You should stand fairly close to the subject and set the zoom to some degree of telephoto, such as 80mm or higher, so as to blur the background if possible; the camera will try to use a wide aperture to assist in this blurring. You may want to pop up the flash and use the Fill-flash setting to reduce shadows. If you want to improve the lighting, consider using off-camera flash with a softbox, as discussed in Appendix A.

If you are shooting a portrait in front of a busy background, such as a house, try to position the subject's head in front of a plain area, such as a lightcolored wall, so the head will be seen clearly.

You can use the self-timer, but you cannot use bracketing or continuous shooting.

## **SPORTS ACTION**

The Sports Action setting is for use when lighting is bright and you need to freeze the action of your subjects, such as athletes, children at play, pets, or other subjects in motion. Depending on conditions, the camera may set a high ISO value so it can use a fast shutter speed to stop action. The camera sets itself for continuous shooting, so you can hold down the shutter button and capture a burst of images. In that way, you increase your chances of capturing the action at a perfect moment. You can switch to the fastest level of continuous shooting if you want, but you cannot set Drive Mode to single shooting and you cannot use the self-timer or any form of bracketing.

In Figure 3-30, taken in bright conditions, the camera set itself to f/3.2 with an ISO setting of 100, and a shutter speed of 1/1600 second to freeze the action. Using the standard continuous shooting setting, I took

a burst of several shots to catch this one of a woman enjoying a trip on a Segway near the waterfront.



Figure 3-30. Sports Action Example

#### Macro

With the Macro setting, the RX10 II sets itself up to take closeups. Although you can focus at close range in other shooting modes, it is convenient to use this setting to call up a group of options that are well suited for taking extreme closeups of flowers, insects, or other small objects.

When you select the Macro option, the camera will let you use the self-timer, but you cannot turn on continuous shooting or exposure bracketing. You can use the flash if you wish.

With the RX10 II, there is no special setting for macro focus; in any focus mode, the camera can focus as close as about 1.2 inch (3 cm) when the lens is zoomed out to its wide-angle setting. When the lens is zoomed in all the way to its telephoto setting, it can focus as close as about 10 inches (25 cm).

Even when the camera is set to the Macro setting in Scene mode, you can use the manual focus option. This can be an excellent approach when using Macro because you can fine-tune the focus, which becomes critical and hard to measure precisely when you are photographing insects or other objects in extreme closeups. To use manual focus, just turn the focus switch on the front of the camera, below the lens, to the MF position. Then, use the Manual ring to adjust the focus. You also can use the direct manual focus option; I will discuss focus options further in Chapter 4.

In Figure 3-31, I used the Macro setting to take a picture of a decorative doll figure. I focused as close to the subject as I could, at about 2 or 3 inches (5 to 8 cm) using the single-autofocus mode.



Figure 3-31. Macro Example

#### LANDSCAPE

Landscape is a Scene mode setting that I use often. It is convenient to turn the Mode dial to the SCN position and pull up the Landscape setting when I'm taking pictures at a scenic location. The camera will let you use Fill-flash in case you want to shoot an image of a person close to the camera in front of a building or other attraction, and it boosts the brightness and intensity of colors somewhat. You cannot use continuous shooting or exposure bracketing, but you can use the self-timer. Figure 3-32 is an example taken using this setting to capture a view of the skyline of Richmond, Virginia, from a pedestrian bridge across the James River.



Figure 3-32. Landscape Example

#### **S**UNSET

This setting is designed to capture the reddish hues of the sky as the sun rises or sets. You can use Fill-flash if you want to, so you can take a portrait of a person with the sunset or sunrise in the background. You cannot use continuous shooting or exposure bracketing, but you can use the self-timer. The main feature of this setting is that the camera boosts the intensity of the reddish colors in the scene. Of course, as I noted earlier, you don't have to limit the use of this, or any Scene mode setting, to the subject its name implies. For example, if you are photographing red and orange leaves of trees that are changing colors in autumn, you might want to try the Sunset option to create an enhanced view of the brightly colored foliage. In Figure 3-33, I used this setting for a view of colorful leaves that were being lighted by the setting sun.



Figure 3-33. Sunset Example

# **NIGHT SCENE**

The Night Scene option is designed to preserve the natural look of a nocturnal setting. The camera disables the flash; if the scene is quite dark, you should use a tripod, if possible, to avoid camera motion during the long exposure that may be needed. You can use the self-timer, but not continuous shooting or exposure bracketing. This setting is good for outdoor scenes after dark when flash would not help. The camera does not raise the ISO or use multiple shots, as it does with some other modes used in dim lighting, such as Hand-held Twilight.



