

In general

ISO 50

Contrast "normal"

Saturation "normal"

Sharpness "low"

AF Mode: Single

Review: Off

Excellent S2 site: <http://www.digicamhelp.com/canon-s2-blog/>

Download S2 Owners Manual

<http://consumer.usa.canon.com/ir/controller?act=DownloadDetailAct&categoryId=322&modelid=11368>

IS Mode: shoot only (only because why else would I need it when I'm not shooting--I don't know)

The IS on at all time is useful for framing at full tele when you're moving a bit, it helps stabilizing the preview on the LCD.

I don't have it yet, but based on what people did with the S1 (you might check for an old thread concerning tips and tricks with the S1) I'll set it for indoors shots, with hyperfocal settings and aperture as wide as it goes. I've calculated the **hyperfocal settings and found that if you focus at around 2-2,5 meters, at full wide angle, full aperture, everything from around 1 meter to infinity should be sharp enough. Useful for parties and such...**

I've been playing with shooting on **Shutter Priority** (Tv on the Mode dial).

Set the iso to 50

Set the shutter to 1/800

AND (**the key**) set the "**Safety Shift**" to ON. That way if I don't have enough light... it'll change my 1/800 to something slower. (Even though in shutter priority, the shutter speed is supposed to be locked... but "Safety Shift" idiot proofs it)

IF there's too much light, the aperture will close down.

My advice: if the **lighting is good, use the Tv mode**, set the shutter speed to the highest level, focus manually or lock the focus, and use continuous mode. You can also use the ISO at 100, the images will still be clear and you'll get a better speed rating that way. Make sure the aperture opens as much as possible, this will give you a shallow dept of field, better for sports images.

Indoors, do the same, but remember the flash won't fire past a certain speed. Set the speed to the max the flash supports, and use the burst

mode that allows for the flash to fire each time (I believe it does so if you use slow continuous). You might consider ISO 200 if the lights are very low, and make sure to use the largest aperture possible.

Simply said, your picture is your digital negative... You want that to enable you to do whatever you'll feel like doing, so don't close some doors before the picture is even taken. Always use maximum resolution and least compression.

F1 race setting:

In short: set the ISO to an average value (100 would give you a good balance without noise), then either select the largest aperture (smallest f number) or the fastest speed possible. The largest aperture will allow you to get the best speed, but what I'd suggest maybe since you begin is so select the "auto-shift" function, and just set the camera to the fastest speed. That way if you're asking for too much speed, the camera will compensate. You could even go to ISO 200, but there'll be a bit more noise that way.

Next, set the focus manually, either by half-pressing then locking the focus, or by focusing at the approximate expected distance to your subjects. Set yourself in burst mode (I'd suggest the slow one, to be able to follow your subject). If you intend to pan with the camera, set the IS to ... panning... and you should be all set.

Or

Just duplicate what the S1 IS does in 'Sport/fast action' mode. I experimented last weekend shooting my nieces and nephews as they jumped off the diving board at the pool. Every mode shot at ~1/400 sec shutter speed, while the S1 'sport' mode shot at ~1/1000 sec. There was little difference in the resulting pictures except far less motion blur. Aperture tended to be a little wider, but I was using bright sunlight, so it worked well since I had room to open it up.

So just set the dial to Shutter priority 'Tv' and set the shutter to anywhere from 1/800 on up to around 1/1000 to freeze F1 cars.

Setting the ISO to 100 like bderly said is probably a good idea, or in very bright conditions you may be OK at 50 with 1/800 shutter. The LCD should show you how bright your pictures will be so you can alter a setting to brighten it up if needed. Playing around in Manual mode is great for learning from the preview.

I looked at the Exif for my pictures of Fernando Alonso's crash at the US GP last year and it was f/4.5, 1/800 auto ISO. The flying debris is frozen in the air. The S1 was great for this, and the S2 will be even better. I was at 10x zoom to get it.

