MULTI-FUNCTION RECORDING

Except for digital subject programs, the basic operation of the camera in multi-function recording mode is identical to the auto-recording mode. Thoroughly familiarize yourself with the previous sections before moving on.

The multi-function recording mode allows greater control over image making. This recording mode gives more control over autofocus and composition. The menu controls are extensive allowing critical adjustments to image gualities such as sharpness, contrast, and color saturation.

Minolta history

In the center of the Sakai plant in Japan is Okina bridge. In the 15th century, Sakai was a very prosperous free city, and Okina bridge spanned the moat at one of the entrances into the walled town. For centuries, this bridge carried pilgrims on their way to two of Japan's sacred places: the mountain monastery of Koyasan and the great Shinto shrine, Kumano Taisha.

The bridge in the courtvard dates from 1855. In 1968. Minolta offered to remove and preserve the bridge when the city government announced they would fill in the moat for a planned highway. The bridge now spans a specially constructed goldfish pond. The writing on the stone bollard at the front of the bridge prohibits vehicles from crossing.



Multi-function recording mode display



- a. Digital-subject-program indicator (p. 29)
- b. Microphone indicator
- c. Mode indicator
- d. Flash-mode indicator (p. 32)
- e. Flash-compensation display (p. 66)
- f. Sharpness, contrast, and colorsaturation compensation displays (p. 68) r. Drive-mode indicator (p. 41)
- g. Exposure-compensation display (p. 51)
- h. White-balance indicator (p. 62)
- Exposure-mode indicator (p. 58)
- Shutter-speed display
- k. Metering-mode indicator (p. 66)

- I. Aperture display
- m. Camera-shake warning (p. 33)
- n. Camera-sensitivity (ISO) display (p. 67)
- o. Focus signal (p. 27, 53)
- p. Date-imprinting indicator (p. 50)
- q. Frame counter (p. 13, 49)
- s. Digital-zoom display (p. 40)
- t. Image-quality indicator (p. 48)
- u. Image-size display (p. 48)
- v. Color-mode display (p. 68)
- 1. Focus frame
- 2. Spot metering area (p. 66)
- 3. Spot focus areas (p. 52)

Navigating the multi-function recording mode menu

In the multi-function recording mode, the menu button (1) turns the menu on and off. The left/right and up/down keys of the controller (2) are used to move the cursor in the menu. Pressing the central button of the controller will enter a setting.



Activate the recording-mode menu with the menu button. The basic tab at the top of the menu will be highlighted. Use the left/right keys of the controller to highlight the appropriate menu tab; the menu will change as the tabs are highlighted.

When the desired menu section is displayed, use the up/down keys to scroll through the menu options. Highlight the option whose setting needs to be changed.

With the menu option to be changed highlighted, press the right controller key; the settings will be displayed with the current setting highlighted. To return to the menu options, press the left key.

Use the up/down keys to highlight the new setting.

Press the central button of the controller to select the highlighted setting.



Once a setting has been selected, the cursor will return to the menu options and the new setting will be displayed. To return to the recording mode, press the menu button. Changes made to image size, image quality, digital zoom, and date imprinting will affect the auto-recording mode.



Exposure modes

Programmed AE - P

The program exposure mode controls both the shutter speed and aperture to ensure perfect exposures. The sophisticated exposure system allows the photographer the freedom to shoot without having to worry about the technical details of exposure settings. The shutter speed and aperture values of the exposure are displayed on the monitor. If shutter speed and aperture displays turn red, the scene is beyond the exposure control range of the camera. This exposure mode is also used in the autorecording mode, but the exposure-mode indicator is not displayed.

Aperture priority - A

The photographer selects the aperture and the camera sets the appropriate shutter speed to ensure the correct exposure. When aperture priority is selected, the aperture value on the monitor turns blue and a double arrow icon appears next to it. If the LCD monitor is turned off, the aperture value is fixed at the last setting and cannot be changed. The flash mode is set to flash cancel. Fill-flash and fill-flash with red-eye reduction can be selected (p. 32).





Use the left/right keys of the controller (1) to set the aperture. The aperture value can be changed in half stop increments. Press the shutter-release button to activate the exposure system; the corresponding shutter speed will be displayed on the monitor. Because the maximum aperture is not the same at the wide-angle and telephoto position, as the lens is zoomed, the aperture will automatically shift. If the aperture value is beyond the shutter-speed range, the shutter-speed display will turn red on the monitor.

