



The AFI/Hy6

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Purpose

This informal “primer” on the Hy6 system was assembled to answer questions about the system, how it works in real world with some user input on the use of digital backs on the Hy6.

Overall

The Hy6 system is a well regarded MF system, with a great deal of flexibility, easy to use. In one sense, it can be seen as not just an extension of the Rollei 6000 series, but also, some might see it as a continuation of the Hasselblad V system, which it is closer too in size, as a highly flexibly compact MF system.

Its components are fully modular and can be changed at any time: the backs are removable, the lens lineup extensive, with different viewing options. Covered here are the basics of the system, differences between the model offerings, descriptions of the lenses for the system, and use of digital backs. More complete information can be found on the web at: [Rolleiflex Pages](#), in their particular and very detailed section on the Hy6.

Please note that this is a personal set of answers from a Hy6 owner and does not reflect any corporate endorsement.

History

The Hy6 was the last product to be made from the Rollei factory, then called F&H (after the founders of Rollei). It was developed with a number of partners and an outside design consultant to be a fully electronic MF SLR camera that would allow easy use of 6x6 film and digital backs, as well as all the lenses and accessories from the 6000 series cameras.

Due to its shared ownership and complicated licensing agreements, the camera suffered from poor marketing with a difficult introduction. The roles of each player in the project (Sinar, Leaf and Rollei) were never clear, but each had their own labelled version with world-wide distribution arrangements too complicated for anyone to understand.

At the same time, F&H struggled with debt taken out by their previous owner, and was to restart as a much smaller company, now called DHW, with many of the older employees of the company. While they have a very modest market presence, everything needed can be gotten from DHW, who continue to service and sell the camera. They have remained in business for the past five years, and are busy with between 25 and 50 employees, continuing to make older film cameras and the Hy6. Their products are good, their service quick, and they continue to make modest improvements to the camera.

The system

Three things to be considered in the camera system are the body, the backs and the different lenses available for use.

Body

The camera body was originally called the Hy6 and made by the Rollei firm (then called F&H). It was made available in three flavors, with very minor variations and different names on its front - Rollei, Sinar kept the Hy6 name. Leaf called theirs the Leaf AFI.

All the bodies are largely fully compatible. There were some minor differences, in the internal battery slot in the handle (each one was matched to go with the back provider); also there were color differences between the Sinar and Leaf versions of the camera and their accessories, the Sinar version being a bit more blue-hued grey to match their eMotion digital back color and the Leaf more smoky grey to match their Aptus digital back coloring. But in their basics, all lenses, finders, backs and accessories work on all three versions, all parts are interchangeable.

For the body operation, a few features stand out: ergonomically, the Dedicated Mirror Lock Up button is just near thumb position, for easy finding and use in regular operation. Remote shutter release is available for either the shutter or a digital back, but also a release delay (1/2-30 seconds) can be readily programmed into the camera, so that its not needed.

Other little known but cool features of the Hy6 include: focus trap, focus stepping (bracketing), exposure bracketing (adjustable) read out for focus distance (distance to object), fully customizable settings for AF, exposure, and flash compensation. Separate buttons for exposure and flash metering adjustment compensation, among others. There are also adjustments for resizing the AF reading, shooting speed and focus offset (see below).

In 2012 DHW introduced a newer version of the Hy6, called the mod. 2. Now all in black, this model has been improved to reduce mirror vibration, better software control of focus offset, a correction to the body to limit the possibility of damaging the AF through overtightening the tripod mounting, and other minor improvements. Older Hy6 models can be upgraded with all of these improvements except for the color changes.

Backs - Digital

The Hy6 was designed to take both digital and film backs. The backs click onto the camera with a proprietary mount, using four pins (called the AFI mount). Originally two digital back makers made backs for the camera system - Sinar and Leaf - which fit on all versions of the Hy6. Phase One never fitted their back to the camera. At this time, Leaf makes the most current back for the camera, making two models, one based on the older Aptus arrangement, and another on their new Credo chassis.

