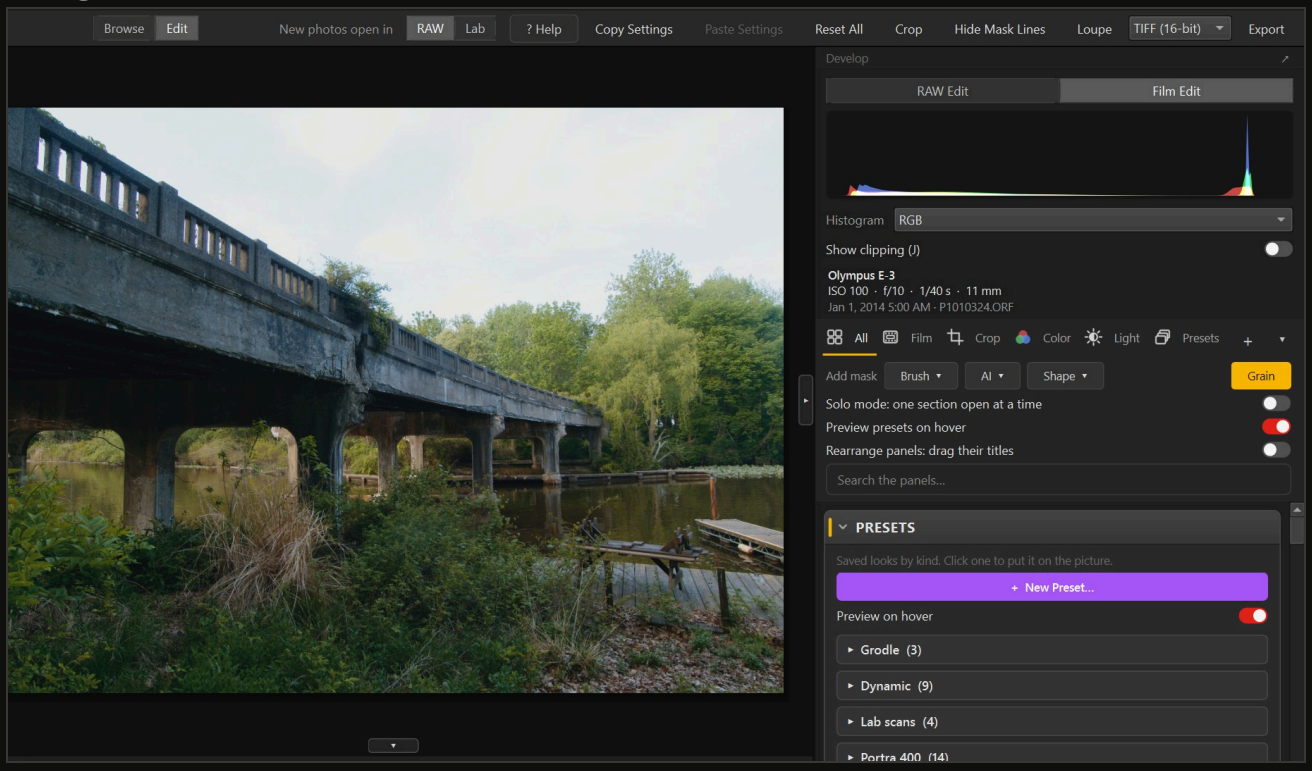
Digi35

A lab and a darkroom for your RAW files.

How to open your pictures, develop them on film or as a plain RAW, and understand what every slider you touch is doing.



CONTENTS

What is in this guide

01	The idea in two minutes	Two ways to edit, and how the film works
02	Install, and find your way around	Setup, the window, the panels, the sliders
03	Your first picture	From folder to finished file in six steps
04	Film Edit: working like a lab	Film, exposure, the print, color, scans
05	RAW Edit: a plain RAW developer	White balance, Basic, Presence, sharpening
06	Tools that work in both	Crop, retouching, light, color, masks, finishing
07	Working through a shoot	Browse, your library, sync, presets, export
08	Tips, shortcuts and fixes	Things worth knowing early

Names in **bold** are what you will see on screen. You can open this guide again from **Help** › **Getting Started Guide**, or with F1.

Two ways to edit a picture

Digi35 is two editors sharing one window. At the top of the tool column on the right is a switch: **RAW Edit** and **Film Edit**. Every picture remembers which one it is in.

Film Edit

Your photo goes through a real film stock, and for negatives, Digi35 simulates a print on a real paper. You pick the stock. Digi35 exposes it with the light your camera recorded, develops it, then simulates the print or a lab scan. The panels are a lab's and a darkroom's: negative exposure, print contrast, enlarger filters, dodge and burn.

RAW Edit

No film at all. The RAW file is developed the way any RAW editor develops it, with white balance, a Basic panel, Presence and sharpening. Use it when you want a clean, accurate picture, or as the "before" to compare a film against.

Each picture keeps two separate edits, one in RAW Edit and one in Film Edit (more below). The work on the frame itself, such as crop, spot fixes, masks and the border, is shared by both. Below: one RAW file, changed only by the film.



Kodak Portra 400



Fujifilm Velvia 50



Kodak Tri-X 400



RAW Edit, no film

Why the film side behaves differently from a preset

Most film "looks" are a recipe laid on top of a finished picture. Digi35 instead describes each film the way its maker did, in the film's technical datasheet: how sensitive each of its three layers is to each color of light, how much dye each layer forms for a given exposure, and what color those dyes are. Those published measurements are turned into numbers the program can calculate with. Then your picture's light goes through them in order.

1. **The light.** The RAW file is read as the light the sensor recorded, before the camera adds a look.
2. **Exposure.** That light exposes the film's three layers, through a lens filter if you add one.
3. **Development.** Each layer becomes dye. Grain, halation and the film's own contrast come from here.
4. **Printing or scanning.** For a negative, Digi35 simulates a print through an enlarger onto paper, or a lab scan. A slide is viewed on a light table or scanned.
5. **Viewing.** The finished print is converted for your screen and your exported file.

WHY THIS MATTERS WHEN YOU EDIT

Each control acts at one of those steps, exactly where it would in real life. Exposure changes what the film received. Contrast changes the paper. That is why the same slider name can feel different here than in other editors, and why this guide tells you *where* each one acts.

