

merical value. If you had it set to Auto before selecting Manual mode, the camera will reset it to ISO 80. And, as with Shutter Priority mode, if you set a shutter speed longer than one second, the ISO value will automatically be reset to 80.

Scene Mode

Scene mode is considerably different from the other shooting modes I have discussed so far in this chapter. This mode does not have a single defining feature, such as permitting control over one or more aspects of exposure. Instead, when you select Scene mode and then choose a particular scene type within that mode, you are in effect telling the camera what sort of environment the picture is being taken in or what type of image you are looking for, and letting the camera decide what settings to use to produce that result. One aspect of using this shooting mode is that, in most cases, you are not able to select many of the menu options that are available in Program, Aperture Priority, Shutter Priority, and Manual exposure mode, such as Raw quality, My Colors, white balance, and ISO. (There are some exceptions to these limitations, which I will discuss later in this chapter.)

One thing that struck me when I first got my PowerShot S110 is that it actually has relatively few settings within Scene mode that are meant for specific subjects or environments. Its predecessor models, the S100 and S95, had settings for Landscape, Kids & Pets, Beach, and Foliage, which the S110 does not have. Many other compact cameras have a specific setting for sunset shots. With the S110, there are relatively few types of scene that the camera provides settings for in Scene mode. Perhaps this situation reflects the fact that the camera does an excellent job with a wide variety of scenes when you use AUTO mode or Program mode.

You select Scene mode by turning the mode dial to the SCN indicator, as shown in Figure 3-21. Now, unless you want to settle for whatever type of scene setting is already in place, you need to pick one from the list of 9 choices.



Fig. 3-21: Scene Mode

To make this further choice, use the Function menu by pressing the Func./Set button in the center of the control dial. The icon for the current Scene mode setting is at the top of the string of icons at the left of the screen, as shown in Figure 3-22.

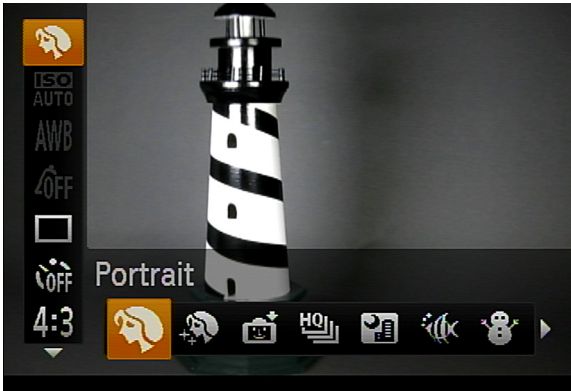


Fig. 3-22: Scene Setting on Function Menu

Once you have the orange highlight on that icon, use the left and right direction buttons or the control dial (or the touch screen) to move through the 9 possible choices.

One good thing about the Scene mode menu system is that each scene setting is labeled or described as you move the selector over it, as shown in Figure 3-23, so you are not left trying to puzzle out what each icon represents. (You can control how detailed these descriptions are with the Hints & Tips item on the Setup menu, as discussed in Chapter 7.)

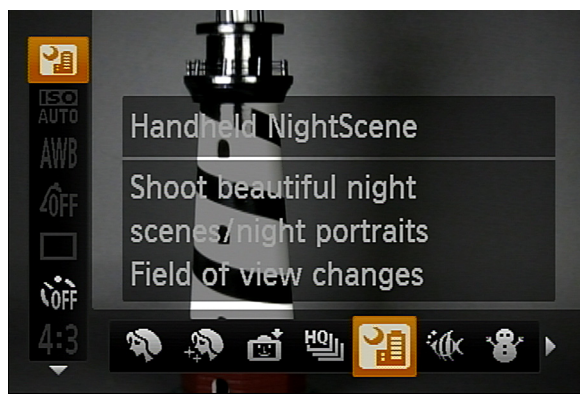


Fig. 3-23: Description Displayed for Scene Setting

As you keep pushing the right button or moving the control dial to move the selector over the other scene types, when you reach the right edge of the screen, the selector wraps around to the first setting on the left and continues going.