Shutter priority - S

The photographer selects the shutter speed and the camera sets the appropriate aperture to ensure correct exposure. When shutter priority is selected, the shutter speed on the monitor turns blue and a double arrow icon appears next to it. If the LCD monitor is turned off, the shutter speed is fixed at the last setting and cannot be changed. The flash mode is set to flash cancel. Fill-flash and fill-flash with red-eye reduction can be selected (p. 32).





Use the left/right keys of the controller (1) to set the shutter speed. Press the shutter-release button to activate the exposure system; the corresponding aperture will be displayed on the monitor.

The shutter speed can be set between 1/1000 and 15 seconds. If the shutter speed is beyond the aperture range, the aperture display will turn red on the monitor.

Manual exposure - M

Manual exposure mode allows individual selection of shutter speeds and apertures. This mode overrides the exposure system giving the photographer total control over the final exposure.



The changes made to the exposure will be visible in the live image on the monitor. The monitor shutter-speed and aperture display will turn red if the image is underexposed or overexposed by more than 3 Ev. If the monitor is black, increase the exposure until the image is visible; decrease the exposure if the monitor is white. If the LCD monitor is turned off, the exposure is fixed at the last setting and cannot be changed. When the shutter-release button is pressed partway down, the brightness of the live image may change while the camera focuses.

In manual exposure mode, the auto camera-sensitivity setting will fix the ISO value at 100. The camera sensitivity can be changed in the custom 1 section of the multifunction recording menu (p. 56). The flash mode is set to flash cancel. Fill-flash and fillflash with red-eye reduction can be selected (p. 32), but the live image will not reflect the flash exposure.



Press the exposure-compensation button (1) to select the aperture or shutter speed: the active display will turn blue.

Use the left/right keys of the controller (2) to change the exposure setting.

Bulb exposures

Bulb photographs can be taken in the manual-exposure mode. Exposures up to fifteen seconds can be made. A tripod is recommended for bulb exposures. The camera's exposure system cannot be used to calculate bulb exposures. The use of a separate light meter is recommended.



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Use the left key of the controller (1) to decrease the shutter-speed value below 15 seconds until "bulb" is displayed.

To set the aperture value, press the exposure-compensation button (2); the aperture display will turn blue. Use the left/right keys of the controller (1) to set the aperture. Noise reduction processing will be applied to the image after the exposure. Noise reduction can be canceled in the custom 2 section of the setup menu (p. 96).

To take the picture, press and hold the shutter-release button (3) for the duration of the exposure. The monitors will be blank during the exposure. Releasing the shutter button will end the exposure.

The optional remote control RC-3 can be used to eliminate the risk of camera shake. Set the drive mode to self-timer / remote control in the basic section of the multifunction mode menu (p. 56). While pointing the remote control toward the front of the camera, press and release either button to begin the exposure; the delay button begins the exposure after two seconds. Press either button again to end it.



White balance

White balance is the camera's ability to make different types of lighting appear neutral. The effect is similar to selecting daylight or tungsten film, or using color compensating filters in conventional photography. An indicator will be displayed on the monitor if a setting other than auto white-balance is chosen. White balance is set in the basic section of the multi-function recording mode menu (p. 56).

Automatic White Balance

The automatic white balance compensates for the color temperature of a scene. In most cases, the auto setting will balance the ambient light and create beautiful images, even under mixed-lighting conditions. When the built-in flash is used, the white balance is set for the color temperature of the flash.

Preset White Balance

Preset white-balance settings must be set before the image is taken. Once set, the effect is immediately visible on the LCD monitor.

The built-in flash can be used with preset white-balance settings, but will create a pinkish or blueish cast with the fluorescent and tungsten settings. The flash is daylight balanced and will produce acceptable results with the daylight and cloudy settings.

To apply a preset white-balance setting, select preset from the white balance option in the basic section of the multi-function recording mode menu; the preset setting screen will open.



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Daylight - for outdoor and sunlit subjects.





Fluorescent - for fluorescent lighting: office ceiling lights.

Use the left/right keys of the controller (1) to select the preset setting, an indicator is displayed in the bottom left corner of the screen and the live image shows the effect of the white-balance setting. Press the central button of the controller (2) to apply the setting.



Custom White Balance

Custom white-balance allows a photographer to calibrate the camera to a specific lighting condition. The setting can be used repeatedly until reset. Custom white balance is especially useful with mixed-lighting conditions or when critical control over color is needed. The object used to make a calibration must be neutral. A blank piece of white paper is an ideal surface and can easily be carried in a camera bag.