Two edits of every picture, kept apart

RAW Edit and Film Edit each keep their own settings for every picture. Changes you make in one never touch the other, so you can build two completely different versions of the same photo and flip between them as often as you like:

- **Switch freely.** Make a clean, punchy edit in RAW Edit, then click **Film Edit** and try a moody Portra or Tri-X look. Switch back and your RAW edit is exactly as you left it. Switch again and the film edit is waiting too.
- **What stays separate:** exposure, white balance, Basic, Presence, the Color Mixer, Color Grading, curves, the film, paper and scan, grain, and every other look setting.
- **What both share:** the work on the frame itself: crop and straighten, spot removal, masks and gradients, lens corrections (with Defringe and Edge Cleanup) and the border. Crop once and both versions are cropped.
- **The first time** a picture goes into Film Edit, it starts on Kodak Gold 200 scanned on a Frontier SP3000, ready for you to change.
- **Nothing is lost.** Both edits are saved together in the picture's small `.digi35` file beside it, and the original file is never changed. Copy the picture with its `.digi35` file and both edits come along.

EXPERIMENT WITHOUT RISK

Because the two sides never overwrite each other, treat them as two creative directions. Push one to an extreme, a heavy color grade or a pushed film with big grain, and keep the other honest and natural. Export whichever side you are in, then switch and export the other to compare them side by side.

02 · SETTING UP

Install, and find your way around

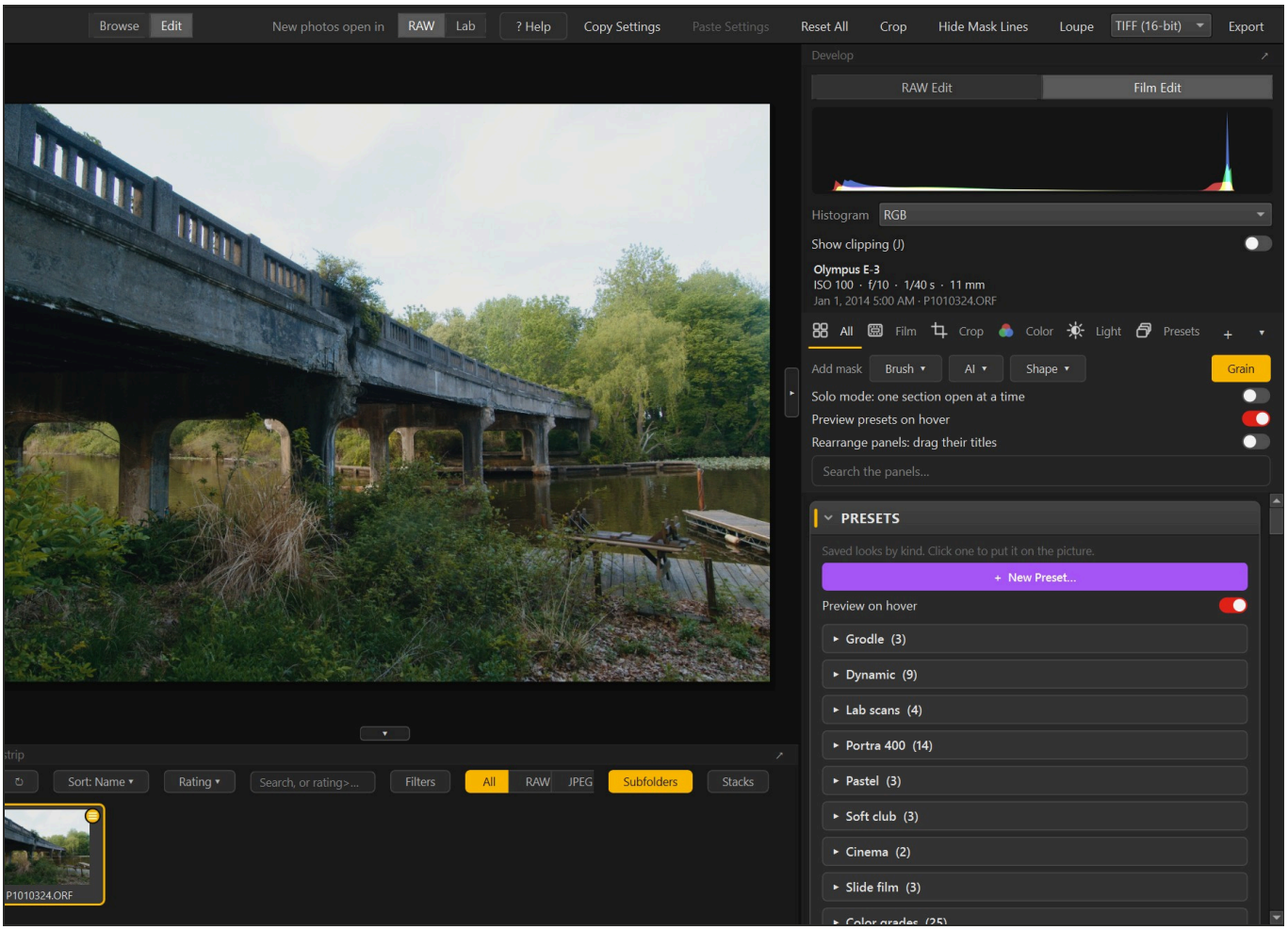
Install

1. Run the Digi35 setup file. Windows may show a SmartScreen notice because the app is new and not signed yet. Choose *More info*, then *Run anyway*.
2. **Pick where Digi35 goes.** By default it installs just for you, in your user folder, so it needs no admin rights. You can pick any folder or drive instead. If you click **Browse** and choose a drive like **D:**, setup makes a **Digi35** folder there for you.
3. **Pick where the cache goes.** The cache holds thumbnails, quick copies of pictures you've opened, and any AI models you download. It can grow to a few GB and all of it can be made again, so another drive is fine. If you put it on another drive, make a folder for it, like **D:\Digi35 Cache**. If you pick a whole drive, Digi35 makes that folder for you.
4. You need Windows 10 (1809 or later) or Windows 11, 64-bit, and 8 GB of memory (16 GB is better for big files). A dedicated graphics card makes everything faster, but recent built-in graphics work too.

When a new version comes out, Digi35 tells you and installs it for you. Setup shows the same two folder pages on every update, already filled in with where things are now, so just click **Next** to keep them. Pick a new folder and Digi35 moves everything over for you. Your settings, edits and presets stay put. **File › Settings › Updates** sets how it checks.

The AI tools (masks, noise removal, Super Scale, AI remove) are completely optional. Each one downloads its model the first time you use it, then runs on your own graphics card. Nothing you edit is uploaded anywhere or used for training.

The window



The editor in Film Edit: the toolbar along the top, the picture, the filmstrip below it, and the tool column on the right. The folders and collections sit on the left (cut off here); F7 hides or shows them.