Figure 3-34. Night Scene Example

In Figure 3-34, I used the Night Scene setting to photograph a scene at a drive-in restaurant at night. The camera used a relatively long shutter speed of 1/8 second with an aperture of f/2.8 and preserved image quality by using a low ISO setting of 100.

#### HAND-HELD TWILIGHT

This Scene mode setting gives you an option for taking pictures in low light without flash or tripod. In dim lighting, blurring of the image can happen when the camera uses a slow shutter speed to expose the image properly, because it is hard to hold the camera steady for an exposure longer than about 1/30 second.

To counter the effects of blurring, with Hand-held Twilight the camera raises the ISO to a higher-thannormal level so it can use a fast shutter speed and still admit enough light to expose the image properly. Because higher ISO settings result in increased noise, the RX10 II takes a burst of shots and combines them through internal processing into a single composite image with reduced noise. Hand-held Twilight is useful for a landscape or other static subject at night when you cannot use a tripod or flash. If you can use a tripod, you might be better off using the Night Scene setting, discussed above. Or, if you don't mind using flash, you could just use Intelligent Auto, Program, or one of the more ordinary shooting modes. Hand-held Twilight is a very useful option when it's needed, but it will not yield the same overall quality as a shot at a lower ISO with the camera on a steady support.

With Hand-held Twilight, the flash is forced off. You can use the self-timer, but not continuous shooting or bracketing. If Quality is set to Raw, the camera will change it to Fine temporarily. You can set Quality to Extra Fine if you want to, though.



Figure 3-35. Hand-held Twilight Example

In Figure 3-35, I used this setting for a hand-held shot of farm buildings shortly before sunset. The camera shot this image at f/2.8 and set the ISO to 160, with a shutter speed of 1/200 second, fast enough to handhold the camera without noticeable motion blur. As I noted above, this setting is excellent for hand-held shots of motionless subjects in dim light. If there is motion involved, you may do better with the Anti Motion Blur setting, discussed later in this section.

### **NIGHT PORTRAIT**

This night-oriented setting is for taking a portrait when you are willing to use flash. With Night Portrait, the camera takes only one shot and it activates the flash in Slow Sync mode. I will discuss the Slow Sync setting and provide an example in Chapter 4. Basically, with this Flash Mode setting, the camera uses a slow shutter speed, so that as the flash illuminates the portrait subject in the foreground, there is enough time for the natural light to illuminate the background also. You cannot use the Flash Off setting for Flash Mode, though you can leave the flash unit retracted, and the camera will still let you take the picture.

You can use the self-timer, but not continuous shooting or exposure bracketing. Because of the slow shutter speed, you should use a tripod if possible to avoid motion blur.



Figure 3-36. Night Portrait Example

In Figure 3-36, the camera used a shutter speed of 1/4 second, an exposure long enough to allow the lights in the background to show up clearly, but short enough that I was able to hand-hold the camera without undue motion blur. With this setting, you should advise the subject not to move during the relatively long exposure.

#### **ANTI MOTION BLUR**

Like other night-oriented options, this setting is not meant for a particular subject, but for dim lighting, using a technique similar to that used by the Hand-held Twilight setting, discussed above. Just as with Handheld Twilight, with Anti Motion Blur the camera raises the ISO to a higher-than-normal level and combines a burst of shots into a single composite image with reduced noise. In addition, the camera counteracts blur from motion of the subject to a fair extent, by analyzing the shots and rejecting those with motion blur as much as possible. For Figure 3-37, I used this setting for a shot of a fidgety puppy outdoors after dark.



Figure 3-37. Anti Motion Blur Example

Because it was very dark, the camera used an ISO setting of 20000 with a shutter speed of 1/13 second. The Anti Motion Blur setting is likely to use a higher ISO setting than Hand-held Twilight to maximize the camera's ability to capture the scene in dim light. Anti Motion Blur is useful as the light is fading if you don't want to use flash.

You should not expect good results if you use this setting with fast-moving subjects, because the camera will not be able to eliminate the motion blur. With slower-moving subjects, though, the RX10 II can do a good job of minimizing blur. With this setting, you can use the self-timer, but not continuous shooting or exposure bracketing. As with Hand-held Twilight, if Quality is set to Raw, the camera will change it to Fine while this setting is in use.