To calibrate the camera, select custom set from the white balance option in the basic section of the multi-function recording mode menu; the custom white-balance calibration screen will open.

Fill the image area with a white object; the object does not need to be in focus. Press the central button of the controller to make the calibration or press the menu button to cancel the routine. The live view will show the effect of the new white balance setting.

The custom setting will remain in effect until another calibration is made or the white-balance setting is changed. If the custom white-balance setting is required again, select custom recall from the white-balance option of the menu; the last custom white-balance setting will be applied to the camera. The same custom white-balance setting is made and accessed from both the multi-function recording mode and the movie mode.



Calibration screen

Focus modes

This camera has autofocus and manual focus control. The focus mode is set in the custom 1 section of the multi-function recording mode menu (p. 56).

Autofocus will produce excellent results in almost every situation, however, under certain conditions, the autofocus system will not work accurately; see special focusing situations on page 27. In these situations the camera can be manually focused.

Single-shot AF

Single-shot AF focuses on the subject and locks the focus position. This focus mode is ideal for static subjects. Because the focus is locked when the shutter-release button is pressed partway down, single-shot AF can be used when the subject is outside the focus frames, or when a special focusing situation is preventing the autofocus system from focusing. For more on focus lock, see page 53. Focus Area Selection (p. 52) and the self-timer/remote control drive mode (p. 42) use single-shot AF.

Subject Tracking AF

Place the subject within the Area-AF focus frames and press the shutter-release button partway down; Subject Tracking AF will lock onto the subject and follow the subject's movement in threedimensional space through the focus area; the AF sensors are displayed to indicate the subject. Subject Tracking AF will not work with fast moving subjects. This is the primary focus mode in the auto-recording mode.

Subject Tracking AF will automatically switch to single-shot AF under very low lighting conditions. Single-shot AF is used with Focus Area Selection (p. 52), the self-time/remote control drive mode (p. 44), and the digital zoom, or when the monitor is turned off (p. 31).







Manual focus

After setting the camera to the manual focus mode (MF), "ZOOM" and "FOCUS" will appear at the top of the LCD monitor. Press the central button of the controller to switch between the two functions; the function highlighted in blue is active. With "FOCUS" highlighted, use the up/down keys of the controller to focus: the monitor image is automatically magnified so that image sharpness can be judged. Manual focus is disabled when the monitor is turned off; the controller function will automatically switch to the zoom.

Press the controller to switch between focus and zoom (1). The active function is highlighted in blue (2).

Use the up/down keys of the controller to zoom or focus. When focusing, the monitor image is automatically magnified by a maximum of 2.5X depending on the digital zoom setting. The live image returns to normal after two seconds, when zooming, or when the shutter-release button is pressed partway down.

Full-time AF



scale shows approximate

With full-time AF active, the autofocus systems continually focuses to keep the monitor image sharp. This also reduces the autofocusing time when taking pictures. Full-time AF can be activated in the custom 1 section of the multi-function recording mode menu (p. 56).

When the monitor is turned off or when the camera is set to manual focus, full-time AF is disabled. Turning the full-time AF function off can help conserve battery power. Fulltime AF is always used with the macro subject program as well as the sports action subject program in the auto-recording mode (p. 29).

Flash compensation 52

Flash compensation increases or decreases the flash exposure in reference to the ambient exposure by as much as 2 Ev. For information on the use of flash compensation, see page 74.

Select the flash compensation option on the custom 1 section of the multi-function recording mode menu. Use the up/down keys to adjust the degree of compensation (1). Press the central controller button to set this value (2). If any value other than 0.0 is set, an icon will be displayed on the monitor and data panel as a warning.



Metering modes

The icons indicating the metering modes are displayed on the monitor. The metering mode is set in the custom 1 section of the multi-function recording mode menu (p. 56).



Multi-segment metering: uses 256 segments to measure luminance and color. This data is combined with distance information to calculate the camera exposure. This advanced metering system will give accurate worry-free exposures in almost all situations.



Center weighted: a traditional metering method in film cameras. The system measures light values over the entire image area with emphasis given the central region.

Spot metering: uses a small area within the image to calculate the exposure. When this mode is selected, the LCD monitor will automatically activate if off and a small circle will appear in the middle of the live image indicating the measuring area. The spot allows precise exposure measurements of a particular object without being influenced by extremely bright or dark areas within the scene. If the LCD monitor is turned off, the spot-metering mode will remain active.