Initially, Leaf made an AFI 5, 6, 7, 10 and then improved these with the AFI II 7 and 10, with rotating internal sensors and a flip rear screen, very preferable. Leaf then put into production a further improved model, their AFI 12R, using the 80 mb sensor from Phase One (their parent company), subsequently relabeled as the Aptus II 12 in the AFI mount. This back is still available, and is the last back available with the rotating sensor. The revolving sensor in the AFI II 7, 10, and 12 means the back can remain attached to the camera regardless of orientation, thus reducing the possibilities of dust and mishap. The Leaf Aptus II 12 (in the AFI mount) takes remarkable files, but uses batteries more rapidly; so too full zoom to 100% takes a bit longer than in the 7 or 10.



Leaf AFI with articulating rear screen of their older AFI backs

In 2012 Leaf announced that their new style back, their Credo would be available in 60 and 80 mp in AFI mounts. This back features the updated internals of the Phase IQ backs with its rapid zoom and live view and faster controls on the back, but is without some features such as Phase One's pixel binning. Also lost is the articulated sensor screen and the rotating sensor from the previous Leaf backs.

Sinar did produce several backs for the Hy6 platform, including their more recent eMotion series and their 54 and 75 series. Knowledge on these is limited, as Sinar has very limited presence in the US. The backs used the same Dalsa sensor as the Leaf backs, and once Sinar software was mastered, gave good results. Sinar used an interchangeable rotating adapter, allowing mounting on alternative platforms by changing 4 screws. The last iteration of these backs (eSpirits?) may have allowed the files to be processed in third party software. For their older tethered backs, there was a non-rotating Hy6 adapter as well.



Sinar Hy6 with their rotating back mount.

Backs - Film

Two film backs are available for the Hy6, one for 6x6 and another for 645, both have built-in darkslides. They work well, are modest in size, but are somewhat more complex than the 6008 film backs. Both backs take 120 or 220 film, and have small batteries with some intelligence built in, for film size, ISO, and film counting. While it takes a moment to figure it all out, it becomes apparent after a while. One, called the 6060, takes 12 6x6 shots on a 120 roll.

The other back, called the 6450, takes 16 6x4.5 cm shots per roll. The 6450 works by fitting into an adapter for the Hy6, so it uses the 6450 back from the 6008 system. To change orientation, you remove the back from the adapter and rotate it.



Lenses

One of the joys of the Hy6 system is the extensive range of lenses that are available for the camera. Newest to the range are the AF lenses, including a 50, 80, 150 and 180 mm lenses, which I believe are still available new from DHW. Of greater interest though is the vast range of older manual focusing lenses that work fine with the camera, most of which are available either new or in as-new condition in the secondary market. One of the features of the Hy6 is its very accurate focus confirmation system, making it easy to use these manual lenses. This is a remarkable feature of the camera, making it more usable than say the Hasselblad V series. The focus confirmation area can be sized in the camera software as well. Once set up, there is little need to “chimp” for confirmation of focus.

There is a large lineup of compatible lenses from the past two decades, and are easily identified as being PQ or PQS type. All are of very high quality and will work on the Hy6 without issue. The lens lineup was configured to meet a variety of needs - for example, one way is to look for fast MF primes there is a 50/2.8, 80/2.0, 110/2, 180/2.8, and a 300/4. Alternatively, compact lenses include the 40 f 3.5, the 80, and the 150 TeleXenar by Schneider.

They are leaf shutter lenses, with an electronically activated shutter. The maximum shutter speed of the PQS is 1/1000, on the PQ 1/500. All these Rollei system lenses use a sophisticated proprietary mounting, and thus far, mounting adapters to other platforms have not been made. Both Linhof and Alpa made an adapter plate, so that the Rollei lenses could be used on their cameras, but this required use of the external Rollei shutter control package, limiting use to the studio only.



AFD-Xenotar 1 : 2,8/80 mm HFT PQS



AFD-Super-Angulon 1 : 2,8/50 mm HFT PQS



AFD-Tele-Xenar 1 : 4/150 mm HFT PQS



AFD-Tele-Xenar 1 : 2,8/180 mm HFT PQS



AFD-Variogon 1 : 4,6/60 – 140 mm HFT PQS

Schneider AFD lenses in current production

Schneider

The Schneider lenses for the Rollei 6000 series cameras were designed to become one of the best MF lens lineups ever made. This was possible as both Schneider and Rollei companies were owned in the early 1990s by German businessman Mandelmann, who sponsored this unusual development. All the lenses designed at this time are still of top optical quality, and are fully usable on the Hy6. All the Schneider focal lengths are color matched and have similar rendering characteristics, enabling a photographer shooting with multiple lenses to have the same look throughout.