#### Sweep Panorama Mode

The next setting on the Mode dial is designed for a specific purpose—the shooting of panoramic images. The RX10 II, like many other Sony cameras, has an excellent ability to automate the capture of panoramas. If you follow the fairly simple steps involved, the camera will stitch together a series of images internally and produce a high-quality final result with a dramatic, wide (or tall) view of a scenic vista or other subject that lends itself to panoramic depiction.

It is significant that Sony has given this shooting mode its own spot on the Mode dial, indicating the importance of this type of photography nowadays. Because of this placement on the dial, you can quickly set the camera to take panoramas. Just turn the Mode dial to select the icon that looks like a long, squeezed rectangle, as shown in Figure 3-38.



Figure 3-38. Mode Dial Sweep Panorama

You will immediately see a message telling you to press the shutter button and move the camera in the direction of the arrow that appears on the screen. At that point, you can follow the directions and likely get excellent results. However, the camera allows you to make a number of choices for your panoramic images using the Shooting menu. Just press the Menu button, and you will go to the menu screen that is currently active.

Navigate to the Shooting menu, which limits you to fewer choices than in most other shooting modes because several options are not appropriate for panoramas. For example, the Image Size, Aspect Ratio, and Quality settings are dimmed and unavailable. Also, options such as Drive Mode, Flash Mode, and Focus Area are of no use in this situation and cannot be selected. In addition, you will not be able to zoom the lens in; it will be fixed at its wide-angle position. (If the lens was zoomed in previously, it will zoom back out automatically when you switch the Mode dial to the Sweep Panorama selection.)

You will, however, see 2 options on screen 2 of the Shooting menu that are not available for selection in any other shooting mode: Panorama Size and Panorama Direction, as shown in Figure 3-39.

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	1 2	34	5	6	7	8	9		
III File Format AVCHI AVCHI							CHD		
■Record Setting 60i 17M(FF						(FH)			
Dual Video REC									Off
IIII HFR Settings									
Panorama: Size							S	Stan	dard
Panorama: Direction								F	Right

Figure 3-39. Panorama Size and Direction Menu Options

If you select Panorama Size, you will see 2 options, Standard and Wide.

With Standard, a horizontal panorama will have a size of 8192 by 1856 pixels, which is a resolution of about 15 megapixels (MP). If you choose Wide, a horizontal panorama will have a size of 12416 by 1856 pixels, resulting in a resolution of about 23 MP. (This figure is larger than the camera's maximum resolution of 20 MP because with the panorama settings, the camera is taking multiple images and stitching them together.)

A vertical panorama at the Standard setting is 3872 by 2160 pixels, or about 8.3 MP; a vertical panorama at the Wide setting is 5536 by 2160 pixels, or about 12 MP.

The Panorama Direction option lets you choose Right, Left, Up, or Down for the direction in which you will sweep the camera to create the panorama.

There is a convenient shortcut for choosing the direction for your panorama. Just turn the Control dial while the panorama shooting screen is displayed, and

the direction arrow will change to a different position. You can cycle through all 4 positions with quick turns of this dial.

Also, you can use the Direction setting with different orientations of the camera to get different results than usual. For example, if you set the direction to Up and then hold the camera sideways while you sweep it to the right, you will create a horizontal panorama that has 2160 pixels in its vertical dimension rather than the standard 1856.

Those are the main settings for panoramas. There are other options you can select on the Shooting menu, including Metering Mode, White Balance, Creative Style, and SteadyShot. I will discuss all of these menu options in Chapter 4. You can set the focus mode using the focus mode switch, though you cannot select continuous autofocus. In my opinion, the best options for these settings for shooting panoramas are the ones shown in Table 3-1, at least as a starting point.

#### Table 3-1. Suggested Settings for Panoramas

Focus Mode	Single-shot AF
Metering Mode	Multi
White Balance	Auto White Balance
Creative Style	Standard
SteadyShot	On, or use tripod
White Balance Creative Style SteadyShot	Auto White Balance Standard On, or use tripod

One other setting you can make when shooting panoramas is exposure compensation, using the exposure compensation dial. I will discuss that function in Chapter 5. This feature can be quite useful for panoramas because the camera will not change the exposure if the camera is pointed at areas with varying brightness. So, for example, if you start sweeping from a dark area on the left, the camera will set the exposure for that area. If you then sweep the camera to the right over a bright area, that part of the panorama will be overexposed and possibly washed out in excessive brightness. To correct for this effect, you can reduce the exposure using exposure compensation. In this way, the initial dark area will be underexposed, but the brighter area should be properly exposed. Of course, you have to decide what part of the panorama is the one you most want to have properly exposed.

