



New Features in Aperture 1.5

Aperture 1.5 provides performance, reliability, and compatibility enhancements.

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Working with the Aperture 1.5 Library

Aperture 1.5 has a new, open Library structure that lets you store photos wherever you choose. You can now copy image files into the Aperture Library in order to work with them, or you can choose to have Aperture simply link to image files in their current locations. You can also have Aperture link to your iPhoto Library, without copying the image files into the Aperture Library. Aperture can work with photos stored on any number of hard disk drives and other storage media. You can catalog and search for image files that are stored on multiple volumes, including offline hard disks, CDs, and DVDs.

What Are Managed Images and Referenced Images?

Aperture lets you choose how you organize your photos on disk. You can store your photos in the Aperture Library, or you can import images by simply linking to the image files in their current locations, without placing them in the Library.

Images whose digital master files are stored in the Aperture Library are called *managed images*. These master files are stored in the Library exactly as they were in previous versions of Aperture. Aperture manages master files stored in the Library, keeping them always accessible, and provides benefits such as one-click backup of digital master files to vaults.

Imported images whose digital master files haven't been placed in the Library are called *referenced images*. Using referenced images in your Aperture system can provide a number of substantial benefits to your photography workflow. You can incorporate your existing portfolio of images into Aperture without changing the current location of the files. Importing images by reference does not result in a duplication of your image files in the Aperture Library, thus saving hard disk space. You can also connect and disconnect hard disks holding your referenced images' master files as you need them, allowing you to keep master files for less-used images offline, or make specific types of images available for editing or adjustments as needed. Using referenced images in your Aperture system provides a means of building a flexible image management system customized to your work style.

You specify that an image will be a managed image or a referenced image when you import it. When importing images, you can:

- Specify that master files be stored in the Aperture Library.
- Import images as referenced images, so that their master files remain in their current locations.
- Move or copy image files to a new location. For example, you might decide that a certain group of referenced image files, such as wedding photos, will always be placed in one hard disk location, while other groups, such as sports photos, will reside in a different hard disk location.

You can work with referenced images—creating versions, making adjustments, cropping, and adding metadata—just as you can with images whose master files are stored in the Library. Versions that you create from a referenced image are stored in the Library. In order for you to make adjustments to a version from a referenced image, the referenced image’s master file must be available on your hard disk or other storage device. For example, if you delete a referenced image’s master file in the Finder, permanently removing it from your computer system, Aperture no longer has access to the master file and so no longer allows you to change your versions or create new ones.

To help you identify referenced images, Aperture marks referenced images with a badge overlay that you can display or hide. When a referenced image’s master file is not found, its badge changes to show that the image is not accessible. For example, if you disconnect a hard disk that holds master files for many referenced images, Aperture automatically marks the referenced images in the Browser and Viewer as *offline*. If you reconnect the hard disk later, Aperture accesses the master files automatically, bringing them *online*, and you can work with and change their versions again.

You can search for images based on whether they are managed images, referenced images, or online or offline images. Aperture also provides robust file-management tools that let you quickly determine which images are offline and easily reconnect images whose master files have been moved to different volumes.

The Advantages of Using Managed and Referenced Images

The advantages of using managed and referenced images are as follows:

- *Managed images*: Using managed images provides a simple file-management system because Aperture stores and maintains the managed images’ master files in the Aperture Library. Managed images are always available and never offline. You can back up your managed images’ master files to vaults whenever the volumes containing the vaults are mounted.
- *Referenced images*: Using referenced images gives you the flexibility to store files anywhere on your computer or connected volumes. Even when you unmount a volume where a referenced master file is located, Aperture remembers its location. When you mount the volume again, Aperture automatically reconnects the master file. Although you cannot back up referenced master files to a vault, all metadata, versions, and previews associated with the master files are stored in the Aperture Library and are therefore backed up to the vault. Provided you’ve chosen to work with image previews, you can still view a high-resolution preview of the image in Aperture, even when a referenced image’s master file is offline. For more information about working with previews, see “Working with Image Previews” on page 4.

Working with Image Previews

Aperture can now create high-resolution preview images that appear when you select an image in the Browser. These preview images allow you to quickly see and work with your images when you select them, even if images are offline referenced images. The previews allow you to display full-size, detailed views of images in quick succession in the Viewer and when playing slideshows. You can also specify preview options in the Preferences window to control the creation, quality, and size of the previews.

