

except Manual exposure mode. You will see the effects of the adjustment on the camera's display as you turn the dial. In Chapter 4, I discussed the Auto Exposure Compensation item, a sub-option of the Flash item on screen 5 of the Recording menu. If you turn that option on, then the camera adjusts the flash output so any exposure compensation adjustment you make takes effect and is not counteracted by the flash.

The A Button

This small button, directly behind the shutter button, has only one purpose—to switch the camera into and out of Snapshot mode. No matter what other mode the camera is currently set to—Program, Aperture Priority, Shutter Priority, or Manual exposure—just press this button quickly and the camera switches immediately into Snapshot mode. Press it again to switch back to the mode that was previously in effect. If you want, you can change the behavior of this button so you have to press it and hold it down for about a full second for the recording mode to change. With that setting, there is less danger of accidentally pressing the button and switching modes when you don't want to. That behavior is controlled by the A Button Switch option on screen 8 of the Custom menu.

Filter Button

This small button to the right of the shutter button provides a powerful feature for the D-Lux. When you press this button, the camera displays a group of icons representing 22 picture effects you can apply to your images and videos. There also is a 23rd choice called No Effect. When you do not want any special effects applied to your images and videos, you should select

this option, or else all of your shots will have one of the 22 effects added. If you want some insurance against accidentally leaving one of the effects activated, you can turn on the Simultaneous Record Without Filter option on screen 3 of the Recording menu. When that option is on, the camera will take 2 images when a Filter button effect is selected—one with the effect and one without it—so you don't have to worry about ruining an image by applying an unwanted effect.

After you press the Filter button, you will see a screen that lets you browse through the icons for the 22 effects and the icon for No Effect. You can choose from 3 possible arrangements of the icons by pressing the Display button repeatedly.

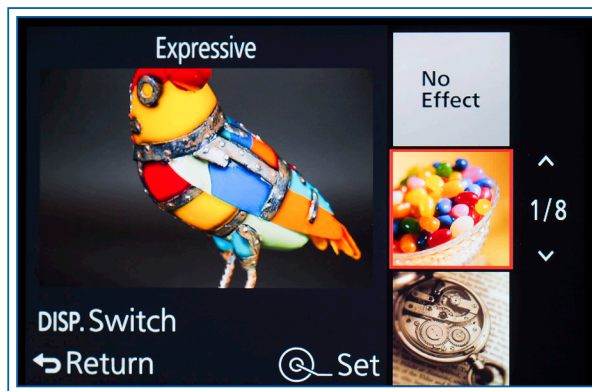


Figure 5-9. Filter Effect Menu - Normal Display

With the Normal display, as shown in Figure 5-9, the camera displays a vertical line of icons at the right. As you scroll up and down through that line using the Up and Down buttons or the control dial, the camera highlights the selected icon and displays a large view at the left of the screen that applies that effect to the live view of the current scene that the camera is aimed at.

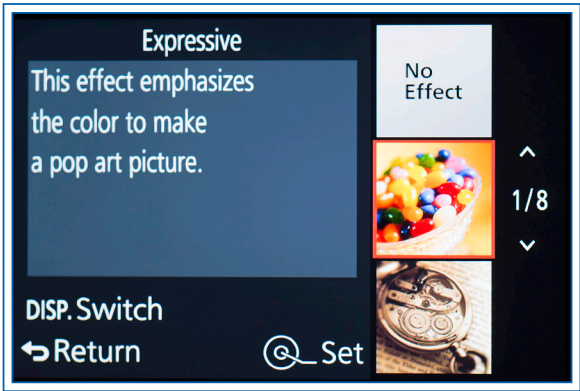


Figure 5-10. Filter Effect Menu - Guide Display

With the Guide display, as shown in Figure 5-10, the setup is the same, except that, at the left of the screen, instead of displaying the appearance of the effect, the camera displays a brief description of the effect.

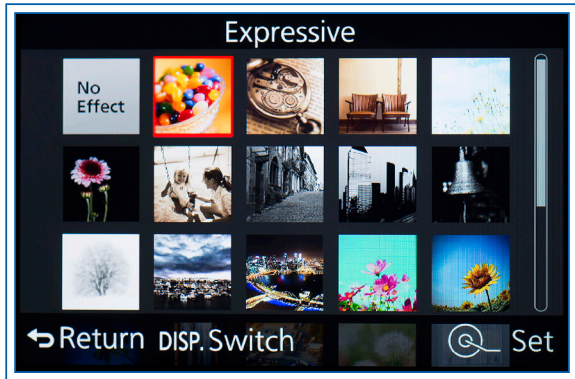


Figure 5-11. Filter Effect Menu - List Display

With the List display, as shown in Figure 5-11, the camera displays more icons on each screen, in rows and columns. As you scroll through them using all 4 direction buttons or the control dial, the camera displays the name of the effect at the top of the display.