Camera sensitivity - ISO

Five camera sensitivity settings can be selected: Auto, 64, 100, 200, and 400; the numerical values are based on an ISO equivalent. ISO is the standard used to indicate film sensitivity: the higher the number, the more sensitive the film. Camera sensitivity is set in the custom 1 section of the multi-function recording mode menu (p. 56).

The auto setting automatically adjusts the camera sensitivity to the light conditions between ISO 64 and 200. When any other setting than auto is used, "ISO" will appear on the data panel, and "ISO" and the set value will be displayed on the monitor.

A specific sensitivity setting can be selected. As the ISO value doubles, the camera sensitivity doubles. Like grain in silver-halide film that increases with speed, noise increases with sensitivity in digital imaging; an ISO setting of 64 will have the least noise and 400 will have the most noise. An ISO setting of 400 may allow the camera to be hand-held in low-light conditions without the need of a flash. The affect of noise with exposures of one second or longer is reduced by the noise-reduction function in the custom 2 section of the setup menu (p. 96).

Flash range and camera sensitivity

The flash range is measured from the CCD. Because of the optical system, the flash range is not the same at the lens' wide-angle position as it is at the telephoto position.

ISO setting	Flash range (wide angle)	Flash range (telephoto)
AUTO	0.5m ~ 3.4m (1.6 ft. ~ 11.1 ft.)	0.5m ~ 2.0m (1.6 ft. ~ 6.6 ft.)
64	0.5m ~ 1.9m (1.6 ft. ~ 6.2 ft.)	0.5m ~ 1.1m (1.6 ft. ~ 3.6 ft.)
100	0.5m ~ 2.4m (1.6 ft. ~ 7.9 ft.)	0.5m ~ 1.4m (1.6 ft. ~ 4.6 ft.)
200	0.5m ~ 3.4m (1.6 ft. ~ 11.1 ft.)	0.5m ~ 2.0m (1.6 ft. ~ 6.6 ft.)
400	0.5m ~ 4.8m (1.6 ft. ~ 15.7 ft.)	0.5m ~ 2.8m (1.6 ft. ~ 9.2 ft.)

Digital Effects Control

Changes in color, sharpness, contrast, and saturation can be made using the custom 2 section of the multi-function recording mode menu (p. 56). These imaging controls give photographers the ability to maximize the image information at the scene. For example,

if a scene is too contrasty, information can be lost in the shadows and highlights; decreasing the contrast will bring out more detail.

Any changes made with these functions are applied to the live image on the monitor. The color mode, sharpness, contrast, and color saturation levels must be set before the image is recorded. These functions can be used individually or in combination. Turning the camera off will not reset these functions; they must be manually reset using the menu.



After compensation (-)



Color mode - to select between Natural Color, Vivid Color, and black and white images. Vivid Color has increased saturation.



Sharpness - to accent or soften details in an image in three levels: hare (+), normal, and soft (-).



Contrast - to increase or decrease the contrast of the scene in three levels.



Color saturation - to accent or subdue the color of a scene in three levels: high (+), normal, and low (–).

To change color, sharpness, contrast, or saturation, select the setting from the Digital Effects Control option in the custom 2 section of the multi-function recording mode menu; the setting screen will open.



Use the left/right keys of the controller (1) to select the color mode, or level of sharpness, contrast, or saturation; an indicator is displayed on the screen and the live image shows the effect of each setting. Press the central button of the controller (2) to apply the setting.

The setting will remain in effect until it is changed. If sharpness, contrast, or color saturation is set to any setting other than normal, an indicator will be displayed indicating an increase (+) or decrease (-) in the quality selected. If the Vivid Color or black and white is selected, an indicator indicating the color mode will be displayed at the top of the monitor.

Unlike the display on a computer, changes made with sharpness, contrast, and color saturation may be difficult to see on the LCD monitor. However, when viewed with imaging software, the changes will be evident.

Voice memo 🎍

Voice memo allows a fifteen second audio track to be recorded with a still image. The function is activated in the custom 2 section of the multi-function recording menu (p. 56). When the function is active, the microphone indicator is displayed on the data panel and LCD monitor. Voice memo must be set before taking a picture. It will remain in effect until reset.

....

Recording audio

• : stop

Auto

-Microphone

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After an image is captured, a screen will appear indicating the audio recording has started. A bar graph (1) will display the amount of recorded time remaining. The recording will automatically stop when the set time has elapsed. To stop the recording before the total time has elapsed, press the central button of the controller (2).

When used with the continuousadvance or bracketing drive modes (p. 41) the audio file is attached to the last frame of the series. The

voice memo can be played back in Quick View or the playback mode (p. 80). Images with voice-memo audio tracks have the audio-track indicator displayed with them.