You can have Aperture create full-size previews of your images automatically, or you can control the creation of previews manually. You can also have Aperture create previews for all your projects or for only specific projects. For example, you can select a project and specify that Aperture create previews for its images. You can control the creation of previews on a project-by-project basis. Aperture creates previews for projects as a background task that you can monitor with the Task list.

You can also control the creation of previews manually. You can select versions and have Aperture create previews for them whenever you wish. Thus, when Aperture is not set to create previews for a project automatically, you can still create previews for specific versions as needed.

You can also change the quality of preview images to match your working preferences. For example, if you don't require high-resolution previews, and prefer to work with smaller image files, you can reduce the size and quality of preview images. This is particularly useful when working on a MacBook or MacBook Pro computer.

Drag-and-Drop JPEG Export

You can now easily drag high-resolution JPEG previews of images from Aperture 1.5 into other applications. Without a lengthy export process, you can drag Aperture images into Keynote presentations, iWeb pages, iDVD projects, the Finder, and more. The images' size and quality will match settings for preview creation. For other resolutions, sizes, and formats, choose File > Export > Export Versions.

Exporting Digital Master Files with Metadata

Using Aperture 1.5, you can now export digital master files with IPTC data stored in XMP sidecar files that can be used in other applications, such as Adobe Photoshop.

Exporting Metadata Listed in a Separate File

Using Aperture 1.5, you can select images and export the metadata assigned to them in a tab-delimited Unicode text file. The text file lists the version name, ratings, keywords, and other metadata assigned to the image.

Exporting Using Plug-ins

Third-party applications or photography services can now supply plug-ins that allow Aperture to export files with the format and settings the application or service requires. For example, a stock photography service or print lab may require that images be transferred to them at a specific size, a specific file format, or with particular types of metadata. Such a service can create its own plug-in that automatically sets up Aperture to export files with precisely the characteristics the service needs.

To use an export plug-in, you must first obtain the plug-in software from the service or application vendor and install it. Third-party plug-ins for Aperture are stored in one of the following locations:

- /Library/Application Support/Aperture/Plug-Ins/Export/
- or
- /Users/username/Library/Application Support/Aperture/Plug-Ins/Export/

Enhanced Loupe Options

Aperture 1.5 provides enhancements to the Loupe. For more information, see the *Late-Breaking News* document, available from the Aperture Help menu.

Working with Adjustment Presets

If you frequently use the same adjustment parameter settings, you can now take advantage of the ability of Aperture 1.5 to save these settings as adjustment presets. You can create new adjustment presets, rename and rearrange adjustment presets, and delete adjustment presets you no longer use. When you delete an adjustment preset, adjustments already applied to your images are unaffected. Each individual adjustment has its own set of presets accessible via its Preset Action pop-up menu. (Adjustment presets do not appear in the Preset Action pop-up menu until you create them.)

Saving RAW Fine Tuning Presets

In Aperture 1.5, you can now save RAW Fine Tuning parameter settings in the same manner as adjustment presets. This means you can now specify settings for multiple cameras. As in Aperture 1.1, you can still save a single group of settings for each camera model as the Camera Default. For more information about using adjustment presets, see “Working with Adjustment Presets” on page 5. For more information about using the RAW Fine Tuning controls, see “Previous Release Information About Aperture 1.1” on page 9.

Working with the Color Controls

In Aperture 1.5, you can now selectively adjust the red, green, blue, cyan, magenta, and yellow colors in an image using the Color controls in the Adjustments Inspector or Adjustments HUD. Each color has individual hue, saturation, and luminance controls. In addition, Aperture provides a Range control used to set the extent of color affected by the hue, saturation, and luminance adjustments, also known as *chromatic spread*. You use the Range control to fine-tune your color adjustments.

Working with the Edge Sharpen Controls

Aperture 1.5 provides a new Edge Sharpen adjustment that gives you greater control over the sharpening of images. The Edge Sharpen controls adjust the luminance values in the image, increasing the contrast between light and dark pixels that touch, creating an “edge.” Increasing the contrast between these neighboring light and dark pixels gives the image a crisper, or sharper, appearance. Images shot with digital image sensors are often a bit soft in focus because of the demosaic filter applied by the camera’s processor. You also use the Edge Sharpen controls when you make noise-reduction adjustments, so that the image retains detail and crisp edges that might otherwise be obscured by the effect of the noise-reduction adjustment.

Working with the Adjustments and Metadata Inspectors

In Aperture 1.5, you can now work with the Adjustments and Metadata Inspectors one at a time in the Inspectors panel. For example, when applying adjustments to images, you can keep the Metadata Inspector hidden and use the entire Inspectors panel to view and work with the adjustment controls. You can also continue to split the Inspectors panel, viewing both the Adjustments and Metadata Inspectors at the same time.