When you have scrolled through the Filter button effect icons and highlighted the one you want to use, press Menu/Set to select it and return to the recording screen. The camera’s display will now show the name of the effect at the left, and the appearance of the scene on the display will reflect the chosen effect.

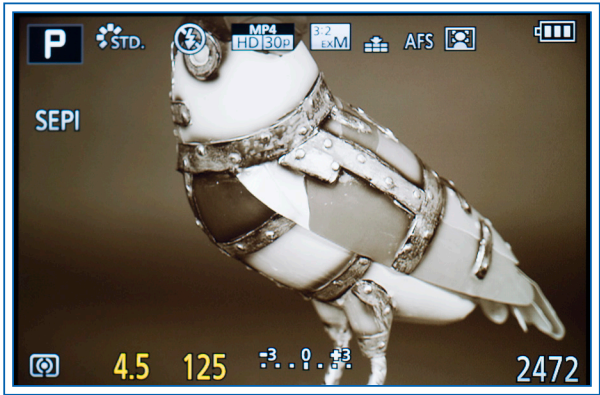


Figure 5-12. Sepia Filter Effect As Seen on Recording Display

For example, Figure 5-12 shows the display when the Sepia effect has been selected.

For each effect, you can adjust some setting, such as its intensity. To do this, press the Right button and the camera will display a scale like that seen in Figure 5-13. Use the control dial to adjust the setting along that scale. The normal setting is in the middle. For 3 of the settings (Miniature, One Point Color, and Sunshine), there are additional adjustments you can make by pressing the Fn1 button. I will discuss the adjustments for all of the effects in the descriptions of the individual options.

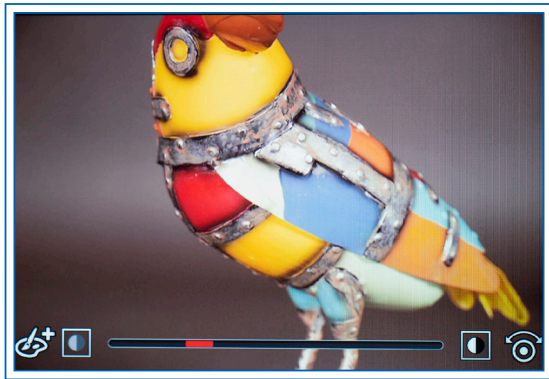


Figure 5-13. Filter Effect Adjustment Scale

You can use the Filter button effects with any one of the PASM shooting modes and when recording motion pictures. You cannot use them with Snapshot mode. When you activate any of the effects, you cannot adjust the camera's White Balance, Photo Style, Highlight Shadow, Intelligent Dynamic, HDR, or Color Space. Also, the flash is forced off. However, you can set Quality to Raw. If you do that, the image that is displayed on the camera's screen will show the selected effect, but when you load the Raw file into post-processing software, the effect may not appear, depending on whether the software recognizes it. I have not yet found any software that does recognize it, so, if you want to have the benefit of shooting in Raw but also use the picture effect, I recommend you use the Raw & Fine option for Quality, so you will have both a Raw and a JPEG image for each shot.

You also can shoot panoramas with Filter effects, but the following effects are not available: Toy, Toy Pop, Miniature, and Sunshine. You can select an effect by pressing the Filter button, or, for panorama shooting only, by turning the control ring around the lens. If you do that, a list of text icons will scroll along the bottom

of the display; just turn the control ring until the effect you want is highlighted, then press the shutter button halfway to return to the recording screen. (The Control Ring menu option must be set to Default for this function to be available.)

Following are details about each of the 22 settings, with an example image for each.

Expressive. This setting increases the saturation and intensity of colors in the image to give a vivid appearance. When you press the Right button, the scale that appears lets you adjust the strength of this effect. This effect can be used to provide extra punch to your images without distorting their appearance.



Figure 5-14. Example of Expressive Effect

For example, in Figure 5-14, I used this setting to add emphasis and color to an image of city buildings on the waterfront. This setting heightened the contrast between the reddish buildings and the blue sky.

Retro. This option adds a yellowish or reddish color cast to give a faded look to the image, like the appearance of an old color print that has faded over time. With the adjustment slider, you can alter the color tone from yellowish at the left of the scale to reddish at the right.



Figure 5-15. Example of Retro Effect

For Figure 5-15, I used this setting to add an antique atmosphere to a photo of 2 round buildings at the local botanical garden.

Old Days. This effect is intended to give a “nostalgic” look by lowering the saturation of colors and reducing contrast for an old-fashioned look. With the adjustment slider, you can vary the contrast. In Figure 5-16, I used this setting to give an aged appearance to an historic house with a rustic feel.