That's all there is to do to select a scene type. But you need to know something about each choice to know whether it's one you would want to select. In general, each different scene setting carries with it a variety of values, including things like focus mode, flash status, range of shutter speeds, sensitivity to various colors, and others.

With that introduction, I will describe the various scene settings, moving from left to right through the selections on the Function menu, so you can make an informed choice. I will discuss the main features of each setting, with sample images for some of the settings.

Portrait

The Portrait setting, illustrated by the icon shown in Figure 3-24, is designed to yield rich flesh tones with a softening effect. You should stand fairly close to the subject and set the zoom to some degree of telephoto, so as to blur the background if possible. The flash mode is initially set to Auto, but

you can switch the flash off if you want.



Fig. 3-24: Portrait Setting Icon

The example shown in Figure 3-25 was taken in the early evening under a cloudy sky with no flash.



Fig. 3-25: Portrait Example

Smooth Skin

This setting, represented by the icon seen in Figure 3-26, is similar to Portrait, but it provides the added feature of smoothing out areas of skin tones in the image, to reduce wrinkles and other blemishes on faces.

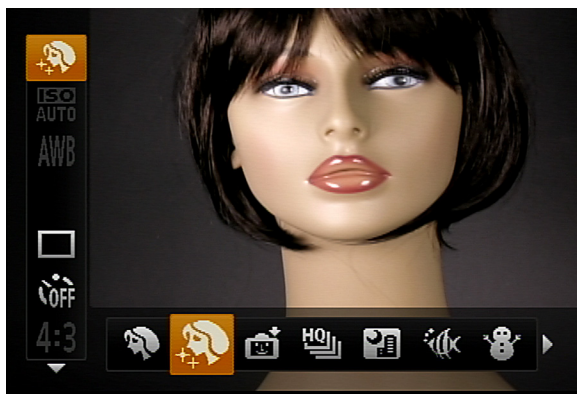


Fig. 3-26: Smooth Skin Setting Icon

This setting is unusual in that it includes controls that let you make adjustments to the processing the camera carries out. To make these adjustments, press the down direction button, marked DISP., and the camera will display two rectangles, the top one for the level of the effect, and the bottom one for the color of the subject's skin, as shown in Figure 3-27.

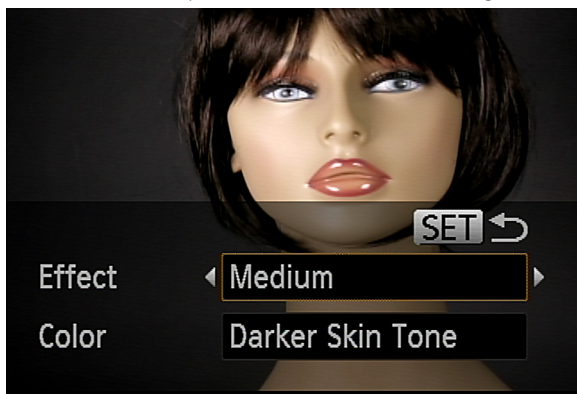


Fig. 3-27: Smooth Skin Setting Adjustment Screen

Using the up and down direction buttons, select the top rectangle; when it is selected, triangles will appear at its ends. Then use the control dial or the left and right buttons to select Low, Medium, or High for the intensity of the smoothing effect. Next, press the down button to highlight the bottom rectangle, and use the dial or the buttons to select Off, Lighter Skin Tone, or Darker Skin Tone. With Off, the effect will be applied to medium-dark areas of the image; with the other settings, the camera will adjust the effect so it is applied to lighter or darker skin tones. Once the settings are made, the camera will show a preview of how the effect will alter the image.

You also can make the settings for this scene type using the touch screen; touch the DISP. icon to start, then touch the triangles to adjust the levels of the settings and press the SET icon on the screen to finish.