Automatic Updating of the Keywords HUD

The Keywords HUD provides a versatile way to apply keywords to images. The Keywords HUD is now updated automatically with any keywords you add. For example, when you enter a new keyword in the Metadata Inspector, that keyword also appears in the Keywords HUD. When you change a keyword, for example, by changing its spelling or capitalization, the keyword is updated on all images that have that keyword assigned. In addition, the Keywords HUD can be locked to prevent unintended changes.

Improved Searching by IPTC Information

Aperture 1.5 provides additional search qualifiers to help you search for and locate images based on the absence of information in any IPTC field. For example, to search for images that do not have any IPTC keywords assigned to them, specify an IPTC search that uses the Keywords item (from the IPTC pop-up menu) and an “is empty” search qualifier.

Using the Lift & Stamp HUD

The Lift and Stamp tools can now be used to apply Crop and Straighten adjustments to images. For more information about using the Lift and Stamp tools to apply adjustments, see the *Performing Image Adjustments* document in the Aperture Help menu.

Working with the AutoFill List Editor

You can now set up and change the list of metadata that Aperture automatically enters using the AutoFill List Editor. As you enter metadata in the Metadata Inspector’s fields, Aperture checks for previous entries, and if it locates a match, it completes the entry for you. For example, if you used the keyword *Landscape* previously, and you type the first few letters of *Landscape* again, Aperture automatically enters *Landscape* in the field. You can enter up to 20 entries for a field type. If you’ve made a spelling mistake when typing an entry, you can also use the AutoFill List Editor to correct the mistake so that Aperture always suggests the correct spelling.

Working with Metadata Views and Metadata Presets

In Aperture 1.5, you can create your own metadata views and metadata presets.

Working with Metadata Views

You can create your own combinations of metadata to display with your images, called *metadata views*. (In previous versions of Aperture, metadata views were called *metadata sets*.) You can modify the metadata views that come with Aperture.

Using the Metadata Inspector, you can:

- Create new metadata views
- Modify existing metadata views
- Arrange the order of metadata views in pop-up menus
- Rename metadata views
- Duplicate metadata views
- Delete metadata views

You can also apply combinations of metadata to your images by recording metadata in a view and saving it as a metadata preset. For more information about creating and using metadata presets, see the next section, “Working with Metadata Presets.”

Working with Metadata Presets

In Aperture 1.5, you can create your own preset combinations of metadata that you want applied to images. You create a preset by first choosing a metadata view that displays the types of metadata you want to apply. You can also create a custom view if you want. You then enter the metadata you want to apply in the view’s metadata fields, and save the information as a metadata preset. Your metadata preset is then available to be chosen when you import images, batch change images, or modify an image’s metadata in the Metadata Inspector. Aperture also provides easy methods of managing your presets.

Enhanced Resolution Controls in the Print Dialog

When printing high-resolution images, you can now specify the dot-per-inch (dpi) resolution at which you want to print your image in the DPI field. You can also select the Use Best DPI checkbox to allow Aperture to calculate the best print resolution for the images for the selected printer. For more information about printing, see the *Aperture User Manual* in the Aperture Help menu.

Enhanced AppleScript Support

Aperture 1.5 now enables you to use powerful new scripting commands to perform actions on selected images, in addition to working on projects and albums. You might use a script to export RAW master files with XMP sidecar files, use scripting routines to operate only on stack “picks,” or use a script to import referenced images from any location.

About Backing Up Your Images

It’s important to back up the Library to a vault. When you back up your images, Aperture makes a complete copy of the Library in its current state. If you remove items from the Library, those items are removed from the backup when it is next updated.

You can make and store as many complete backups of the Library as you wish in multiple vaults. The backup includes the versions, metadata, previews, and adjustment information associated with all your images, as well as digital master files for managed images. Master files for referenced images are not backed up to the vault with the Library.

Important: Because the digital master files for referenced images are stored outside of the Library, you must manage the backup and archiving of them yourself.

Updated Keyboard Shortcuts

Aperture 1.5 has been enhanced to make keyboard shortcuts easier to use. For example, you can now rate images by pressing the number keys 1 to 5 to assign the selected image a rating from one to five stars. For a list of some of the keyboard shortcuts, see the *Aperture Quick Reference* document. Keyboard shortcuts for menu items also appear in the Aperture menus.