Here is the picture:

<http://www.flickr.com/photos/82712603@N00/19751616/>

OR

If you are going to be trackside and panning the cars, practice this at various zoom levels to get a feel for the speed you are going to have to track the cars. Just remember that you have to do it like a golf swing, continue your panning even after you've taken the shot. I found that I used to stop right when I squeezed the shutter and sometimes it wouldn't take the picture until after I had stopped panning, yielding a blurry car. The "follow through" technique will help a lot.

DEFINATELY pre-focus and lock it. Point and shoot cameras just simply cannot keep up with racecars, especially F1! Just point at the area of track you intend to shoot at, pre-focus and lock it. Now when you go to take the shot, it will be an almost instantaneous response every time! Just make sure to snap it in the area you pre-focused in. Very important if you don't want to pull your hair out in frustration with out of focus images.

Keep your shutter speed as high as possible considering lighting conditions. I usually go 1/3 or 2/3 down on the exposure compensation, 50 to 100 ISO, white balance set to whatever the conditions are. If you start feeling brave, drop the shutter speed down if its close to dawn/dusk and follow the car VERY CLOSELY to get an effect of the car being in focus, but everything else completely blurry.

Or

You may need to go to ISO 200 depending on conditions. Review a few early shots at a magnified view to make sure they are as sharp as you like. If you need a faster shutter speed use aperture priority (wide open) ISO 200 and -EV compensation until the image is sharp. You likely will have to lighten it up (and remove noise) in post processing if you need to go much past nl ISO 200 exposure. If you have to post process, you can reduce the images to 1600X1200 and they will sharpen back up and still print well to 5X7.

Use the chart below as a general guideline to find out how many pictures a card can hold:

By default, most digital cameras will use their highest possible resolution with best possible image quality. While this produces the best possible photos, it also means each image takes up more space on the flash memory card, decreasing the number of images you can save on your card.

5 Megapixel (2,592 x 1,944)

Quality	File size (kb)	64MB	128MB	256MB	512MB	1GB
High	2,503	24	49	99	209	409
Medium	1,395	43	88	177	376	728
Low	695	136	274	548	754	1,426

I have the FZ5. Try a hundred (not quite) different things. As you get experienced the number will dwindle to what works. Try this: OIS#2, enable auto focus button, enable digital zoom, full manual. Set the auto focus to high-speed -spot. Display to evf with full info. White balance to sun. ISO to 80 or 100. Choose an architectural target or car or something with some graphics. Zoom in all the way 12x and push the auto focus button. You should get an almost immediate lock. Check or adjust the dipolar adjustment so the evf is sharp for your eye. Zoom the rest of the way in to full digital and check your focus. Push the focus button again to see if you can get a sharper focus on that particular area. Zoom back out to 12x optical without refocusing. Now

read the f-stop and shutter speed in the evf. Half push the shutter to get an exposure reading. Push the exposure button (left of on/off) and use the mode button to adjust the f-stop and shutter speed to get the exposure in the middle of the bar. The lower your f-stop setting, the higher you will be able to set the shutter speed. Image stabilization does have its limits, but 1/30 second should be doable for most people. The more you brace the camera, the lower your shutter speed can go. Concentrate on being still. Push the shutter. Push the review part of the mode button and zoom in to check out the graphics or other detail at 8x with the zoom control. Take the shot over without OIS and review both. Take it over at the next slower shutter speed. Over with more arm bracing. With the 2 second shutter delay. If you can get sharp focus you can get sharp pictures.

First of all; **FORGET AUTO MODE**. It's a piece of junk IMO.

2) " P " if you have to

3) Use Av or TV ALL the time and than you discover how S2 CAN take the quality of the photos.

On some Canon cameras you can restore the camera to its "default" settingsby pressing down on the "menu" button for more than 5 seconds.

Maybe try that.....then switch to "P" mode....& try some more pics. Might be worth a try.

I've noticed that the S2 tends to overexpose in a quite a few shots, and the contrast seems to be high. Keep an eye on your histograms. As well as **dialing in some negative exposure compensation**, try turning the contrast down and let us know how well that works (or not!).