PART	WHAT IT IS FOR
Folders (left)	**Pinned folders** for the places you keep photos, then every drive, then your **Collections**. Click + to pin a folder. F7 hides or shows it.
Filmstrip (bottom)	The pictures in the folder. Click one to open it; ← → move between them. Sort, filter by rating or by RAW/JPEG, and include subfolders from its bar. F6 hides or shows it. Press G for a big grid of the folder and E for the full view again.
Toolbar (top)	The **Browse / Edit** switch, the **RAW / Lab** switch for new pictures, **Copy Settings**, **Paste Settings**, **Reset All**, **Crop**, **Loupe**, the export format and **Export**.
Tool column (right)	The **RAW Edit / Film Edit** switch (T flips it), the histogram, then tabs, a search box, and the panels with all the controls.

The tool column

- **Tabs** filter the panels: **All**, **Film**, **Crop**, **Color** and **Light**. Drag them to reorder. If you cannot find a panel, go back to **All**.
- **Solo mode** keeps one panel open at a time, which is easier on a small screen. Right-click any panel title for **Expand All** and **Collapse All**.
- **Search the panels…** finds a control by name. Type “grain” or “tint” and only the panels that hold it stay, opened, with the control lit. `Esc` clears the search.
- Panels that do not apply are hidden. **Film & Paper** only appears in Film Edit; **Basic** only in RAW Edit.
- **Make your own tabs.** Click the + beside the tabs to build a user panel with just the controls you use, in your order and color. RAW Edit and Film Edit each get their own set.
- **Turn a panel off** with the switch on its title bar to see the picture without it, then turn it back on.
- **History** lists every edit, newest first. Click any step to go back to it.

How every slider works

Fine movement	Hold `Shift` while dragging.
Type a value	Double-click the number.
Reset	Double-click the slider or its name. Most panels also have a **Reset…** link at the bottom.
What does it do?	Rest the pointer on a control. Every one has a tooltip that explains it.
Undo	`Ctrl+Z` and `Ctrl+Y`. Each picture keeps its own undo history.

> GOOD TO KNOW
>
> Digi35 never changes your original files. Your edits are saved automatically in a small **.digi35** file beside each picture. Delete that file and the picture is back to untouched.

Your first picture

Six steps from a folder of RAW files to a finished film frame. Later chapters explain each panel properly; this gets you a result first.

1. **Open a folder.** Click + beside **Pinned folders**, or press `Ctrl+Shift+O`, and choose where your photographs are. They fill the filmstrip. Click one. You can also drop a RAW file onto the window.
2. **Choose Film Edit.** At the top of the tool column, click **Film Edit**. (If the picture opened as a plain RAW, this is all it takes to put it on film.)
3. **Pick a film.** Open **Film & Paper** and choose from the **Film** list. The ‹ › arrows beside it step through the library one stock at a time, which is the quickest way to audition films. For a negative, leave **Print on paper** on; Digi35 chooses the film's usual paper.
4. **Check the exposure.** In **Negative Exposure**, **Auto exposure** is on and has already metered the frame. If the picture feels heavy or thin, move **Exposure**. Think of it as how much light the film got.
5. **Shape the print.** In **The Print (Curves+)**, set **Brightness** and **Contrast**. In **Color**, warm or cool it with **Temperature** and **Tint**. Press `\` at any time to compare with the untouched picture, and `\` again to come back.
6. **Export.** Press `Ctrl+E`, choose where it goes and the format, and click **Export**.

> TRY THIS FIRST
>
> In **Film & Paper**, set **Randomize** to **Film + paper** and press the **Randomize** button a few times. It is a fast way to see how different the stocks really are on your own picture. `Ctrl+Z` takes each one back.

Which film should I start with?

IF YOU WANT	TRY
Soft, warm, forgiving color	Kodak Portra 400, printed on its Portra Endura paper. Kind to skin and to bright skies.
Punchy, saturated color	Kodak Ektar 100 (a negative), or Fujifilm Velvia 50 (a slide, so contrast is high and highlights are unforgiving).
A cinema look	Kodak Vision3 500T. It is balanced for tungsten light, so shot in daylight it goes blue unless you add an 85 filter in the White Balance panel. That blue is the film's, and many people want it.
Black and white	Kodak Tri-X 400. Try the colored lens filters in the White Balance panel to darken a sky or lighten skin.

04 · FILM EDIT

Working like a lab

Work in the order a real frame goes through: choose the film, expose it, then print or scan it. The panels run down the column in roughly that order.

1. Film & Paper: load the camera

CONTROL	WHAT IT DOES, AND WHY YOU WOULD MOVE IT
Film	The stock. Grouped as color negative, motion picture, color slide, black and white and instant print. This is the biggest decision you make.
Film format	**35 mm** or **120**. It sets the size of the frame, and with it how large the grain and halation appear. The same film on 120 has visibly finer grain, as it does in real life.
Sharpness	**Film** shows detail the way the film resolves it. **Camera** keeps your camera's own detail and still gives you the film's color, tone, halation and grain. Choose Camera when a film looks softer than you want.
Print on paper	On for negatives: the negative is printed in an enlarger onto the **Paper** you choose. Off reads the film directly, which is how a slide is viewed, and is how you reach the lab scanners (below).
Paper	The paper the negative is printed on. It has its own contrast and color, so changing paper changes the picture. **Use this film's reference paper** puts back the usual pairing.
Under / over exposed	Gives a well exposed picture the look of film shot under or over, without making it darker or brighter. Left is underexposed and printed up, so the shadows get muddy and the grain grows. Right is overexposed and printed down, so the shadows open up and the colors get denser. Each film reacts its own way.
Profile	How your camera's colors are read. Leave it on **Measured** unless you like one of the other camera profiles in the list better.

IF THE PICTURE LOOKS WRONG

A slide film with Print on paper *on* comes out inverted, and a negative with it *off* and no scanner shows the orange negative itself. Digi35 shows a note when this happens, with a **Use this film's normal setting** link that fixes it.

2. Negative Exposure: take the picture

Everything here happens *before* development, as if you were changing settings on the camera.

Auto exposure	Meters the frame and sets Exposure for you, keeping the brightest tones within what the film can hold. On by default. Moving the Exposure slider turns it off and carries on from the metered value.
Exposure	How much light the film received, in stops. Overexposing a color negative opens the shadows and softens the color; underexposing makes shadows heavy and muddy. Negatives love a little extra light. Slides do not: overexpose a slide and the highlights are gone.

The light and the lens filter are in the **White Balance** panel, beside it:

White balance	The light the scene is treated as. **Film reference** uses the light the film was made for (daylight, or tungsten for a "T" stock), which is the honest starting point. **As shot** uses the camera's setting. Temperature and Tint, or the eyedropper on something grey or white, set your own.
Filter	A glass filter on the lens, where the film has them. Warming and conversion filters (81C, 85, 85B, Tiffen 812) for color; colored contrast filters for black and white. The list shows how many stops each costs.