Support for Additional RAW File Formats

Aperture 1.5 now supports RAW file formats for Fuji S2, Fuji S3 Pro, and Sony A100 cameras. For a complete list of supported RAW file formats, go to:

<http://www.apple.com/aperture/raw>

Enhanced Support for Macintosh Computers

Aperture 1.5 is compatible with the Intel-based Mac mini and MacBook computers. For a complete list of system requirements, go to:

<http://www.apple.com/aperture/specs.html>

Previous Release Information About Aperture 1.1

The following information is included with Aperture 1.1, a Universal release of Aperture designed to run natively on both PowerPC-based and Intel-based Macintosh computers. Aperture 1.1 resolves performance and other issues with RAW file decoding.

Improved RAW File Decoding

Aperture 1.1 provides new RAW decoding algorithms that deliver improved RAW image quality. With improved default rendering of RAW images from supported cameras, Aperture 1.1 provides significantly enhanced image quality with improvements in noise reduction, sharpening, and highlights recovery.

To maintain the image integrity of the existing photos in your Aperture Library, Aperture 1.1 enables you to retain the original Aperture 1.0 RAW decoding of your images, selectively migrate images using the new Aperture 1.1 RAW decoding process, or create duplicate versions of each original RAW image file with Aperture 1.1 RAW decoding applied.

Strategies for Migrating Images

When you start using Aperture 1.1, all of your existing images continue to use the original Aperture 1.0 RAW decoding process, in order to preserve their appearance. Any of these images can be individually migrated using the new Aperture 1.1 RAW decoding process. You can also use the Migrate Images command in the File menu to migrate selected images, projects, books, web galleries and journals, Light Table albums, albums, and Smart Albums.

Migrating a large number of images can be a time-consuming process. Therefore, you may find it easier to migrate images on an as-needed basis. For example, if you have five-star selects, you may wish to initially migrate only those images. It does not affect an image to migrate it more than once; if an image already uses Aperture 1.1 RAW decoding, migrating it again has no effect.

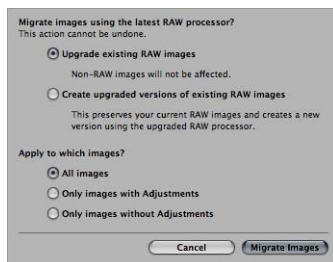
Migrating a RAW Image Selection

You can choose to migrate all images, migrate only images with adjustments, or migrate only images without adjustments. You can also migrate images one at a time using the RAW Fine Tuning controls in the Adjustments Inspector or Adjustments HUD. For more information about migrating individual images, see “Migrating Images Individually with the RAW Fine Tuning Controls” on page 11.

Important: The Migrate Images command cannot be undone. However, you can return an individual image to Aperture 1.0 RAW decoding using the Version pop-up menu in the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD. For more information, see “Migrating Images Individually with the RAW Fine Tuning Controls” on page 11.

To migrate a selection of RAW images:

- 1 Select an image or group of images.
- 2 Choose File > Migrate Images.
- 3 In the dialog that appears, select the appropriate migration criteria, then click the Migrate Images button.



The RAW image files are migrated from the Aperture 1.0 RAW decoding process to the Aperture 1.1 RAW decoding process according to the criteria you specified.

You can also migrate all the images in a selected project, book, web gallery or journal, Light Table album, album, or Smart Album.

To migrate a project or album:

- 1 In the Projects panel, select a project or album.
- 2 Choose File > Migrate Images.
- 3 In the dialog that appears, select the appropriate migration criteria, then click the Migrate Images button.

All RAW images in the selected project or album are migrated to the Aperture 1.1 RAW decoding process.

You can also migrate all the RAW images in the Library at once. However, this migration process may take a long time for large Libraries.

To migrate every RAW image in the Library:

- 1 In the Projects panel, click the Library disclosure triangle to reveal the Smart Albums beneath it.
- 2 Select the Smart Album named All Images.
- 3 Choose File > Migrate Images.
- 4 In the dialog that appears, select the appropriate migration criteria, then click the Migrate Images button.

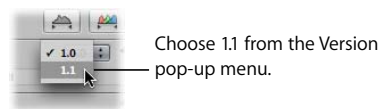
Every RAW image in the Library is migrated to the Aperture 1.1 RAW decoding process.

Migrating Images Individually with the RAW Fine Tuning Controls

You can migrate RAW images one at a time using the Version pop-up menu.

