take a brief look at the following features and enhancements Like 0 Oct 16, 2013 [permalink](#) GaryW DxO version 8 doesnt feel like a huge upgrade over 7, but they have done a good job of giving simple controls that give great results quickly. Your preferred settings can be saved to a preset. How much is your time worth. As for the upgrade pricing, its less than the retail price, although I wouldnt mind if it was cheaper.

Compare it with the other software I use, Corels Paint Shop Pro the upgrade pricing is so silly, its often just as cheap to buy it at full retail, if I can find it on discount. I just looked up Lightroom upgrade, and I paid less for DxOs since I dont need the Elite version and caught them when they released the update when they put it on sale. If the price is so burdensome, go use one of many free RAW converters UFRaw, Raw Therapee, etc. Adobe never gave me the rebate I submitted. Do I go on forums and post multiple messages about it; So if you want to make service the issue, Im sure you can find poor service from time to time anywhere. Like 0 Jan 17, 2013 [permalink](#) Gothmoth useless crap. Dont know if that will bring DNG support, though. Version 7 was available for a reduced price until March 2012 !!! HIGHLY UNETHICAL if you ask me. Thank you DXO labs. Version 8 performances are normally similar to version 7 performances. Here are some hints check that the version 7 if still installed on your computer is quicker within the same configuration same image, with same correction settings. Please make sure that you have not activated in the preference tab some options that slow the application. For exemple, in version 8, we added the possibility to see the noise reduction at any level of zoom. in version 7, you needed to be at least at 75%. Cant you sell us something that works fresh out of the box. Last year you could not even provide a hard copy on CD it too you 11 weeks to deliver. They are hopelessly delayed in their development of modules. Leica and Sigma cameras are without any support. They have no customer service. Never answer any inquiry.

They sell updates of their software as new versions for full retail. We never commit on modules, we give an idea on our website. Priorities are always changing as they are based on our customer needs. At DxO, we only want to deliver the best in Image Quality.

Quality has a cost and we can focus on brand like Leica and Sigma only after dealing with Canon, Nikon, Sony. I think everyone can understand. no customer service. Please go in your online customer account, you will have access to your upgrade price. You will need the information you used when you registered. Best, Olivier Like 3 Dec 12, 2012 [permalink](#) The Photo Ninja I agree on not answering emails. My last twomemails have gone unanswered. mone was about a sale and one was about the ikon p7700 Like 1 Dec 19, 2012 [permalink](#) unknown member Thank you Photo Ninja, Thank you Oli, This is not a personal vendetta against Oli, who is probably only the paid help of this outfit who now has to answer to all of this. Certainly more transparency would help. I use this product and I see its potential. They are a privately owned company and as such they are probably not used to answer to shareholders. But that should not give them the impression that we are not watchful in regards to what kind of business practice they engage in. So far I am not impressed!. moreover as per today they prove again that they dont keep to anything they say but change things just as they please. Judge for yourself. Like 1 Dec 26, 2012 [permalink](#) Claustral I use both LR4 and DOP8. I have a long history with DOP and about 6 months with LR. A few points Both are useful but have different strengths. LR of course offers local adjustments, and a fair ingestion engine. DOP8 is a significant upgrade to DOP7 but in ways that DxO isnt likely to admit. Its the most stable version of DOP since version 5. Version 7 would fall over in all sorts of ways. DOP8 has been rock solid for me. Secondly I strongly suspect that most of the code is new, which bodes well for future versions. Importantly the sometimes odd colour handling, especially with more extreme settings, is a thing of the past. The new DxO lighting control is easier to use than in previous version and yields more natural looking results.