> EXPOSURE OR PRINT BRIGHTNESS?
>
> They are not the same. **Exposure** changes what is recorded on the negative: grain, shadow detail and color all shift. **Brightness** in The Print only changes how light or dark that negative is printed. If the shadows have no detail, add Exposure. If the picture is simply too dark, raise Brightness.

3. The Print (Curves+): make the print

Now you are at the enlarger. The histogram at the top is the finished print's.

Brightness	Lightens or darkens the middle tones of the print. **Auto brightness** sets it from the frame.
Print exposure	The enlarger's timer: every tone moves together, from paper white to black.
Contrast	The paper grade. Higher is a harder paper with deeper blacks and brighter whites; lower is softer and flatter. **Auto contrast** sets it from the frame.
Split contrast	**Shadow contrast** and **Highlight contrast** set the grade separately for the dark and bright halves, the way a printer split-grades a difficult negative.
Curves	Laid on last, over the finished print. Channels: RGB, Red, Green, Blue and **Luma**, which changes brightness without shifting color. Click to add a point, drag it off the graph to remove it.

4. Shadows & Highlights: refine the ends

Shadows, Highlights	Lighten or darken one half of the print without moving the middle gray.
Blacks, Whites	How the very darkest and brightest tones roll off into black and paper white (a darkroom printer's toe and shoulder). **Blacks range** and **Whites range** set how far into the picture that roll-off reaches.
Midtone contrast	Snap in the middle tones only, leaving the ends alone.
Color crossover	Advanced. Trims contrast and roll-off separately for red, green and blue, for when shadows and highlights carry different casts.

5. Color: time the print

In a lab this is called color timing: correcting the color of the print with the enlarger's filters.

Temperature	Blue to yellow. It moves the enlarger's yellow filter, and shows roughly what that is worth in kelvin.
Tint	Green to magenta, on the magenta filter.
Shadow color, Highlight color	A cyan, magenta or yellow correction for only the shadows or only the highlights. Use them when the overall balance is right but the shadows have gone green or the highlights pink.
Highlight protection	Pre-flashes the paper: a small even exposure that pulls detail back into highlights that would otherwise print as blank paper. **Mask by brightness** limits it to the bright areas.

On a black-and-white paper the color controls are hidden; highlight protection still works.

> SPEAK DARKROOM, OR NOT
>
> In **Output**, **Control names** switches the labels between **Photographic** (Brightness, Contrast, Temperature) and **Darkroom** (Midtone density, Grade, Yellow filter). The controls are the same. This guide uses the Photographic names.

6. The lab scanner route

Most color film today is not printed in a darkroom. It is developed and scanned by a lab, and the scanner has a look of its own. To work that way:

1. Choose a color negative film.
2. Turn **Print on paper** off.
3. Under **Lab scan**, choose a scanner.

SCANNER	CHARACTER

Fujifilm Frontier SP-3000	Punchy, with cool cyan-green shadows. The classic minilab look.
Fujifilm Frontier SP-500	The same family, gentler.
Noritsu HS-1800	Neutral, softer and a little warmer, holding more in the shadows and highlights.
Camera scan	The negative shot with a digital camera and inverted, the way a lot of people scan at home now.
Epson Perfection V850 (flatbed)	A home flatbed scan with the scanner's own software. Softer and a bit flatter than a lab scan.

Once a scanner is chosen, a small grid of operator keys appears beneath it. These are the correction keys a lab tech presses for each frame. Each has a **−** and a **+**, up to twelve clicks either way:

D (density)	+ makes the picture darker, − lighter. A twelfth of a stop a click.
C (cyan)	+ adds cyan, − adds red.
M (magenta)	+ adds magenta, − adds green.
Y (yellow)	+ adds yellow, − adds blue.
Contrast	+ harder, − softer.

> WORK LIKE A LAB TECH
>
> Correct density first, then color, then contrast. To remove a cast, add its opposite: too green, press M+; too blue, press Y+; too red, press C+. Small moves: one or two clicks is a real change. **Reset the corrections** returns to the scanner's own setup.

The scanners are models built on the measured data of the papers these machines were designed around, set to each scanner's known character. They are not measurements of an individual machine.

7. Slides

A slide film is already a positive, so **Print on paper** is off and you see it as on a light table. Slides are contrasty and have little room for error: set Exposure carefully, and protect the highlights.

Slide scan	Reads the slide through a modeled scanner instead: a Nikon Super Coolscan 5000 ED (with or without its Kodachrome mode) or an Epson V850 flatbed. A Kodachrome scanned without Kodachrome mode takes on the blue cast those scans are known for.
Fading	Ages the slide's dyes. Ektachrome-type films drift toward magenta; Kodachrome loses yellow slowly.

Three presets for old-slide looks come with the app, under **Presets**: a 1950s Kodachrome slide scan, Kodachrome's blue cast, and a faded 1970s Ektachrome.

8. Film Character: the texture

This panel starts closed. Everything in it defaults to what the film's data says, so treat it as seasoning.

Grain, Grain size	How strong and how coarse. 1 is the film's own. Judge grain zoomed to 100%, not fitted to the window.
Halation	The red glow around bright lights and edges, from light bouncing off the back of the film. Off by default. **Intensity**, **saturation** and **size** shape it. Most visible on night scenes and backlit subjects.
Scatter	Light spreading inside the emulsion: a slight softness around bright areas.
DIR couplers	The chemistry that gives color negative its clean, saturated color and crisp edges. **Coupler amount** up for richer color, down for a flatter, older look.
Curve gamma	Push and pull processing. Above 1 is a push: more contrast. Below 1 is a pull: flatter.
Viewing glare	A touch of stray light on the print, lifting the deepest blacks slightly, as a real print under room light.

Where each edit acts

STAGE	CONTROLS THAT ACT THERE
On the scene, before the film	Color Mixer, Calibration, Dehaze, Dynamic Range, Clarity and Punch, Spot Removal, Lens Corrections
When the film is exposed	Exposure, White balance, lens Filter, Graduated Exposure
In development	Film Character: grain, halation, couplers, curve gamma
At the enlarger or scanner	The Print, Shadows & Highlights, Color, Highlight Recovery, Dodge & Burn, Vignette, the lab scan keys
On the finished print	Curves, Color Grading, Bloom & Glow, Border

Because the Color Mixer works before the film, the film still decides how a color you changed ends up printing. That is why edits here tend to look natural rather than laid on.