To migrate a RAW image using the Version pop-up menu:

- 1 Select a RAW image.
- 2 In the Adjustments Inspector or Adjustments HUD, select the RAW Fine Tuning checkbox, then choose 1.1 from the Version pop-up menu.



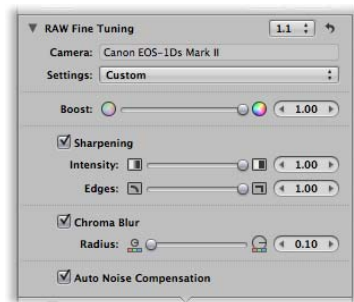
The image is redecoded using the Aperture 1.1 RAW decoding process, the image version is updated, and the RAW Fine Tuning controls become available. For more information about the new RAW Fine Tuning controls, see the next section.

New RAW Fine Tuning Controls

Along with an improved RAW file decoding process, Aperture 1.1 provides new RAW Fine Tuning adjustment controls. You can now modify how Aperture 1.1 decodes RAW files using the adjustment controls in the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD. However, because the RAW decoding process for each camera model is unique, some of the RAW Fine Tuning controls may be dimmed (unavailable) for your specific camera model.

The new RAW Fine Tuning controls include the following parameters:

- *Boost*: Use this slider and value slider to increase image contrast.
- *Sharpening*: Use the Intensity and Edges sliders and value sliders to fine-tune the amount of sharpening you want applied to images during the RAW decoding process.
- *Chroma Blur*: Use the Radius slider and value slider to soften chroma noise by blurring color artifacts caused by digital image sensor noise when images are shot at high ISO speeds or long exposures.
- *Auto Noise Compensation*: Select this checkbox to turn on additional adjustments, such as noise reduction and stuck pixel removal, that are automatically applied to the image.



Note: Some controls in the RAW Fine Tuning area of the Adjustments Inspector and Adjustments HUD appear dimmed if these settings are not available for use with this camera.

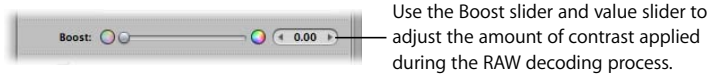
Using these controls, you can fine-tune your RAW decoding settings on an image-by-image basis. Aperture 1.1 also enables you to save your customized RAW decoding settings as defaults always used with a specific camera, so they are easily applied to newly imported images. For more information about saving your custom RAW Fine Tuning settings as the default for a specific camera, see “Setting the Camera Default” on page 17.

Using the Boost Controls

The Mac OS characterizes each digital camera's RAW file format to determine an optimal contrast setting. The Boost controls allow you to set the strength of the contrast when the RAW file is decoded. A value of 0 (zero) applies no contrast adjustment, and a value of 1 applies the full Apple-recommended contrast adjustment.

To adjust the Boost parameter:

- 1 Select a RAW image imported with or migrated to Aperture 1.1.
- 2 In the Adjustments Inspector or Adjustments HUD, do one of the following:



- By default, the Boost slider is set to 1.00. Drag the Boost slider to the left to decrease the amount of contrast applied to the image during the RAW decoding process, and drag the Boost slider back to the right to increase it.
- Click the left or right arrow in the Boost value slider to adjust the contrast by 5 percent increments, or drag in the value field.
- Double-click the number in the Boost value slider, then enter a value from 0.00 to 1.00 and press Return.

A value of 0.00 applies no contrast adjustment to the image during the RAW decoding process. A value greater than 0.00 increases the contrast adjustment to the image. A value of 1.00 applies the full Apple-recommended contrast adjustment for the specific camera model.

Using the Sharpening Controls

You can turn on sharpening during the RAW decoding process by selecting the Sharpening checkbox in the Adjustments Inspector or Adjustments HUD.

Note: When the Sharpening controls in the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD are turned off, Aperture applies no sharpening adjustments during the RAW decoding process.

To adjust the Sharpening parameter:

- 1 Select a RAW image imported with or migrated to Aperture 1.1.
- 2 In the Adjustments Inspector or Adjustments HUD, select the Sharpening checkbox.

Select the Sharpening checkbox to apply sharpening during the RAW decoding process.



Selecting the checkbox turns on the Sharpening controls for the specific camera model, allowing you to apply a custom sharpening value during the RAW decoding process. Dragging the Intensity and Edges sliders automatically selects the Sharpening checkbox.

- 3 Adjust the strength of the sharpening effect by doing one of the following:



Use the Intensity slider and value slider to adjust the strength of the sharpening effect applied during the RAW decoding process.