This body of lenses includes the 40, 50 AF, 60, 80 2.0 and 2.8 (both manual and AF), 90 Macro, 150 TeleXenar, 150 4.6 for the bellows (a special lens as well), 180 in both manual and AF, and a 300. All their current lenses (AF type) are available in AFD, a higher specification lens just for digital use.

In specialty lenses: there were a couple of zoom lenses made in the past, a 75-150 and a 140-280, but now there is a 60-140 AF lens. They also made a 55 PC lens, featuring shift in both directions and tilt. While large and heavy, it still resolves well at f 11-16. There is also a Schneider 150 4.6 lens for the bellows attachment; seemingly for closeups, it has an extraordinary rendition that makes this lens fascinating.

Their 90 Apo Macro is thought by many to be the best MF lens ever made, and holds up favorably in comparison to a Rodenstock 90 HRW on a view camera. Their standard 80/2.8 Xenotar is very very close - truly a remarkable 'standard' lens, the 80/2.0 is similar, possibly better. The 150 TeleXenar has close focusing capabilities, the 180 and 300 even more sharp. The distortion in these lenses (if any at all)

is of simple barrel shape easily corrected, to the extent that even architectural drawings can be shot with a 50 mm AF lens. Finally, I shoot regularly with a Schneider 60mm Curtagon, made in the early 1990s. I have difficulty finding any lens superior to this gem.

Zeiss

Zeiss lenses for the 6000 series Rollei cameras are fully usable on the Hy6. For a short time, some duplicated the Schneider lineup (40 with a floating lens element, 50, 60, 80 and 150) while others were unique: such as their a 30 3.5 fisheye, 110 2.0, a 120 f4 macro, and two telephoto lenses, 250 and 350 mm. The Zeiss lenses are similar to those they offered for Hasselblad. About 15 years older in design than the Schneiders, they perform well when stopped down, but are more prone to flare and suffer in backlit situations. They also have a charming Zeiss look.

Other lenses

DHW put into production a couple of newer lenses a year or so ago - a 150 AF, and a 120, as well as a newer version of the 80 mm AF lens, now an Apogon.

Rollei made their own lenses in the 1980s-1990s, called Rolleigons in the far east, and also the EL lineup (under license from Zeiss), but they were not to the same standards as the Schneider or Zeiss and while they will work, they are not well suited for the Hy6 platform. Older non-PQ lenses from the 6006 of SL66 series will not work on the Hy6 camera.

Many lenses can be found on the second hand market at prices, which while not cheap, are less than half of new costs. These lenses are amazing quality - I use the Schneider 80 2.8 AF happily as a copy lens, its that sharp.

The Rollei range with the 6008 legacy is very deep and fully compatible. For accessories, there is a 1.4X and 2X teleconverter - the 1.4X was designed to go nicely with the 80 mm Schneider AF, the 180 and the 300. Used with the 80 2.8 AF, it makes for a nice 110 f4 for travel; and the 180/2.8 becomes a 250 f4, both with no perceivable loss in performance. It can also be used with the 55 PC lens with extension rings for shooting product.

A surprising range of macro equipment was provided for the 6000 series cameras and can be used with the Hy6. This includes extension rings (both a modular set of fixed rings, as well as an adjustable one), a closeup bellows used with the 150 f 4.6 lens, reverse mounting coupling for extreme closeups. There is also a fitting for mounting view camera lenses into a fully operational Rollei shutter then mounted on the camera.

Flash provisions include use of TTL flash via Metz modules, or TTL strobe connection via lumedyne + metz.

Prisms and viewers

A variety of viewing arrangements, easily changed, remain available. The camera is sold with a WLF, with a different mounting than the 6008 series, but similar in operation. Prisms were available, made slightly different by Sinar, Rollei and Leaf in both 90 and 45 degree configuration., the 90° being more scarce. The I prefer the 45° prism, and use it about half the time with the camera; its a bit heavy, but with a nice magnification. They replace the WLF for viewing without the possible distractions.