05 · RAW EDIT

A plain RAW developer

Click **RAW Edit** at the top of the tool column, or press T. The film and paper step aside and you get a regular RAW developer.

PANEL	WHAT TO DO THERE
White Balance	Choose a preset (**As shot**, daylight, tungsten), move **Temperature** and **Tint**, or click **Auto** beside the eyedropper to make the picture's grays and whites neutral.
Exposure	**Exposure** in stops. **Auto exposure** is off here, so the picture opens as the camera exposed it; turn it on to have the frame metered.
Basic, Tone Curve	**Contrast**, **Highlights**, **Shadows**, **Whites** and **Blacks**, then **Clarity**, **Punch**, **Vibrance** and **Saturation**. Clarity, Punch and the contrast sliders each have a **Radius** for how far they spread. Tone Curve holds the curves; right-click a point to delete it.
Sharpening	**Amount** (55 to start), **Radius** and **Masking**. Raise Masking to keep sharpening off smooth areas like sky and skin. Judge it at 100%.
Profile	How the file is read. **Rendering engine** sets everything below it at once. **Digi35 RAW V2** is the default: the light as it is, with oranges and reds kept rich. **Digi35 RAW** is the same without that. **Digi35 RAW-J** is Digi35's first curve, with more punch. **Grodle** is as bright and contrasty as the camera's own JPEG, **Grodle V2** matches its color too, and **Grodle V3** gets each color the way the camera shows it. **Scene-referred** is a smooth S-curve that rolls highlights off to white. Underneath are the camera **Profile**, **Highlights**, **Demosaic** and **Tone mapper**, and changing any of them switches the engine to **Custom**. **New RAWs open with** picks the engine new RAWs start on.
Highlights	In the Profile panel. How parts the sensor clipped get rebuilt. **Inpaint Opposed** (the default) fills them from the colors still around them, so a sky where only one color clipped keeps its color. **Filmic** rebuilds them softly, scale by scale, with sliders from gray to colorful. Under Filmic, **Fill hue** and **Fill amount** tint the rebuilt parts toward a color you pick, so a blown sky can get its blue back. Only the rebuilt parts change.

WHY THE DIGI35 DEFAULT LOOKS FLAT ON PURPOSE

Digi35's own rendering is about as neutral a starting point as you'll find. Each camera is read through a color profile measured for that camera, clipped highlights are rebuilt instead of left as flat white, and the curve is gentle. It rolls the brightest highlights off softly and keeps detail in the deepest shadows. So the picture can look a little soft and low in contrast at first. That's on purpose. Nothing has been thrown away yet, every slider has room to work, and you decide how much contrast and color it gets. If you'd rather start from something punchier, pick **Grodle** or **Grodle V3** (the closest to the camera's own picture) as the rendering engine.

A sensible order

1. **White Balance** first. Everything else looks different once the color of the light is right.
2. **Exposure**, so the main subject is the brightness you want.
3. **Highlights** down and **Shadows** up to bring both ends into view, or **Dynamic Range** (chapter 06) for a cleaner result.
4. **Whites** and **Blacks** to set the very ends. `J` shows clipping: white in red, black in blue.
5. **Contrast**, then **Clarity** and **Vibrance** to taste.
6. Sharpen last.

CLARITY, PUNCH, VIBRANCE, SATURATION

Clarity adds contrast to fine texture without halos. **Punch** is its stronger sibling, for a gritty, carved look. **Vibrance** lifts the muted colors more than the already-strong ones, so skin stays believable. **Saturation** moves every color equally; all the way down is black and white.

USE IT AS A REFERENCE

RAW Edit and Film Edit keep separate settings, so a clean RAW Edit version makes a good “before” to compare a film against. Switch between them and each comes back exactly as you left it.

Tools that work in both

Crop & Straighten

Press Ctrl+R or click **Crop**. Drag the corners and edges, drag inside to move, and drag anywhere outside the crop to rotate (hold Shift for whole degrees). Enter keeps the crop, Esc cancels.

- The aspect list offers Original, 1:1, 3:2, 4:3, 5:4, 65:24, Custom and Free. **Swap** turns a crop from landscape to portrait.
- **Auto straighten** levels the picture from its own straight lines, such as a horizon or a building's uprights. **Level** lets you draw the line yourself.
- **Auto crop** removes plain black or white borders, such as a scan's edge.
- [and] turn the picture a quarter turn.
- **Perspective** fixes buildings that lean in or walls shot at an angle. Click **Auto** under Perspective to let Digi35 read the picture's straight lines, or use **Vertical** (stands up uprights that converge as the camera looked up or down) and **Horizontal** (squares up a wall seen at a slant) by hand. **Level**, **Vertical** and **Full** are the stricter automatic modes, and **Off** removes the correction. **Constrain crop** scales the picture up just enough that no empty corner shows.
- **Guides** draws lines over the picture while you crop: rule of thirds, a grid, quarters, the golden ratio and spirals, golden triangles, dynamic symmetry, diagonals or the center. Shift+O steps through them.

Lens Corrections

Correct distortion is on by default, using the data your camera wrote into the file or a lens database. **Remove vignetting** starts at 50. **Remove chromatic aberration** takes out red and blue fringes toward the corners. **Defringe** handles purple or green fringes on high-contrast edges. It starts off. Zoom in on a fringe, raise **Purple/magenta** or **Green/blue** until it goes, then adjust the hue until it fits.

Spot Removal

Press Q. Click to mend a round spot; drag to brush over something longer, like a wire or a hair.

Heal	Blends in texture from nearby. Best for dust and blemishes.
Clone	Copies an area exactly. Best next to edges and patterns.
Remove (AI)	Fills the area in from what surrounds it. Best for larger objects.

Drag a spot to move it, drag its dashed outline to choose where it copies from, and Alt-click to delete it. [ ] size the brush; H hides the outlines. **Find Dust** finds and heals sensor or scan specks in one go.