Another way to deal with this issue is to point the camera at the bright area before starting the shot and press the shutter button halfway to lock the exposure, then go back to the dark area at the left and start sweeping the camera. In that way, the exposure will be locked at the proper level for the bright area.

Once you have made all of the settings you want for your panorama, follow the directions on the screen. Press and release the shutter button and start moving the camera at a steady rate in the direction you have chosen. I tend to shoot my panoramas moving the camera from left to right, but you may have a different preference. You will hear a steady clicking as the camera takes multiple shots during the sweep of the panorama. A white box and arrow will move across the screen; your task is to finish the camera's sweep at the same moment that the box and arrow finish their travel across the scene. If you move the camera too quickly or too slowly, the panorama will not succeed; if that happens, just try again.

Generally speaking, panoramas work best when the scene does not contain moving objects such as cars or pedestrians because when items are in motion, the multiple shots are likely to capture images of the same object more than once in different positions. It is advisable to use a tripod if possible, so you can keep the camera steady in a single plane as it moves. If you don't have a tripod available, you might try using the electronic level that Sony provides with the RX10 II. You have to activate the level using the Display Button option on screen 2 of the Custom menu, as discussed in Chapter 7. Then press the Display button until the screen with the electronic level appears. Make sure the outer tips of the level stay green as much as possible, and the resulting panorama should benefit from the level shooting. In addition to exposure, as discussed above, focus and White Balance are fixed as soon as the first image is taken for the panorama.

When a panoramic shot is played back in the camera, it is initially displayed at a small size so the whole image can fit on the display screen. You can then press the Center button to make the panorama scroll across the display at a larger size, using the full height of the screen.

Figure 3-40 is a sample panorama, shot from left to right using the Standard setting, hand-held.



Figure 3-40. Sample Panorama, James River, Richmond, Virginia

# **Memory Recall Mode**

There is one more shooting mode left to discuss, apart from Movie mode, which I will discuss in Chapter 8. This last mode, called Memory Recall, is a powerful tool that gives you expanded options for your photography.

When you turn the Mode dial to the MR position (shown in Figure 3-41) and then select one of the 3 groups of settings that can be stored there, you are, in effect, selecting a custom-made shooting mode that you create with your own favorite settings.



Figure 3-41. Mode Dial Memory Recall

You can set up the camera just as you want it—with stored values for items such as shooting mode, shutter speed, aperture, zoom amount, White Balance, ISO, and other menu settings—and then recall all of those values instantly just by turning the Mode dial to the MR position and selecting option 1, 2, or 3 on the Memory Recall screen, depending on which one you used to store those settings. With the RX10 II, unlike some other camera models, you can store settings for any shooting mode, including the Intelligent Auto and Scene modes.

Here is how this works. First, set up the camera with all of the settings you want to recall. For example, suppose you are going to do street photography. You may want to use a fast shutter speed, say 1/250 second, in black and white, at ISO 800, using continuous shooting with autofocus, Large and Extra Fine JPEG images, and shooting in the 4:3 aspect ratio.

The first step is to make all of these settings. Set the Mode dial to Shutter Priority and use the Control dial to set a shutter speed of 1/250 second. Then press the Menu button to call up the Shooting menu and, on screen 1, select L for the image size, 4:3 for Aspect Ratio, and Extra Fine for Quality. Then move to screen 3 and choose continuous shooting for Drive Mode. On screen 4, set ISO to 800, then on screen 5 set White Balance to Daylight. Next, scroll down 2 positions to the Creative Style option and select the B/W setting, for black and white. You also may want to push the zoom lever all the way to the left for wide-angle shooting. You can set any other available Shooting menu options as you wish, but the ones listed above are the ones I will consider for now.

Once these settings are made, navigate to the Memory item, shown in Figure 3-42, which is the final item on the last screen of the Shooting menu.

After you press the Center button, you will see a screen like the one in Figure 3-43, showing icons and values for

all of the settings currently in effect and the numbers 1, 2 and 3 at the upper-right corner of the display.



