



“COOKBOOK”

FOR SPECIAL SHOOTING SITUATIONS

For Sony RX-100



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Fireworks



- Set Exposure mode to Manual.
- Use a tripod & turn SteadyShot OFF.
- Set focusing to Manual and focus at infinity.
- Set ISO to 125.
- Set white balance to Daylight.
- Set aperture to 5.6 (just to start out).
- Set shutter speed to 15 seconds. You can use longer. Too long will overexpose the image.

If pics are **overexposed**, set aperture to a higher number (like f/8 or f/11).

If **underexposed**, set lower number (like f/3.5).

Perhaps include foreground for a sense of place.



M



✓



OFF



125



Day



Infinity



5.6



15s

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Stage Performances



- Use “P” mode & zoom lens (up to 200mm using Clear Image Zoom).
- Set white balance to Incandescent.
- Focus-lock, then set Manual Focus mode (distance to performers is unlikely to vary).
- Turn Spot Metering Mode ON.
- When white light illuminates the performer, aim the camera so they are in the center of the viewfinder and Invoke Auto Exposure Lock (AEL) (which I have assigned to the left-arrow button) to lock exposure.

Shoot the entire performance with this locked exposure setting.



P



100
mm +



400



Incand.



Lock
+ M



Spot



✓

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Snow



Snow can be tricky because white can throw off the camera metering. There are two different methods that work well:

1. Set Exposure Compensation to +1 or +1.5 stops.

Or

2. Use the camera’s built-in flash to illuminate close subjects. No exposure compensation is necessary with this method.



P



+1



Auto

OR



P

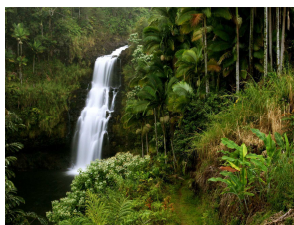


✓

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Artistic Waterfalls

Many waterfall pictures have a fluid quality to them. A fast shutter speed freezes things. A slow shutter makes *everything moving appear blurry*. Since only the water is moving, a slow shutter speed gives the silky effect.

- Use a tripod. Turn SteadyShot OFF only if your tripod is rock-solid.
- Set ISO to 125.
- Set Exposure mode to "A" and choose the smallest f/stop (the highest number) your lens supports.

You can hold a circular polarizer or Neutral Density filter in front of the lens to slow the shutter speed even further.



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Composition

Composition is arguably the most important component of every photographic scenario.

Things to be aware of:

- **Rule of thirds.** Place your subject as close to any of these lines instead of the center of the image. Even better if your subject is at the intersections.
- **Out of Place.** A repeating pattern with the subject disrupting the pattern.
- **Texture.** Image composed of pure texture.
- **Environmental Portrait.** The essence of your subject in their environment.
- **Classical Portrait.** Place eyes at the upper thirds line.
- **Hey Look at Me.** Subject centred and in-your-face. Camera parallel to your subject - no diverging or converging lines.

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Outdoor Group Portraits

Outdoor group portraits should be done in open shade (NOT direct sunlight).

- Arrange your group in shade.
- Use the camera's flash and set flash exposure compensation to -1.0.

If YOU want to be in the shot as well:

- Put the camera on a tripod.
- Set the camera to 10-second Self-Timer.
- Shoot away!

The results will look quite professional.



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Nighttime Time Exposures

- Use Manual mode & set shutter to 30 sec.
- Use a tripod & SteadyShot OFF.
- ISO to 125.
- Focus-lock & switch to Manual focus mode.
- Set white balance. Mercury vapour lamps = Fluorescent, Normal bulbs = Incandescent. If unsure, shoot RAW & figure it out later.
- Set f/stop to medium, (like f/5.6).
- For lowest noise, enable Multi-Frame Noise Reduction (in the ISO menu) at ISO 200.

Start with 30 sec exposure, & tweak from there.



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Sunsets & Silhouettes



If shooting a sunset in automatic doesn't work, try the following:

- Focus-lock on your subject, then set Manual Focus mode.
- Use Spot Metering mode & aim the center circle of the viewfinder to a bright area of the sky that DOESN'T contain the sun.
- Use AE-LOCK to lock the exposure.
- Recompose. Remember the 'Rule of Thirds'.

You can also perform the above using Sunset SCN mode for warmer hues in the sky.



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Christmas Lights (Or other nighttime lights)



You don't need a flash for Christmas lights! Instead:

- Set "P" Program Exposure mode.
- On a tripod set ISO to 125, SteadyShot Off.
- Set White Balance to Incandescent.
- Use Spot Metering and aim the camera so the spot metering circle in the viewfinder is filled with lights.
- Use AE Lock to lock that exposure.
- Recompose your image and shoot away!

With bright lights & a handheld camera use Steadyshot On and ISO of 200 to 400.



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Candlelight Shots



An underexposed fill-in flash will frequently give additional life to candlelit shots.

- Set ISO to 400. Use a tripod and have your subject hold perfectly still. SteadyShot Off.
- Set Exposure mode to Manual: 1.5 seconds and as wide (smallest number) as your lens can go).
- Focus on your subject's eyes.
- Set flash compensation to -2 (try with & without flash).
- Remember the Rule of Thirds. Your viewer will be drawn to the faces in the scene.



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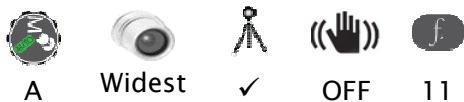
Rear cover is on the next page



Product Shots

Here again, automatic settings will likely not yield the best results.

- Keep camera lens on the widest angle to allow closest focussing
 - Put the camera on a tripod and set SteadyShot to Off.
 - Set Exposure to “A” Aperture Priority mode.
 - Set f/11 to keep most items in focus.
 - Use a table lamp with the lampshade removed.
 - I tried different shutter speed values to achieve this rich, classic underexposed feel.
- Use some background color to catch the eye.



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Nighttime Sports

Black sky & bright lights confuse auto exposure.

- Use “A” Aperture Priority Exposure mode, & the lowest available f/stop. (Lens wide open).
 - Use ISO 3200 (higher if it’s really dark).
 - Set White Balance to Incandescent – else use Fluorescent if lights are Mercury Vapor.
 - If the action is the same distance away, focus-lock on it & set Manual Focus mode.
 - Meter off a patch of lit dirt/grass. It is now set for the whole game.
 - Turn SteadyShot ON for handheld shooting.
- Anticipate the action and Shoot!



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