Recording Tips

MULTI-FUNCTION RECORDING

When making audio recordings, be careful not to touch or cover the microphone. The quality of the recording is proportional to the subject to microphone distance. For best results, hold the camera approximately 20cm (8in) from your mouth.



An image can be displayed on the monitor after it is captured. When used with the continuous-advance or bracketing drive modes (p. 41), thumbnails of the last six images in the series will be displayed. Only the last frame in a series is displayed with UHS continuous advance or when using date imprinting.

Instant playback is activated in the custom 2 section of the multi-function recording menu (p. 56). A playback period of two or ten seconds can be selected. When used with voice memo, the audio recording will begin after the image is played back.



To cancel the playback and save the image before the end of the playback period, press the shutter-release button partway down.

- Camera Notes

Single still images can be previewed immediately after being captured without instant playback active. Simply continue to hold the shutter-release button down after taking the picture to display the image. Release the shutter button to end the playback.

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A SHORT GUIDE TO PHOTOGRAPHY

Photography can be a rewarding pursuit. It is a broad and disciplined field that can take years to master. But the pleasure in making photographs and the joy of capturing a magical moment cannot be compared. This guide is an introduction to some basic photographic principles.

The lens aperture controls not only exposure, but also depth of field; the area between the closest and the furthest object in focus. The larger the aperture value, the greater the depth of field and the longer the shutter speed needed to make the exposure. The smaller the aperture value, the shallower the depth of field and the faster the shutter

speed needed to make the exposure. Usually landscape photographs use a large depth of field (large aperture value) to keep the foreground and background in focus, and portraits use a shallow depth of field (small aperture value) to separate the subject from the background.



Depth of field also changes with focal length. The wide-angle position of the lens has a large depth of field; the telephoto position has a shallow depth of field. The shutter controls not only exposure, but also the ability to stop motion. Fast shutter speeds are used in sport photography to stop action. Slow shutter speeds can be used to show the flow of motion such as water cascading over a waterfall. The use of a tripod is recommended with slow shutter speeds.



The change in aperture and shutter speed is not apparent in the live image. Unlike film cameras, test photographs can be taken and immediately viewed. For critical work, take a test photograph at the set aperture or shutter speed and view the result in Quick View. The image can be deleted if not acceptable and another test image can be taken at a different setting.

Using exposure and flash compensation

Sometimes the camera's exposure meter is deceived by certain conditions, exposure compensation can compensate for these situations. For example, a very bright scene, such as a snowy landscape or a white sandy beach, can appear too dark in the captured image. Before taking the picture, adjusting the exposure by +1 or +2 EV will result in an image with normal tonal values.

In this example, the dark scene appears bright and washedout on the LCD monitor. By decreasing the exposure by -1.5 EV, the richness of the sunset is preserved.



Flash compensation changes the ratio between the ambient and flash exposures. For example, when using the fill-flash to reduce harsh shadows on the subject caused by bright illumination or direct sunlight, flash compensation can change the ratio between the highlights and shadows. The fill-flash will affect the darkness of the shadows without affecting the area illuminated by the main light source. By decreasing the flash output with a negative Ev setting, the shadows will receive less light and be deeper, but will bring out shadow details that would be lost without the flash. Increasing the flash output by using a positive Ev setting will soften and can even nearly eliminate shadows.



Negative compensation

What is an Ev? What is a stop?

Ev stands for exposure value. The term stop comes from the name of aperture plates used in early lenses. A change of one Ev or one stop will adjust the exposure calculated by the camera by a factor of two.

Change in Ev	Change in stops	Adjustment to exposure	
+2.0 Ev	+2 stops	4X as much light	
+1.0 Ev	+1 stop	2X as much light	
0.0 Ev	Calculated exposure		
–1.0 Ev	-1 stop	1/2 as much light	
–2.0 Ev	-2 stops	1/4 as much light	

Exposure latitude



How much the exposure can be adjusted using exposure compensation or manual exposure before there is a loss of image quality depends on subject contrast. Highcontrast subjects have a great range of tones, deep shadows and brilliant highlights, whereas low-contrast subjects have a limited tonal range, a landscape on an overcast day.

High-contrast subjects have a much narrower exposure latitude before the shadows block up from underexposure or the highlights washout from overexposure. To ensure the best possible exposure for a subject, brackets (p. 46) can be made. Some scenes are beyond the contrast range of the CCD. In those situations, expose for the main subject of the image.