Figure 3-42. Memory Option Highlighted on Menu

Select	register	1	23
	<b>S</b> 1/	250 ISO 800	<b>O</b>
	<b>4:3</b> 18M	X.FINE 60 i	.slz.
[[]]	A-B: A0	G-M: G0	DRO
ND	•±0	<b>⊡</b> ±0	AUTO B/W
			COFF
		<b>∢</b> ⇒ Sele	ect ●Enter

Figure 3-43. Screen Showing Memory Settings

The message "Select Register" appears at the upper left of the screen, indicating that you can now assign all of the settings shown on the display to register number 1, 2, or 3 of the Memory Recall mode. In the example shown here, the number 1 is highlighted. Now press the Center button, and you will have selected register 1 to store all of the settings you just made.

Note the short gray bar at the right side of the Memory screen shown in Figure 3-43. That bar indicates that you can scroll down through other screens to see additional settings that are in effect, such as ISO Auto Maximum and Minimum, AF Illuminator, SteadyShot, and several others. Use the Up and Down buttons to scroll through those screens.

Next, to check how this worked, try making some very different settings, such as setting the camera for Manual exposure with a shutter speed of 1 second, Creative Style set to Vivid, continuous shooting turned off, the zoom lever moved all the way to the right for telephoto, and Quality set to Raw. Then turn the Mode dial back to the MR position and press the Center button while the number 1 is highlighted for Register 1. You will see that all of the custom settings you made have instantly returned, including the zoom position, shutter speed, and everything else. You can then continue shooting with those settings.

This is a wonderful feature, and it is more powerful than similar options on some other cameras, which can save menu settings but not values such as shutter speed and zoom position, or can save settings only for the less-automatic shooting modes, but not the Scene and Auto modes. What is also quite amazing is that if you now switch back to Manual exposure mode, the camera will restore the settings that you had in that mode before you turned to the MR mode. (The position of the zoom lens will not revert to where it was, though.)

This mode is very versatile, because you can store many settings for any shooting mode, including Program, Aperture Priority, Shutter Priority, Manual exposure, and even the Scene, Auto, Sweep Panorama, Movie, and HFR modes. You can store settings from the Shooting menu, as well as the shutter speed and optical zoom settings. So, for example, you could set up one of the 3 memory registers to recall Scene mode using the Macro setting, with the lens zoomed back to its wide-angle position. In that way, you could be ready for closeup shooting on a moment's notice.

There are some important settings you cannot save to a Memory Recall slot: focus mode, aperture, and exposure compensation, all of which are controlled by physical dials or controls. Presumably, Sony decided it would be confusing to let you store these settings, which could mean the actual setting could be in conflict with the position of the control that adjusts it. So, if you call up a group of settings using a numbered slot on the Mode dial, you need to remember to make any other settings that require the use of a physical control. For example, you would need to turn the focus switch to the *C* position for continuous autofocus, in order to have the camera adjust its focus between shots.

Overall, though, this feature is powerful and useful. With one twist of the Mode dial, you can call up a complete group of settings tailored for a particular type of shooting. It is worth your while to experiment with this feature and develop 3 groups of settings that work well for your shooting needs.

# Chapter 4: The Shooting Menu

uch of the power of the Sony RX10 II comes from options on the Shooting menu, which offers many ways to control the appearance of images and how you capture them. Depending on your preferences, you may not have to use this menu too much. You may prefer to use the camera's physical controls, with which you can make many settings, or you may use the Scene or Auto mode settings, which choose many options for you. However, it's nice to have this degree of control if you want it, and it is useful to understand the settings you can make. In addition, with the RX10 II, more than with many other cameras, you can control a fair number of settings on the Shooting menu even when the camera is in a Scene or Auto mode. Therefore, it is well worth exploring this powerful menu.

The Shooting menu is easy to use once you have played with it a bit. The available options will change depending on the setting of the Mode dial. For example, if the camera is set to Intelligent Auto mode, the Shooting menu options are limited because that mode is for a user who wants the camera to make many decisions without input. If the camera is in Sweep Panorama mode, the Shooting menu options are limited because of the specialized nature of that mode. For this discussion, I'm assuming you have the camera set to Program mode, because with that mode you have access to most of the options on the Shooting menu.

Turn the Mode dial on top of the camera to P, which represents Program mode, as shown in Figure 4-1.