That's what the S2 does. Try **turning sharpening and contrast down in the camera**.

Another option is to use **bracketed exposures** and then **combine them as layers** in post processing.

Metering... depending on the metering mode, you COULD get overexposed images. **Center weighted tends to work well**.

You use Aperture Priority when you want to control the depth of field (DOF), or force the lens to stay in one of its **"sweet spot" apertures** (where it is the sharpest; usually somewhere in between wide open and fully stopped down). For cameras that don't have Shutter Priority (a lot of 35mm SLRs didn't), you'd also use it to influence the shutter speed selected. Eg., you'd get the fastest shutter speed with the lens wide open.

On my G6.. Av always! And set to F5.6 .. It was claimed that this F value delivers the sharpest pictures for this cam so why make life problematic? There is enough flex in the camera setting to start with F5.6 ISO50 and go from there depending the circumstances.

I always turn down the sharpness, contrast and color to the lowest possible settings. :)

Still don't agree with you on this. If the average scene brightness is high, (greater than 18%) the camera will under expose trying to bring that average down to 18 % so to recover your

highlights you have to increase EV values. I know its tricky but bright scene = increase your EV and dark scene =decrease your EV

I was talking about how the camera can be fooled into under exposing an overly bright scene average wise, which would require +ev compensation, which to many seems odd. SO for example if you were taking a shot of a subject on a brightly sun lit sandy beach the camera would likely tend to under expose since it would want to reduce the average brightness to 18%. Since this scene does not have an average gray scale you have to increase the exposure to get back the highlights.

1. Try "scenery" mode without EV compensation (beyond EV comp you would normally chose to do). I bet it lowers contrast and who knows what else to help. Hey, it's designed for this type of picture. Also, Beach or Snow mode may be helpful to minimize blowouts. It would be easy to switch to these modes, let me know if they help.

2. Try the other white balance options. Maybe Canon needs an Auto WB fix (this is a common thing to see fixed in firmware.) Try changing from auto to sunny or cloudy. Also compare with manual to see if it is improved (not that you should need manual WB in this setting.)

3. As noted before, **turn down contrast, saturation and sharpness.** This will give the **most clean and detailed image**. The rest can be added back later ii you want.

4. Maybe even play with my colors a bit. Turn up the blue and down the yellow (this is just a lark, it may lead to a funky picture.)

You shouldn't need to always play around, but if you find something good then you can make it your custom mode, and will be able to get to it easily.

Received an email form **lensmate...**

BTW, to answer a previous question on this thread: they are **VERY** reliable, they're products are extremely well made and they have rectified any problems experienced from past S1 owners on this forum quickly.

The **S2 adapter** they will be making will come **in 2 sizes**. One to fit 58mm and one to fit 52mm.

The **58mm** will fit the CANON filters and lenses made of the S2.
The **52mm** can be used for any other 3rd party filters. Hoods.

Those of us who had an S1 should be able to use the same filters as before.

It makes me question whether we will have some barrel effect at the wide range of zoom if the circumference is smaller by 6mm.?

To reset factory settings press menu button for 5 seconds and then chose the option to reset. Certain things do not reset however. Date/time, my camera and a few other settings that

escape me right now remain after a reset. It's in the manual under, ready, resetting, page 81 I think

You need to host them somewhere on the Internet. Pbase (pbase.com) and smugmug (smugmug.com) are the most popular sites for hosting pics. There are other solutions too. Once your pics downloaded on your site, you just paste the link of the pics in your message.