MOVIE AND AUDIO RECORDING

Recording movies



This camera can record digital video with sound. Total recording time varies with the image size, see the navigating the movie menu section on page 78. In movie recording, some functions can be used, some are fixed, and some are disabled, see the notes section on page 79.

Before recording, the data-panel and monitor frame counters will show the maximum time in seconds that can be recorded on the next movie clip.



Shooting digital video is simple. Set the main dial to movie recording (1). Frame the picture as described in the basic recording operation section (p. 26). Press the shutter-release button partway down to lock the focus (2). Press the shutter-release button all the way down and release to start recording.



During recording, the focus is fixed, but a stepless 4X digital zoom is available. The camera will continue to record until the recording time is used or the shutter-release button is pressed again. When recording, the data panel and monitor frame counters will count down the remaining time.

Countdown in seconds -

^L Recording indicator

Microphone (**£**)[♥] Press shutter button to record. 3:00-Recording audio. Press shutter to stop. 3

Recording audio

Audio can be recorded without an image. About 30 minutes of audio can be stored on a 16MB memory card. Audio is recorded at approximately 8KB/s. A maximum of 180 minutes can be recorded at one time; the optional AC adapter is required for long recordings.

Turn the mode dial to the audio-recording position (1); a blue screen is displayed. In stand-by, the monitor and data panel show the approximate recording time available. Above the data panel frame counter, the unit of the remaining time is displayed: M - minute, S second.

Remaining recording time

To begin recording, press and release the shutter button (2). A bar graph (3) and the frame counter will display the amount of recorded time. The recording will stop when the shutter-release button is pressed again or the remaining time has elapsed.

When making audio recordings, be careful not to touch or cover the microphone. The quality of the recording is proportional to the subject to microphone distance. For best results, hold the camera approximately 20cm (8in) from your mouth.

Recording countdown J

— Camera Notes

When turning the camera on, the lens can be prevented from extending. Press and hold the down key of the controller when turning the mode dial from off to the audio recording position.

Navigating the movie menu



With the mode dial set to the movie recording position, press the menu button to active the menu.

Use the up/down keys to highlight the option whose setting needs to be changed.

Press the right controller key to display the settings; the current setting is indicated by an arrow. To return to the menu options, press the left key.

Rasic

Use the up/down keys to highlight the new setting.



Press the central button of the controller to select the highlighted setting.

Once a setting is made, the cursor returns to the menu options and the new setting is displayed. To return to the movie mode, press the menu button.

Image size not only affects the resolution of the movie image, but also changes the maximum length of the movie clip. The maximum recording time for a 320 X 240 size movie is 3 minutes at approximately 340 KB/sec, and 20 minutes at approximately 85 KB/sec for a 160 X 120 movie. A 16 MB memory card can contain approximately 42 seconds of digital video recorded at 320 X 240 or 170 second at 320 X 240.

Image size	320 X 240
	160 X 120
White balance	Cust set
	Image: Second Secon
	Auto
	Preset
Movie mode	Night movie
	STD. movie

See page 62 for information on white balance.

The movie mode option selects the type of movie recorded. Standard produces a normal movie clip. Night Movie uses high camera sensitivity to record under low light levels; camera sensitivity will automatically increase in low light. Image quality can be lower with Night Movies because of the higher sensitivity.

Notes on movie recording

In movie recording, some functions can be used, some are fixed, and some are disabled, see chart. Image size, white balance, and movie mode can be selected with the movie menu.

When the red low-battery		
indicator appears (p. 16).		
power is insufficient for		
movie recording. The		
writing speed of the		
memory card in use may		
prevent an entire movie		
clip from being recorded.		

Focus mode – Single-shot AF (fixed) Autofocus area – Area AF focus frames (fixed) Exposure mode - Program (fixed) Metering mode – Multi-segment (fixed) Camera sensitivity - Auto (fixed) Digital zoom – 4X (fixed) Exposure compensation - Available (p. 51) Flash - Disabled Digital subject programs - Disabled

Remote movie and audio recording with the RC-3

The RC-3 remote control (sold separately) can be used to record movie clips and audio tracks (p. 77) from up to 5m (16ft) away. Simply point the remote control toward the camera and use the release or delay button to start and stop the recording.



When the release or delay button is pressed, the self-timer lamp will blink before the camera starts to record; there is a two second delay when the delay button is used before the lamp glows to indicate recording. Both buttons will stop the recording when pressed. The remote control may not operate with backlit subjects or under fluorescent light.