Figure 4-1. Mode Dial Program

Enter the menu system by pressing the Menu button and move through the screens of the menu system by pressing the Right or Left button on the Control wheel. With each press of one of those buttons, the small orange line (cursor) at the top of the screen moves underneath a number that represents a menu screen.

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	1	2	34	5	6	7	8	9		
⊠lma	ge Si	ze							L:	18M
쯔 Aspect Ratio									4:3	
쯔Quality							E	xtr	a fine	
Img. Size(Dual Rec)								L:	17M	
Quality(Dual Rec)									Fine	
										MENU 5

Figure 4-2. First Screen of Shooting Menu

When the menu system first appears, the cursor should sit beneath the number 1 while the camera icon, which represents the Shooting menu, is highlighted in the group of icons at the top of the screen, as shown in Figure 4-2. If a different screen is displayed, press the Right and Left buttons or turn the Control dial to navigate to that first screen. As you keep pressing the Right button or turn the Control dial to the right, the cursor will move through all 9 numbered screens of the Shooting menu.

As you move through the menu screens on the RX10 II, after the Shooting menu comes the Custom menu, marked by a gear icon, then the Wi-Fi menu, headed by a wireless network icon. The last 3 menus are the Application menu, designated by a set of black and white blocks; the Playback menu, marked by a triangle icon; and, finally, the Setup menu, marked by a toolbox icon.

To navigate quickly through these 6 menu systems, you can press the Up button or turn the Control wheel to move the highlight block into the line of icons at the top of the screen. When one of those icons is highlighted, you can use the Left and Right buttons or the Control dial to move directly from one menu system to another without going through the various screens of each menu.

For example, in Figure 4-3, the Wi-Fi menu icon is highlighted. From there, you can press the Left button twice or turn the Control dial to the left to move the highlight to the camera icon for the Shooting menu at the far left, as shown in Figure 4-4.

Then you can press the Down button or turn the Control wheel to move the highlight into the list of items on screen 1 of the Shooting menu, as shown in Figure 4-2.



Figure 4-3. Wi-Fi Menu Icon Highlighted at Top of Menu

🖾 Image Size	L: 18M				
🖾 Aspect Ratio	4:3				
쯔 Quality	Extra fine				
Img. Size(Dual Rec)	L: 17M				
Quality(Dual Rec)	Fine				

Figure 4-4. Camera Icon for Shooting Menu Highlighted

In this chapter, I discuss only the Shooting menu; I will discuss the other 5 menus in Chapter 6 (Playback), Chapter 7 (Custom and Setup), and Chapter 9 (Wi-Fi and Application).

The Shooting menu has many options on 9 numbered screens. In most cases, each option (such as Image Size) occupies one line, with its name on the left and current setting (such as L: 20M) on the right. In other cases (such as Auto Mode, Scene Selection, and Movie), there may be only a dash on the right side of the screen, meaning the selection is not currently applicable. For example, if the camera is in Program mode, the Auto Mode item on screen 7 of the menu will be followed by a dash because that option does not work in Program mode.

Some items on the menu screens are dimmed, as the Auto Mode, Scene Selection, and High Frame Rate options are in Figure 4-5, for example.



Figure 4-5. Several Items Dimmed on Shooting Menu

This means those options are not available for selection in the current context. In this case, the camera is set to Program mode. The Auto Mode option is available only in Auto mode; the Scene Selection option is available only in Scene mode; and the High Frame Rate option is available only with the Mode dial set to HFR.

In addition, some items are preceded by an icon that indicates whether they are used for still images, movies, or high frame rate (HFR) movies. For example, Figure 4-6 shows screen 8 of the Shooting menu, on which the first SteadyShot item is for still images and the second one is for movies, as indicated by the still-image and movie icons preceding those menu items.



Figure 4-6. Screen 8 of Shooting Menu, Showing Icons for Options Related to Still Images and Movies

To follow the discussion below of the options on the Shooting menu, leave the shooting mode set to Program, which gives you access to most of the options on that menu. (I'll also discuss the options that are available in other modes as I come to them.) I'll start at the top of screen 1 and discuss each option on the way down the list for each of the 9 screens of this menu.

# **Image Size**

This first option on the Shooting menu is related to the next 2 entries on the menu, Aspect Ratio and Quality, to control the overall appearance and "quality" of your images, in a broad sense. The Image Size setting controls the size in pixels of a still image recorded by the camera. The Sony RX10 II has a relatively large digital sensor for a compact camera, and that sensor