Two versions of the 45° prism were made for the Hy6 - Sinar's had a concave carving out of the rear, which allows for rotation of the Sinar version of the Hy6 digital back. The Leaf prism did not rotate, as the Leaf back had its internal rotating sensor.

Focusing screens are removable, and in fact, all screens from the SLX to Hy6 are interchangeable. A magnifying loupe viewer is also available - the one that Rollei made for the 6000 series cameras had two parts - an upper magnifier and a lower base for fitting on the camera. You could use the upper one to view transparencies. DHW will modify the base to work on the Hy6, or will also provide a new base for the Hy6.

Differences - Leaf, Rollei and Sinar

Overall, the Hy6 system is a modular system. The lenses, viewfinders and backs are readily changed and easily available. Pick what you want, and all these pieces will go on all versions of the camera. Rollei (and DHW) were not so good at explaining all this, but the product is very usable and comprehensive. It was built by people who clearly like to build well.

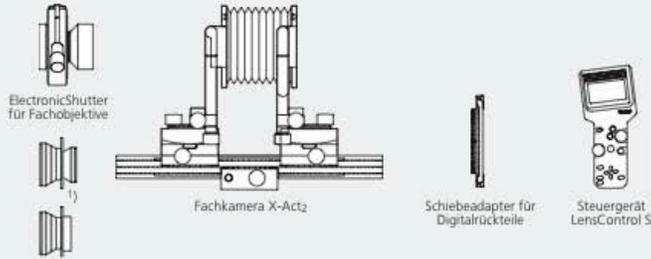
The camera body are very much the same, regardless of the name on the top. The lenses are totally compatible across the entire platform, as are all accessories. Leaf's digital AFI backs physically mount and function on all versions of the Hy6 cameras (Rollei, Sinar and Leaf AFI).

Along with the nameplate change, there were some minor color differences between the cameras. However, the main difference is in the battery configuration in the handle. The battery in the handle powers the body and while it can also power the back, typically the backs have their own power

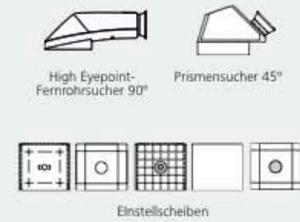
If one battery is used (located in the handle) it will power the camera and the back, and will turn on and off with the camera switch. With two batteries (one in the handle and one in the back), the camera and back will turn on together with the camera switch - very nice. Turning off the camera will just do that, as the back also needs to be turned off on its own. So the camera will start with one button, but you have to hit two buttons to turn it off. Its not a big issue.

There are some advantages in this - if you run out of power on the back, you can still keep going using the single battery in the handle. Its like an emergency reserve. Better yet, the camera takes so little power, you can swap the batteries, and use the depleted battery from the digital back to power the camera, and have a fresher battery to put on the back. This will get you another 20-40 shots, for example, assuming both batteries are the same. Initially, the Rollei version of the Hy6 and the Sinar used a different handle battery than the Leaf, but DHW will happily supply (or modify) the camera with the Leaf battery in the handle.

>> FACHKAMERA X-ACT₂ + ZUBEHÖR <<



>> SUCHERZUBEHÖR <<



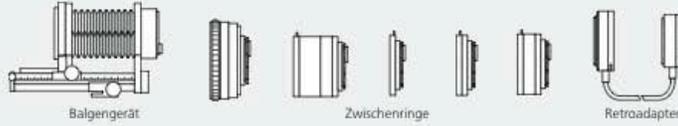
>> OBJEKTIV-VORSÄTZE (alle Baj. Gr. VI) <<