- The default value for the Intensity slider and value slider is determined by the camera used to create the RAW image file. Drag the Intensity slider to the right to increase the strength of the sharpening effect applied during the RAW decoding process, and drag the Intensity slider back to the left to reduce it.
- Click the left or right arrow in the Intensity value slider to adjust the strength of the sharpening effect by 5 percent increments, or drag in the value field.
- Double-click the number in the Intensity value slider, then enter a value from 0.00 to 1.00 and press Return.

A value of 0.00 applies no sharpening effect to the image during the RAW decoding process. A value greater than 0.00 increases the sharpening effect to the image.

- 4 Adjust how the sharpening effect is applied to edges by doing one of the following:



Use the Edges slider and value slider to adjust how the sharpening effect is applied to edges during the RAW decoding process.

- The default value for the Edges slider and value slider is determined by the camera used to create the RAW image file. Drag the Edges slider to the right to intensify the sharpening effect that occurs at “hard” edges (areas where significant color changes occur) during the RAW decoding process, and drag the Intensity slider back to the left to limit it.
- Click the left or right arrow in the Edges value slider to adjust the strength of the sharpening effect that occurs at hard edges by 5 percent increments, or drag in the value field.
- Double-click the number in the Edges value slider, then enter a value from 0.00 to 1.00 and press Return.

A value greater than 0.00 intensifies the sharpening effect on hard edges.

Using the Chroma Blur Controls

Digital images have color artifacts that appear because of noise created by digital image sensors. The Chroma Blur adjustment controls slightly smear the color to correct these artifacts. The Mac OS characterizes each digital camera’s RAW file format to determine the appropriate chroma blur value. When you select the Chroma Blur checkbox in the Adjustments Inspector or Adjustments HUD, this default chroma blur adjustment is turned off, allowing you to set your own chroma blur value.

To adjust the Chroma Blur parameter:

- 1 Select a RAW image imported with or migrated to Aperture 1.1.
- 2 In the Adjustments Inspector or Adjustments HUD, select the Chroma Blur checkbox.

Select the Chroma Blur checkbox to modify the Chroma Blur RAW decoding parameters.



- 3 Adjust the area over which the chroma blur effect is applied by doing one of the following:



Use the Radius slider and value slider to adjust the area over which the chroma blur effect is applied during the RAW decoding process.

- The default value for the Radius slider and value slider is determined by the camera used to create the RAW image file. Drag the Radius slider to the right to increase the radius of the area over which the chroma blur effect is applied during the RAW decoding process, and drag the Radius slider back to the left to reduce it.
- Click the left or right arrow in the Radius value slider to adjust the radius by increments of one-tenth of a pixel, or drag in the value field.
- Double-click the number in the Radius value slider, then enter a value from 0.10 to 10.00 and press Return.

A value of 0.10 applies the least amount of chroma blur during the RAW decoding process. A value greater than 0.10 increases the chroma blur effect during the RAW decoding process.

Turning On Automatic Noise-Compensation Adjustments

Digital image sensors produce noisy images at certain settings (generally high ISO settings and long exposures). The Mac OS analyzes the noise characteristics of each camera and uses them to control parameters such as sharpness. You can turn on the automatic adjustment by selecting the Auto Noise Compensation checkbox.

To turn on the automatic noise-compensation adjustment:

- 1 Select a RAW image imported with or migrated to Aperture 1.1.
- 2 In the Adjustments Inspector or Adjustments HUD, select the Auto Noise Compensation checkbox.

Select this checkbox to turn on the automatic noise adjustment.



Aperture applies the automatic noise-compensation adjustment.

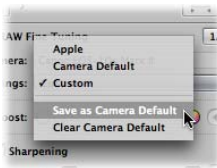
Setting the Camera Default

When you've modified the RAW decoding settings using the controls in the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD, you can save these settings as the default parameter values for the camera model. All RAW image files from this camera model imported into Aperture are decoded using these saved settings.



To set the camera default:

- In the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD, choose Save as Camera Default from the Settings pop-up menu.



The Settings pop-up menu displays Camera Default.

You can always clear the saved camera default settings.

To clear the camera default settings:

- In the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD, choose Clear Camera Default from the Settings pop-up menu.

The Settings pop-up menu displays Custom.

You can also set the RAW Fine Tuning controls to use the Apple-recommended RAW decoding settings.

To use the Apple-recommended camera default settings:

- In the RAW Fine Tuning area of the Adjustments Inspector or Adjustments HUD, choose Apple from the Settings pop-up menu.

The Settings pop-up menu displays Apple.

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