Smart Shutter

This setting, whose icon is shown in Figure 3-28, is not designed for a particular type of subject. Instead, it gives you several tools for triggering the camera automatically by smiles, winks, and faces.

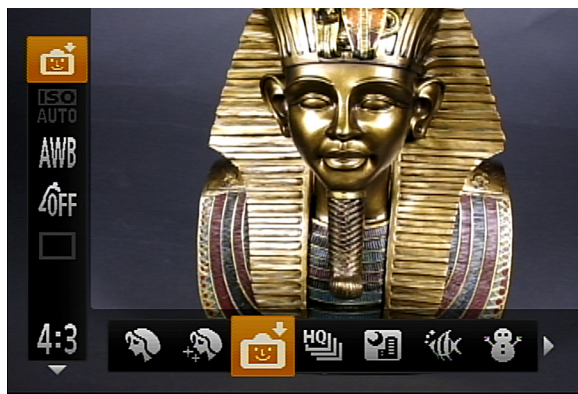


Fig. 3-28: Smart Shutter Setting Icon

When you select Smart Shutter from the scene icons at the

bottom of the screen, you will see the DISP. label in the lower left corner of the screen. Press the Display button (or touch the DISP. icon on the screen), and you will see a sub-menu with three options: Smile, Wink Self-Timer, and Face Self-Timer, as shown in Figure 3-29.

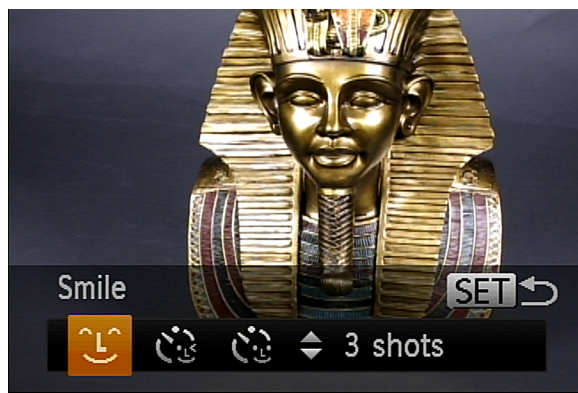


Fig. 3-29: Smart Shutter Settings Screen

These three options work as follows, starting from the left.

With the Smile setting highlighted, press the up and down buttons to change the number of shots the camera will take, from 1 to 10. Once you have set the number of shots, press the Func./Set button again. Now the camera will be in smile-detection mode, waiting until it sees a smile. Once it does, the self-timer lamp on the front of the camera will light up once, and the camera will take the number of shots you set. This function is not perfect, but it works quite well. You may have to tell your subject to open his or her mouth wide and show a lot of teeth to trigger the camera, but this can be a way to make sure the subject smiles. It also can be a good conversation starter.

The next Smart Shutter sub-option is the Wink Self-Timer, which works in similar fashion to the smile detector, except that, for winks, you have to press the shutter button fully. Then the camera will wait until it sees a person wink (closing one or

both eyes momentarily); once it does, it will trigger the shutter for the number of shots you have set. The self-timer lamp will blink and the beeper will sound repeatedly while the camera is waiting for the subject to wink. If no wink takes place, the camera will trigger the shutter after 15 seconds anyway.

The third and final sub-option is the Face Self-Timer. This option is similar to the Wink Self-Timer, in that you have to press the shutter button fully down, and the camera will take the picture once it detects a new face. Here again, as with the Wink Self-timer, if the camera doesn't see a new face, it will trigger the shutter after 15 seconds anyway. As with the other options, you can set the camera to take from 1 to 10 shots when triggered.

High-Speed Burst HQ

This mode, whose icon is shown selected in Figure 3-30, is not meant for a particular type of scene, but for a particular type of shooting.



Fig. 3-30: High-Speed Burst HQ Setting

As its name implies, you select this setting when you want to fire off a burst of continuous shots by just holding down the shutter button.

As I'll discuss in Chapter 4, there also are settings on the Func-