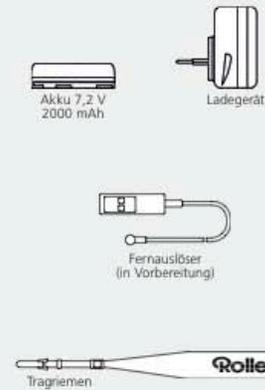
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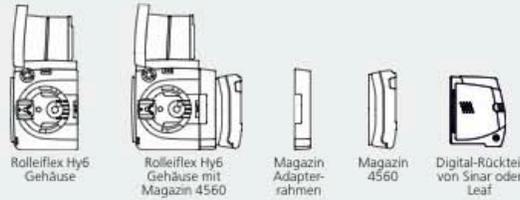
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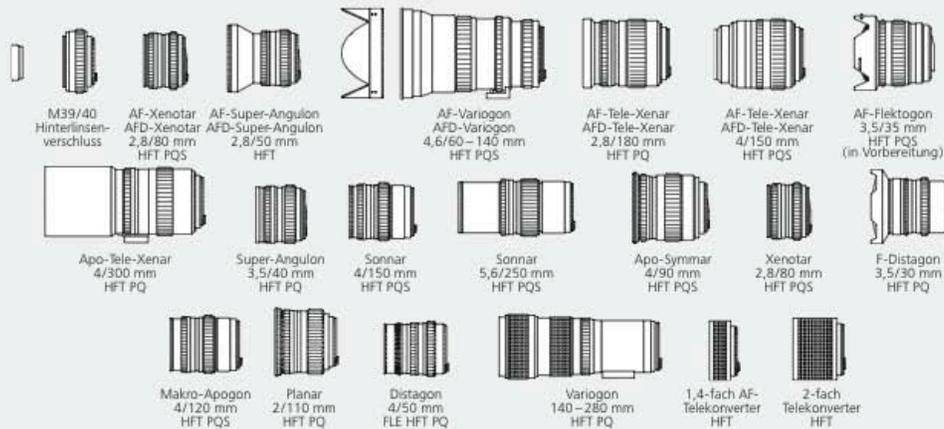
>> SONSTIGES ZUBEHÖR <<



>> KAMERA MIT MAGAZIN UND RÜCKTEIL <<



>> WECHSELOBJEKTIVE UND KONVERTER <<



Hy6 and X-act 2 system diagram

Other Information

Other platforms and the AFI mount

AFI backs (or digital backs in Hy6 configurations) can be mounted view cameras.

Mounting plates for the Leaf AFI back can be found for the Alpa, Arca Swiss, Cambo, and Linhof. In addition, Kapture Group and Silvestri make stitching backs for technical cameras with an AFI mount.

Leaf adapter plates exist for Cambo, Mamiya RZ, Graflok (works on many 4x5), and Alpa. Other view camera manufacturers made adapters for the AFI backs: Arca Swiss, ALPA, Silvestri, Cambo, Linhof, KaptureGroup and MerginX. The only other medium format camera that the AFI backs can be mounted onto was the Mamiya RZ (with a Leaf-made adapter). The AFI back cannot be mounted on Hasselblad and/or Bronica cameras.

Sinar's digital back adapter allowed for easy mount changing, so their back can be used on a broader range of cameras. Some of Sinar's cameras were able to accept an AFI mount, although curiously not all.

Buying and Service

The Hy6 body, lenses and accessories can be bought from DHW directly. At one time, Sinar sold their version also, but no longer.

Camera service is best done by sending it back to DHW. They receive the camera, send a quote and then provide fairly quick turnaround. They also will service lenses.

Other Information Sources:

DHW Fototechnik GmbH
Salzdahlumer Str. 196
38126 Braunschweig
Telefon (0531) 68 00 100
Telefax (0531) 68 00 295
[DHW Fototechnik GmbH](#)

read this also:

[Rolleiflex Pages](#)