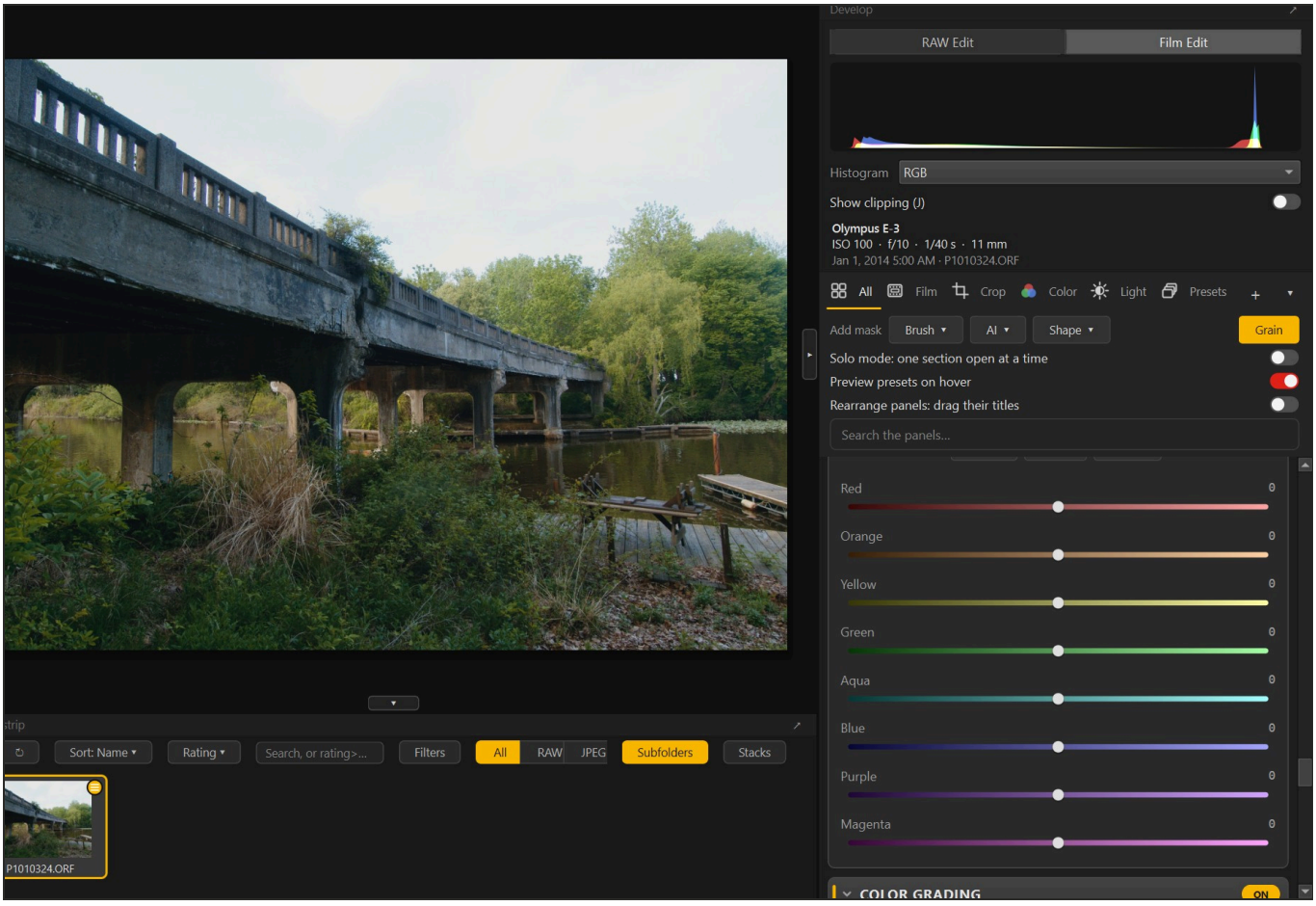
AI Noise Removal and Super Scale

Make Denoised DNG removes noise from the RAW with a neural network and writes a new file, NAME-NR.dng, beside the original, then opens it with your edits. **Amount** mixes how much is taken out. Do this early, before detailed editing, on high-ISO pictures. **Make Super Scale DNG (2×)** doubles the picture's size, either **Faithful** or **Cleaned up**.

Dynamic Range, Highlight Recovery, Dehaze

Dynamic Range	**Amount** opens the shadows and holds the highlights together, working area by area so edges stay clean. **Highlights** and **Shadows** adjust each end separately. Reach for this first on high-contrast scenes.
Highlight Recovery	Brings bright areas down (or up) as areas, keeping their texture. Add **layers** to recover more, or only in places: a brush, a gradient, an oval, or an AI mask for the sky, people, the subject or an object you click.
Dehaze	Removes the veil that distance and humidity lay over a scene. Negative values add haze.

Color Mixer, Color Grading, Calibration



The Color Mixer, with the color panels beside it.

Color Mixer	Eight colors (Red, Orange, Yellow, Green, Aqua, Blue, Purple, Magenta), each with **Hue**, **Saturation** and **Luminance**. Darken a blue sky with Blue luminance, calm a loud red with Red saturation, shift foliage with Green hue.
Color Grading	Three wheels that tint the **Shadows**, **Midtones** and **Highlights**. Drag out from the center for more color; double-click a wheel for none. **Balance** shifts where shadows end and highlights begin; **Blending** sets how much they overlap.
Calibration	Moves the picture's red, green and blue primaries, and tints the shadows. A broad, global color shift; small values go a long way. **Camera look** sets the sliders to lean toward Canon, Fujifilm, Sony or Nikon color, approximately. **None** leaves the picture as it is.
Skin Tone	Click the eyedropper, then some skin. **Hue uniformity** pulls red or yellow patches toward the picked tone, **Saturation uniformity** evens out patches that are too strong or too pale, and **Lightness uniformity** smooths blotchy brightness while keeping the face's shape. **Range** sets how close a color must be to count as skin.
Channel Mixer	Builds each output channel from the red, green and blue of the picture. **False-color infrared** at its top gives the Kodak Aerochrome look, with foliage glowing magenta and red.
Color Contrast	In Presence, beside Vibrance. Pushes opposite colors further apart, so a pink sign stands out from an aqua sky, without changing brightness.

Graduated Exposure

Exposure that fades across the frame, given to the film when the picture is taken, like a graduated filter on the lens. Click **Add gradient** or **Add oval**, then drag its handles on the picture: the full effect is at the solid line, none past the dashed one. The classic use is holding back a bright sky.

Dodge & Burn

Local lightening and darkening on the print. Add a **Polygon**, **Oval**, **Gradient** or **Brush** mask, or an AI mask (**Sky**, **People**, **Subject**, **Object**), then set its **Brightness**.

- With a brush, paint on the picture. Hold Alt to erase; [ ] size the brush.
- **Feather** softens the mask's edge. **Contrast** gives that area its own paper grade.
- The range mask (**All / Brightness / Color**) limits a mask to a range of tones or to a color you pick from the picture.
- Press O to see the selected mask in red.

> WHY BURNS LOOK RIGHT
>
> Each mask changes the print's exposure, as holding your hands under an enlarger does. A burn rolls smoothly into paper black instead of going gray and flat.