Figure 5-16. Example of Old Days Effect

High Key. A high key image is one with bright, light colors and a light background. With the D-Lux, the camera increases brightness and emphasizes highlights. With the adjustment slider, you can add a slight color cast ranging from pinkish at the left to bluish at the right. This setting can be useful for brightening a dark scene. For Figure 5-17, I used this setting to brighten a still life image that was taken in dark conditions..



Figure 5-17. Example of High Key Effect

Low Key. With this setting, the camera darkens the overall image in a way that places an emphasis on any bright or highlighted areas. This option can be used for dramatic effect to isolate a small bright area within a scene. As with the High Key setting, you can add a color tone ranging from reddish to bluish.



Figure 5-18. Example of Low Key Effect

For Figure 5-18, I found this option to be useful for adding a sense of drama and contrast to a shot of the city skyline at the river.

Sepia. With this option, the camera renders the image in monochrome, but with a sepia (brownish) tone, simulating the appearance of some old-fashioned photographs. With the adjustment slider, you can change the level of contrast. For Figure 5-19, I tried this setting with a pathway into a garden. The Sepia setting adds a look of history or nostalgia.



Figure 5-19. Example of Sepia Effect

Monochrome. This setting gives you another way, other than the Photo Style menu option, to capture an image in traditional black and white. The adjustment slider lets you add a color tone, ranging from yellowish to bluish.



Figure 5-20. Example of Monochrome Effect

For Figure 5-20, I tried this setting with a shot of the same historic house shown earlier, to give the feeling of a postcard view.

Dynamic Monochrome. This option is another way to take a monochrome image, in this case with enhanced contrast to give a more dramatic appearance than an ordinary monochrome setting does. The adjustment slider alters the amount of contrast.

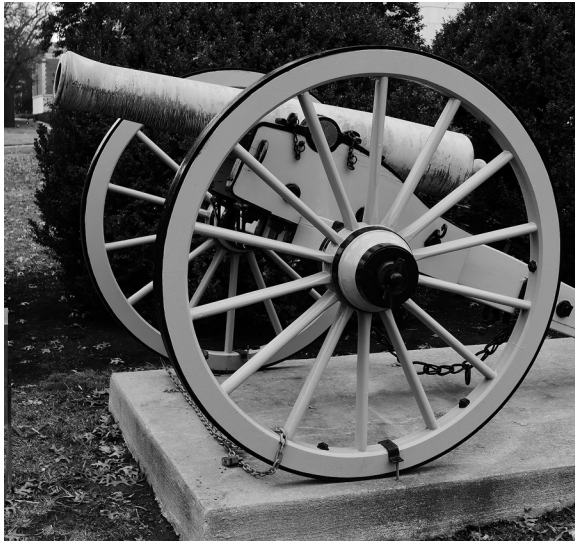


Figure 5-21. Example of Dynamic Monochrome Effect

For Figure 5-21, I used this setting with a view of an antique cannon, in an attempt to emphasize the strong geometric patterns of the subject.

Rough Monochrome. With this setting, the camera again records a monochrome image, but this time with the appearance altered to add grain by inducing visual noise, like the noise that results from using a high ISO setting. This option can be good for street photography or for other situations when you want the somewhat primitive look of a grainy image. The adjustment slider lets you reduce or increase the amount of graininess.

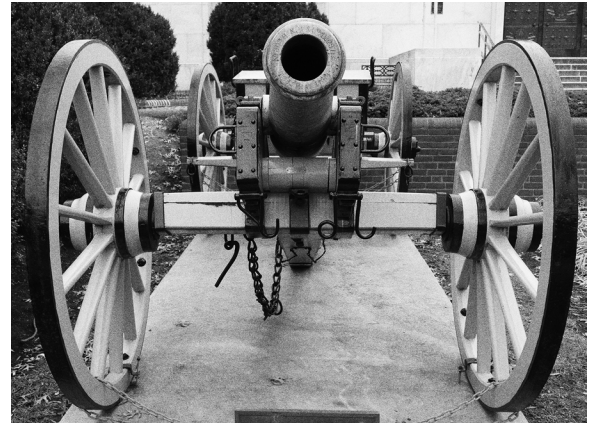


Figure 5-22. Example of Rough Monochrome Effect

For Figure 5-22, I used this setting for another view of the Civil War cannon. I felt that this setting was good for emphasizing the shape of the cannon and its wheels.

Silky Monochrome. This option gives you another way to take a monochrome image. In this case, the camera puts the image slightly out of focus to add a soft or dreamy look. With the adjustment slider, you can alter the amount of defocusing that is used. The left side of the scale provides a sharper, less defocused image.



Figure 5-23. Example of Silky Monochrome Effect