Specific image quality issues

Generally image quality was good, though not perfect. The images are generally well exposed, well focused and pretty detailed. If viewed at 100% they have the same smoothness - and overall lack of biting sharpness - as the S1 IS results, though they are considerably better. We also **found sharpness drops fairly dramatically at apertures of F6.3 and higher** (due to diffraction effects), though this is by no means unique to this camera - it's just useful to know you get the **sharpest results in the F4.5 to F5.6 range.**

Purple fringing

We found some fairly prominent chromatic aberration (red fringes on the top of edges, blue on the bottom) in the corners of most wide-angle shots at F4 or below (first two examples), and some purple fringing at the boundaries of high contrast edges (3rd example below), though it's better than the S1 IS, and only seems to be a problem in scenes with very bright,

Image parameters

As noted on the previous page, the default settings used by the S2 IS produce results which many users will find to be a little 'over-processed', with relatively high contrast and sharpening. Fortunately Canon has included some control over these parameters in the form of presets (vivid, neutral, low sharpening) and 'custom' settings (low, medium and high contrast, sharpness and saturation).

Turning the sharpness down shows much more clearly the slight inherent softness of the results, with very little low contrast detail (such as foliage) being captured - which is no doubt why Canon chose to use a fairly high default sharpening setting. If you plan to use post-processing I'd certainly suggest **switching to the custom mode and turning everything down, or at least using the Neutral mode.**

On the other hand if you want garishly bright prints - or need to lift the color and contrast on dull days - the Vivid setting is worth a try. Reducing contrast does seem to get rid of some of the more extreme highlight clipping, but at the end of the day this is a problem of dynamic range as much as contrast curve, so there's a limit to how much highlight information you can expect to preserve in bright, contrasty scenes such as the one used in the examples below.



Standard (default) settings



Vivid setting



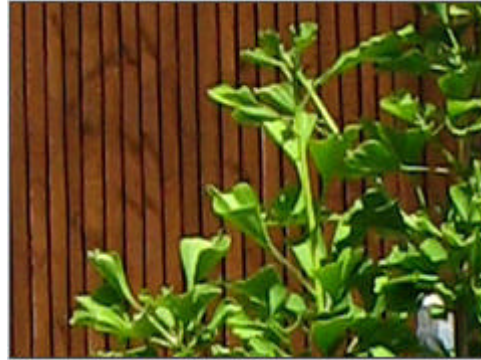
Neutral setting



Low Sharpening setting



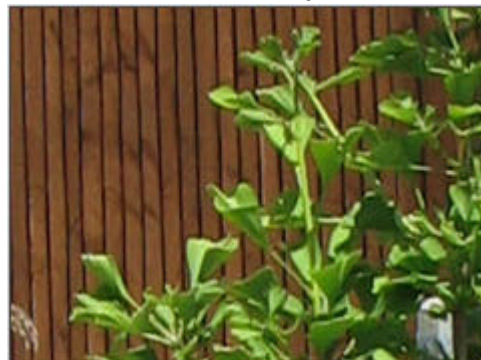
100% crop



100% crop



100% crop



100% crop



Custom setting

Contrast -1, Saturation -1, Sharpness -1



100% crop



Custom setting

Contrast +1,
Saturation +1,
Sharpness +1



Image stabilization

The optical image stabilization system used on the S2 IS (and its predecessor) works, and it works well. Where the S1 IS only offered a single 'always on' IS mode, The S2 IS has three modes: **Continuous** (IS on all the time), **'Shoot only'** (IS is activated at the moment the exposure is made) and **Panning** (corrects for vertical shake only). The first option makes framing easier - the IS system steadies the preview image (in the same way as the Canon S1 IS), but is less than 100% effective when it comes to actually taking the pictures. The Shoot Only option, which minimizes the amount of movement needed by waiting until the actual moment you press the shutter, is considerably more effective.

I certainly found it made handheld shots at 3, 4 or even 5 shutter speeds slower than normal perfectly possible. Impressive stuff. The 100% crops below show the effectiveness of the IS system - especially in Shoot only mode - when shooting at long focal lengths at speeds as low as 1/20 sec. We did find occasions where the continuous mode worked better, but overall **the Shoot only setting is the one to go for** if you can bear the juddering preview image.

Although we've no definitive test for IS systems in real-world use, I was very impressed with the S2's system, which seems roughly on a par with that offered by Panasonic in its Lumix range. These tests are rather extreme - around 3 or 4 stops slower than you could safely use

without IS - and in 'real life' shots - where you are maybe using a shutter speed two stops slower than normal - the system is pretty much 100% effective.