Finishing: Vignette, Bloom & Glow, Border

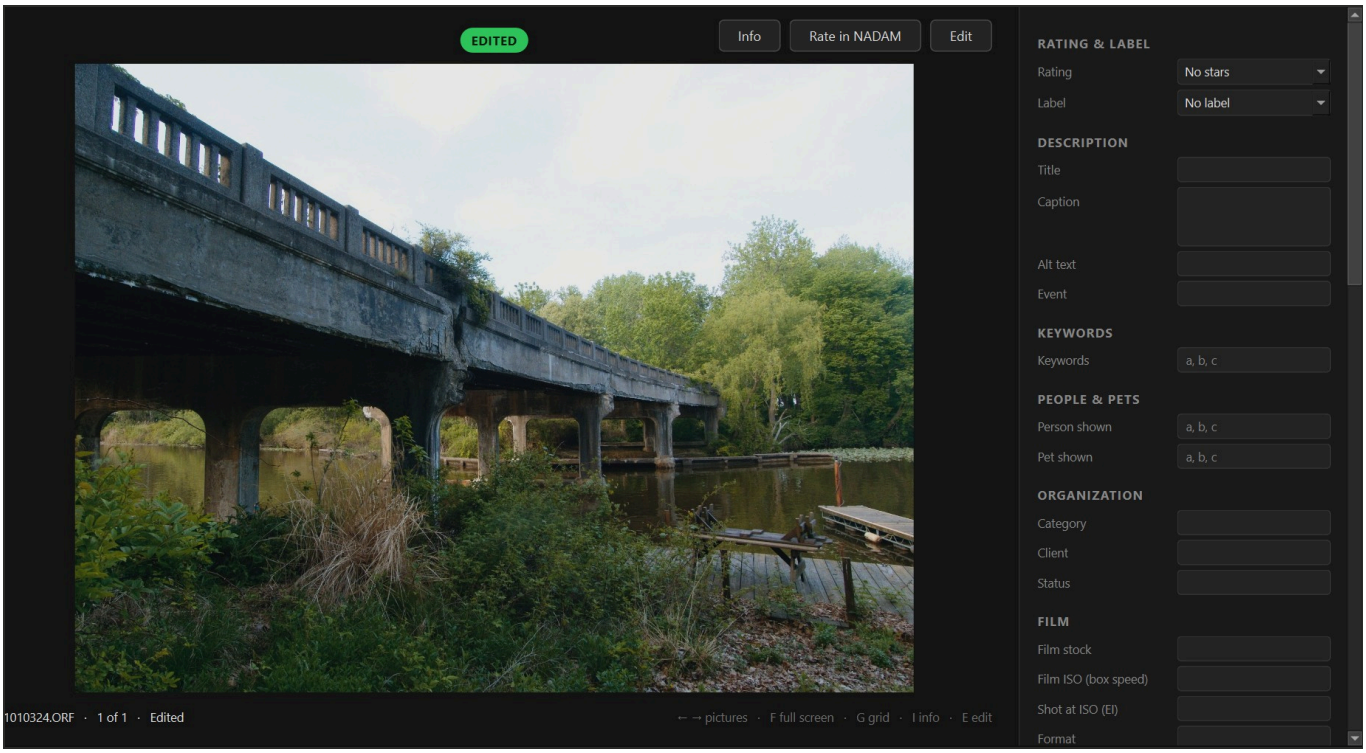
Vignette	**Amount** darkens (negative) or lightens (positive) the edges; **Midpoint** sets how far in it reaches and **Feather** how soft it is. It follows the crop. **Smart Vignette**: click your subject and the picture around it darkens softly.
Bloom & Glow	**Bloom** spreads the highlights softly, like a mist filter. **Glow** adds light around them. Both are laid on the finished print. Start low.
Border	A mat (**Thin**, **Gallery** or **Square**, in white or black), or a **Frame**: a real scan of a film's edge or a darkroom print's border. For a square 120 frame, use the 1:1 crop. Add your own scans with **Open frames folder**, then **Look again**.
Output	The **Color space** of the preview and export (sRGB unless you know you need another), **Preview size**, and **Full quality when zoomed**.

07 · WORKFLOW

Working through a shoot

Browse a folder

Press B (or click **Browse** in the toolbar) to flip through a whole folder at full size. It's quick, made for picking your keepers.



Browse with the Info panel open (I). The keys you need are along the bottom.

Flip through	← → or the scroll wheel.
Full screen	F . F or Esc to come back.
Grid	G shows the whole folder as a grid.
Edit this one	E opens the picture you're on in the editor.
Info	I shows the picture's details: rating, label, title, caption, keywords, people, category, location and the camera's settings. You can edit them right there, for one picture or many, and they're written into the file.

Find, sort and collect

- **Search and filters.** Type in the search box or stack filters on any field: rating, label, keyword, people, place, camera, lens or date. They work on the whole folder at once.

- **Collections.** Under **Collections** in the left panel, make collections and sets and add pictures to them from the filmstrip.
- **Stacks.** A RAW and the JPEG shot with it stack together, so the folder isn't doubled up.
- **Rename.** Select pictures and rename them all at once. Undo puts the names back.

Pictures that open fast

A picture you've already looked at opens instantly, and while you look at one, Digi35 gets the next one in the filmstrip ready. In RAW Edit, Digi35 also keeps a **Quick Preview** of each picture so it reopens in a fraction of a second. Right-click a folder and choose **Build Quick Previews** to make them for a whole shoot before you start. **File › Settings › Storage** sets how much room they can take, shows how much they use, and clears them. Exports always read the RAW itself, so they're never affected.

The cache folder (thumbnails, quick copies, AI models) is in **Settings › Storage** too. Click **Change…** to move it. Digi35 moves what's in it the next time it starts. If you pick a whole drive, it makes a **Digi35 Cache** folder there.

Choose how new pictures open

The **RAW / Lab** switch in the toolbar decides how pictures you have not edited yet open: as a plain RAW, or on film. It does not change the picture in front of you; the RAW Edit / Film Edit switch does that. Under **Presets › New Pictures Open With** you choose what "Lab" starts with: the last picture's film and paper, one film you always use, or a preset, and whether new pictures are 35 mm or 120. For RAWs that open in RAW Edit, **New RAWs open with** in the Profile panel picks the rendering engine they start with, or saves this picture's Profile settings for them.

Carry edits across pictures

- **Copy Settings** (`Ctrl+Shift+C`) and **Paste Settings** (`Ctrl+Shift+V`) move a whole edit from one picture to another.
- To apply an edit to many: select them in the filmstrip with `Ctrl`- or `Shift`-click, right-click, and choose **Sync Settings**. **Export N Pictures…** is in the same menu.
- **Reset All** (`Ctrl+Shift+R`) starts a picture over. It asks whether to reset RAW Edit, Film Edit or both.
- **Edit › Snapshots › Take Snapshot…** saves the current state under a name, so you can try another direction and come back.