Sinar Hy6: Compatible Schneider and Zeiss Lenses*

Lens Type	Speed	Focal Length	Item Number	Availability	Remarks
Zeiss F-Distagon (Fisheye)	PQ	3.5/30 mm	#64866	X	
Schneider Super-Angulon	PQ	3.5/40 mm	711.81.030	X	
Zeiss Distagon	PQ	4.0/40 mm	#86814	O	
Zeiss Distagon FLE	PQ	4.0/40 mm	#86815	O	
Schneider Super-Angulon	PQS	2.8/50 mm	#63346	O	
Schneider AF-Super-Angulon	PQS	2.8/50 mm	#54080	X	
Schneider AFD-Super-Angulon	PQS	2.8/50 mm	711.81.002	P	
Zeiss Distagon	PQ	4.0/50 mm	#86704	O	
Zeiss Distagon EL	PQ	4.0/50 mm	#86706	O	
Zeiss Distagon FLE	PQ	4.0/50 mm	#86705	O	
Schneider PCS-Super-Angulon (Shift)	PQ	4.5/55 mm	#86900	O	
Zeiss Distagon	PQ	3.5/60 mm	#86725	O	
Schneider Xenotar	PQ	2.0/80 mm	#87612	O	
Zeiss Planar	PQ	2.8/80 mm	#86673	O	
Zeiss Planar EL	PQ	2.8/80 mm	#86675	O	
Zeiss Planar	PQS	2.8/80 mm	#64002	O	
Schneider Xenotar	PQS	2.8/80 mm	#63350	X	
Schneider AF-Xenotar	PQS	2.8/80 mm	#54001	X	
Schneider AFD-Xenotar	PQS	2.8/80 mm	711.81.004	X	
Schneider Apo Symmar Macro	PQS	4.0/90 mm	711.81.042	X	
Zeiss Planar	PQ	2.0/110 mm	711.81.052	X	
Zeiss Makro-Planar	PQ	4.0/120 mm	#86884	O	
Zeiss Makro-Planar	PQS	4.0/120 mm	711.81.060	X	
Zeiss Sonnar	PQ	4.0/150 mm	#86756	O	
Zeiss Sonnar EL	PQ	4.0/150 mm	#86757	O	
Zeiss Sonnar	PQS	4.0/150 mm	711.81.062	X	
Schneider AF-Tele Xenar	PQS	4.0/150 mm	#54120	X	
Schneider AFD-Tele Xenar	PQS	4.0/150 mm	711.81.006	P	
Schneider Apo-Symmar Macro	PQ	4.6/150 mm	#98531	O	
Schneider Tele-Xenar	PQ	2.8/180 mm	#87606	O	
Schneider AF-Tele-Xenar	PQ	2.8/180 mm	#54701	X	
Schneider AFD-Tele-Xenar	PQ	2.8/180 mm	711.81.008	X	
Zeiss Sonnar	PQ	5.6/250 mm	#86780	O	
Zeiss Sonnar EL	PQ	5.6/250 mm	#86760	O	
Zeiss Sonnar	PQS	5.6/250 mm	711.81.064	X	
Schneider Apo-Tele-Xenar	PQ	4.0/300 mm	711.81.036	X	incl. lens hood
Zeiss Tele-Tessar	PQ	5.6/350 mm	#86838	O	incl. lens hood
Zeiss Tele-Tessar	PQS	5.6/350 mm	#65631	O	incl. lens hood
Zeiss Tele-Tessar EL	PQ	8.0/500 mm	#86761	O	incl. lens hood
Zeiss Tele-Tessar	PQ	8.0/500 mm	#86854	O	incl. lens hood
Zeiss Tele-Apo-Tessar	PQS	8.0/500 mm	#66191	O	incl. lens hood
Zeiss Tele-Tessar	PQ	8.0/1000 mm	#63045	O	incl. lens hood
Schneider AF-Variogon	PQS	4.6/60-140 mm	#54501	X	incl. lens hood
Schneider AFD-Variogon	PQS	4.6/60-140 mm	711.81.010	P	incl. lens hood
Schneider Variogon	PQ	4.5/75-150 mm	#86926	O	incl. lens hood
Schneider Variogon	PQ	5.6/140-280 mm	711.81.038	X	incl. lens hood
*	With Rolleiflex 6008 compatible bayonet				
FLE	Floating Elements				
EL	Economy Line, with printed scales and E 67 filter thread				
PCS	Perspective Control Shift, a special shift and tilt lens from Schneider				
PQ / PQS	min. shutter speed 1/500 second / min. shutter speed 1/1000 second				
Availability	X = available / P = in preparation / O = discontinued				
Item number	711.81.036 = Sinar part no. / #63045 = Franke & Heidecke (Rollei) part no.				

Compatible Schneider and Zeiss lenses, a rather large and complex lineup.
The "P" lenses were put into production

Focus Adjustment on the Hy6

Introduction

One of the features of the Hy6 is its adjustment for focus offset. Key is understanding that the offset doesn't change the physical lens or back location - it is a correction that changes what is "indicated" as being in focus. The adjustment works at the level of camera software - it is, in short, "mental", not "physical". It doesn't actually change anything. Rather, it changes where the lens/camera tells you what is in focus, so that when you focus, your results are sharp.