36mm equiv., no converter



27mm equiv., using WC-DC58A



432mm equiv., no converter



648mm equiv., using TC-DC58B



Just to really push the S2's capabilities to the limit here's a hand-held shot of the moon taken with the DC-TC58B and full digital zoom, giving a focal length equivalent to approximately 2592mm (if my math are correct). It's not fantastic, but with a little sharpening it's pretty impressive.

Limit to highest shutter speed usable at wide apertures

Produced Great Pix

The I think that I used super macro for the owl the EXIF is below:

Full EXIF Info

Date/Time 17-Jun-2005 15:37:28

Make Canon

Model Canon PowerShot S2 IS

Flash Used No

Focal Length 6 mm

Exposure Time 1/6 sec

Aperture f/2.7

ISO Equivalent 50

Prairie Dog - Distant

Date/Time 17-Jun-2005 14:50:35

Make Canon

Model Canon PowerShot S2 IS

Flash Used No

Focal Length 45.2 mm

Exposure Time 1/400 sec

Aperture f/4

ISO Equivalent 50

Well, I use the free version of **Webshots**. It shrinks the images but if you click on them, it displays the full size. At least with my 3 MP it does.

I think **PBase** gets more recommendations here, but that's maybe because webshots is less known. For me it's good enough, I don't want to pay for web hosting. There's also **fotopic** that's nice, I'm not sure if they resize though, I don't think so.

Thought it might be good to start a tips thread for the S2. Some of the tips I've seen around the forum so far (and in Simon's review):

- **Avoid apertures** of f/6.3 and above, as sharpness drops due to diffraction.

- **Avoid apertures** below f/4 in contrasty scenes to avoid color fringing.

(In short, stay between f/4 and f/5.6 if possible.)

- For best effect of the **IS**, use the "shot only" mode. **According to Simon's tests** it's more effective than the continuous mode.

- **Focus problems.** E.g. you want to take a picture of a person a bit away, but the camera focuses on the background instead. Tip: pre-focus on the person's feet - then the background is at the same distance as the subject.

- **Blowouts:** It might help to reduce the in-camera contrast enhancement.

- If you are going to **post process your pics anyway**, it's probably a good idea to **reduce the in-camera processing (contrast, sharpness, and saturation)**.

After adjusting the focus using the up and down arrows on the omni-selector, press the SET button one or more times. The camera will automatically refocus more precisely at a point near the current focusing point.

I initially couldn't figure out why I had a hard time manually focusing more precisely, so I was thrilled when I learned about this **fine-tuning method!**

Definitely **lower contrast and sharpness except in very flat lighting.**

I took a bunch of family pictures this weekend with my S70 and they all have real bad **purple fringing on everyone who was wearing a white shirt.** (For some reason, my camera shoots almost every picture at f2.8, accentuating the problem)

- Does anyone have a technique in Photoshop to remove the fringing?
- **In Photoshop go to:** Image--> Adjustments-->Hue/Saturation In the "Edit" tab select Magentas then adjust the Saturation to -80 Lightness to +16 and finally move slider at the bottom (to the left) until the CA disappears.

The two things that the S2 has that will prove useful for you are: faster focus and fast burst mode. However, on both cameras you can **work around the focus** by setting the **focus distance manually once, and save it as a custom setting.** I'd advise doing this, by **setting the hyperfocal** adequately you can have everything in focus from around 1,5 meters to infinity. **See Hyperfocal info in BOB'S INFO/S2 in my Documents.**

Check the **on-line depth of focus** calculator: <http://www.dofmaster.com/dofjs.html>

The calculator **doesn't have the S2** included in its camera list. I think you can probably enter a camera with the **same CCD chip** (I think the A520 uses the same chip?) The calculator needs to know the camera or CCD chip to determine the size of the "circle of confusion". Then, enter the true focal length of the lens (NOT the 35 mm equiv; try a couple different f.l., to see how f.l. affects D.O.F.).