Presets

Presets › Save Settings as Preset… saves only the groups of settings you tick: film and paper, white balance, exposure and tone, color, film character, and so on. Applying it changes only those and leaves the rest of the picture alone. So a "Portra, lab scan" preset can carry the film and scanner without overwriting each picture's exposure and crop. Give presets a **Group** to keep them in menus of their own.

The filmstrip

The filmstrip's bar sorts by name, or with edited or unedited pictures first, and filters by star rating, color label, or RAW/JPEG. Ratings and labels are read from your files or their XMP sidecars, so the ones you set in other software show up here. To rate a picture, right-click it and choose **Show in NADAM**; NADAM opens with it selected, and the stars you give there show here when you come back. `F5` (or the round arrow on the filmstrip's bar) reads the

folder's ratings again; **File › Settings › Read ratings again** sets whether Digi35 also does it when you come back to it, every few minutes, or only when you ask. Sort by **Capture Time** to see a shoot in the order it was taken.

Each panel can float. Drag its title bar, or click the arrow at its end, to pull it out onto another monitor. Drop it back over the window and it snaps into place. A floating filmstrip shows as a grid.

Check your work

Before / after	`\`
Zoom	Scroll wheel, about the pointer. Double-click for 100%, again to fit. Drag to pan.
Loupe	`Ctrl+L`: a 100% view you drag over the picture.
Clipping	`J`: pure white in red, pure black in blue.
Surround	`Ctrl+B` cycles dark, gray and white around the picture. A print judged on white reads darker than on black, so check on the surround it will be seen against.

Export

Press `Ctrl+E`. The dialog remembers your choices.

Export to	Beside the original, or a folder you choose, with an optional subfolder.
Name	The original name alone, with the film added (DSC1234_Portra400), with your own text, or a custom name. Your original is never overwritten.
Format	**JPEG** (with quality) for sharing and the web. **TIFF (16-bit)** for printing or more editing elsewhere. **PNG** when you need lossless 8-bit.
Color space	sRGB for the web and most labs. Display P3, Rec. 2020 or ProPhoto RGB only if what comes next can use them.
Resize to fit	A size for the long edge. Never enlarges.
Metadata	Keep camera, lens, exposure and date; and, separately, GPS location. Untick location before sharing pictures taken at home.
Include the border	On by default: the Border panel's mat or frame goes into the file. Turn it off to export the picture alone.

Exports are always rendered at full resolution, whatever the preview size.

Tips, shortcuts and fixes

Tips worth knowing early

- **Pick the film before you fine-tune.** Changing stock changes everything downstream. Settle the film and paper, then expose, then print.
- **Give negatives light.** If a color negative looks muddy, add half a stop to a stop of Exposure, then bring Brightness back down in The Print. This is exactly what film shooters do.
- **Protect slide highlights.** With slide film, expose for the brightest thing you care about.
- **Fix a cast in the right place.** A cast from the light (a tungsten room, open shade) belongs to White balance. A cast you simply want in the finished picture belongs to Color.
- **Tungsten films in daylight go blue.** Add the 85 filter in the White Balance panel to correct it, or leave it for the look.
- **Hold Space to move around.** Zoomed in, hold `Space` and drag to pan, whatever tool is out.
- **Use 120 for cleaner grain.** Same film, larger frame, finer grain.
- **Judge grain, sharpening and halation at 100%.** Fitted to the window they look weaker than they are. Turn on **Full quality when zoomed** (`Ctrl+Shift+Q`) for the truest view.
- **Try Dynamic Range before pushing Shadows hard.** It keeps contrast in the detail.
- **Hover for help.** Every control explains itself in its tooltip.
- **Lost a panel?** Check the RAW Edit / Film Edit switch, go to the **All** tab, or type its name in the search box.

Keyboard shortcuts

Open a picture	`Ctrl+O`	Zoom in / out	`Ctrl+=` `Ctrl+-`
Open a folder	`Ctrl+Shift+O`	Fit / 100%	`Ctrl+0` `Ctrl+Alt+0`
Export	`Ctrl+E`	Full quality when zoomed	`Ctrl+Shift+Q`
Settings	`Ctrl+,`	Clipping warnings	`J`
Previous / next picture	`←` `→`	Spot tool / hide outlines	`Q` `H`
Undo / redo	`Ctrl+Z` `Ctrl+Y`	Show selected mask in red	`O`
Copy / paste settings	`Ctrl+Shift+C` `Ctrl+Shift+V`	Hide mask lines	`Ctrl+Shift+H`
Reset all settings	`Ctrl+Shift+R`	Brush size	`[` `]`
Before / after	`\`	Erase with a brush	hold `Alt`

Crop	Ctrl+R	Fine slider movement	hold Shift
Turn left / right	[ ]	Filmstrip / folders	F6 F7
Loupe	Ctrl+L	Next surround	Ctrl+B
Grid / full view	G E	Bigger / smaller grid tiles	Ctrl + wheel
Keep / cancel a crop	Enter Esc	RAW Edit / Film Edit	T
Browse	B	Full screen (Browse) / Info	F I

If something goes wrong

"Can't open… Nikon High Efficiency RAW"	Those files use a licensed compression no open decoder can read. Set the camera to Lossless compressed RAW, or convert the files you have to DNG first.
A new camera isn't recognized	Very new bodies may need a later version. Converting to DNG works in the meantime.
It feels slow	Make sure Windows uses your dedicated graphics card for Digi35 (Settings › System › Display › Graphics). Build Quick Previews for the folder (right-click it). A smaller **Preview size** in Output also helps.
An update didn't start	Download the newest setup from the releases page and run it. Your settings and edits are kept.
The picture is orange, or inverted	**Print on paper** is set against the film. Click **Use this film's normal setting** in Film & Paper.
The picture is very blue	You have probably chosen a tungsten ("T") film for a daylight scene. Add the 85 filter, or choose a daylight stock.
I want to start a picture over	**Reset All**, or delete the .digi35 file beside it.
Running out of memory when zoomed	Close other applications, or turn off **Full quality when zoomed**.

ABOUT DIGI35

Digi35 is free software under the GNU General Public License v3, provided without warranty. It is a modified version of FLX Film Lab by Felix Jablonka; its film model comes from spektrafilm by Andrea Volpato, and its darkroom controls follow NegPy. The licenses of everything it includes are in the **licenses** folder of the installed app. Film, paper, scanner and company names are trademarks of their owners and are used only to say what each profile models; Digi35 is not affiliated with or endorsed by any of them.