This adjustment can be done for each lens and allows the user to "dial in" each lens's in-focus setting to give the most accurate results. It is not well addressed in factory literature, so these notes are to help show how to use this feature. These apply for the manual setting of the Hy6, as the more recent Mod 2 (introduced in 2012) has an ability to store some AF lens offsets in the camera; these are not addressed here.

Focus offset is easily set. It requires first finding out the best offset for your lenses, based on a simple, but time consuming, initial set up. Once the correct offset value is known, applying it is done simply and quickly. The offset will be different for each lens, so once a determination has been made for each lens, record that offset on an easily referenced piece of paper. When you change lenses, set the appropriate offset for that lens. Remember to change the offset for each lens when mounted.

Why is this needed? The simple answer is that the tolerances for focusing on a digital back are much less than they are for film, and the offset allows for a micro-adjustment, to get the focusing exactly on the film/sensor plane. If you are happy using a film back and get good results, there is no reason to get into this. But digital backs require another level of precision and this kind of "tuning" turns out to be more important than one would at first think. Some years back, Joseph Holmes broke open this issue, as he shimmed an Alpa back and got a much higher level of sharpness with the back "dialed in" than he (or anyone else) expected. Once tuned, the results are remarkable.

The Rollei Hy6 is one of the first cameras to have this capability, although now it is available in a number of other cameras. For the AF lens, the offset setting adjusts what the camera tells you is in focus when AF is snapped in. For the MF lens, the setting "adjusts" where the >< focus confirmation arrows indicate what is in focus.

Setup Process

This process is to find the appropriate amount of offset for each lens. It should be done for each lens independently.

1. Set the camera on a tripod, and aim to shoot a sharp target with good lines (like an ID card with bar codes). Sometimes, close focus is different than far focus - pick where you want to place your target. One way to start is to shoot at something about 10-15' away
2. The goal is to take a range of shots using different focus offsets. One approach is to make a range starting at 0, going to +20, and then another from 0 to -20, in increments of "3". So 0, +3, +6, +9... these will be general results, to be tuned in more precisely.
3. to do this, you will take a series of shots, changing the offset each time (for +3, +6, etc.), and refocusing each time. The offset is found in the *Options button* (on the handle, by the display screen), using the top scroll wheel, until you find "Focus Offset". The values of this are adjusted using the back

scroll wheel. Older versions of camera firmware (before 3.10) were more complicated, but now it shows up relatively easier. See photo below.

4. after changing the focus offset setting, refocus. For the AF lens, resnap the focus using the *AF button* on the left side of camera (above the AF settings switch in photos below). For manual lenses, refocus using focus confirmation arrows. These arrows should drift out of their initial settings as you adjust the settings. Keep a record of the offset used for each shot. If you work sequentially, its easier.
5. take your shot with the slight revised focusing.
6. change your settings, do steps 3-5 again.
7. inspect your shots at 100%. Visually inspect to see when the focus is improved. This can be done in either Leaf Capture live view, or alternatively, one can take a range of shots to a compact flash card and then inspect them in CI.
8. Once you know where the best general range for your lens, repeat the process using smaller increments to get the precise value, working more precisely (+3, +4, +5) to get the best offset for each lens.

Thats all to it. It takes about an hour or so (the first time) for each lens to learn what the offset is for that lens, but you only have to do it once. Once you get the hang of it, you can get the general offset much faster and then jump to getting the precise setting much sooner.

Typical ranges? A few lenses are at 0 or perhaps +5. Most of my lenses are around +15, and I have heard of some being at +30. Rare to hear of any (-), meaning that the sensor locations are consistently off from the film plane in one direction.

Applying the known offset is simple - you can simply select the AF Offset menu, dial in the appropriate value for the lens of choice, mount the lens, and shoot crisply. Reset when you change lenses. You can change this setting at any time. I keep a record of my offsets on a card in my wallet and on the phone. You can also mark on the lens in some gentle way.

It is possible that for some lenses the offset can be different for close vs far shooting - for my 300mm lens, the difference is from +12 to +15, but that is one of the more extreme. Typically only one offset value is needed.

Top view showing handgrip



Side view showing controls