My advice... **auto focus on an object in the middle of your anticipated range** of action (or about 1/3 of the way through the desired depth of focus)... keeping the shutter button half pressed. Then lock the focus by pressing the manual focus button.

1/500 sec may stop the slower moving people, but the Frisbee and moving bodies (arms/legs/sprinting people) will still blur a bit (an object moving just 15 mph will move ~0.5" in 1/500 sec).

On the other hand, you might run into depth of focus issues if the aperture is wide open (allowing fast shutter speeds)... at f/3.6 at tele end of the zoom and 30 ft focus distance, the acceptable depth of focus will only be about 4 ft. so you may need to up the ISO to 100 to allow for faster shutter speeds AND smaller apertures (larger f number).

Thus, it might help to stay towards the wide-angle end of the zoom (which at the same distance, would allow greater D.O.F. ...at the expensive of smaller image scale).

Basically... you will need to **experiment a bit to see what works best.**

I actually think the S2's saturation isn't too over the top. I think the perfect setting would be between the default and the lower one but, since that isn't available, the default is pretty much okay. **Definitely lower contrast and sharpness except** in very flat lighting.

Use the brackets on-screen (the focus area ones) as horizontal and vertical lines. They're not that bad, but they're not bad.

Great Blog - <http://www.digicamhelp.com/canon-s2-blog/index.htm>

Once again, as with my S1, I've switched the **Camera to Low Sharpening** to keep shadow noise getting artificially accentuated. Use Noise reduction on unsharpened image, and then sharpen as desired. :)

According to Canon there is another workaround with **MF**. Our set the estimated distance with MF, then press SET and the **camera will focus around this distance**. Neat, isn't it?

MY S2 IS SETTINGS **

Shooting mode: P
Focus mode - Center
Metering - Matrix or Spot
Sensitivity - 50
Exposure Compensation: -2/3
Picture setting: Custom (-) Contrast
Auto focus assist lamp- ON
Red-eye mode - OFF
White balance - AUTO
Digital Zoom - OFF
LCD Review: Off*-eye mode - OFF
White balance - AUTO

Digital Zoom - OFF
LCD Review: Off*

I thought it was interesting that **all the test shots were F4. Simon** must've just set aperture priority and left it that way when taking the samples. Considering there was very little PF/CA in his samples, perhaps this talk of a **sweet spot on the S2** is for real.

Try Autostitch. It is very good and free.

But then **noise is an issue with higher ISO's**. So a good noise program, I use "**Helicon Noise Filter**" (**FREE**) it does not have a lot of bells and whistles, but it works well for a quick fix. Also **PSCS and PSP8/9** have some good noise filter actions built in too.

In short: **set the ISO to an average value (100** would give you a good balance without noise), then either select the **largest aperture (smallest f number) or the fastest speed possible**. The largest aperture will allow you to get the best speed, but what I'd suggest maybe since you begin is so select the "auto-shift" function, and just set the camera to the fastest speed. That way if you're asking for too much speed, the camera will compensate. You could even go to ISO 200, but there'll be a bit more noise that way.

Next, set the focus manually, either by **half-pressing then locking the focus**, or by focusing at the approximate expected distance to your subjects. Set yourself in burst mode (I'd suggest the slow one, to be able to follow your subject). If you intend to pan with the camera, set the IS to ... panning... and you should be all set.

BOUNCE FLASH - The **Vivitar DF200 (\$65)** arrived yesterday and I'm very happy with how it works. Set up was simple. It comes with a **bracket to attach to the bottom of the camera** (and a mini tripod). It learned the S2 flash immediately (different cameras have different numbers of pre-flashes for red-eye, etc). **Canon flash does not bounce flash**. I set my S2 flash for **-1 and 2/3 stops** (so that it would provide only a little fill flash, and still provide enough light to trigger **the DF200 unit**). I set my **aperture at 4.5 (which I understand is the sweet spot of this lens)**, and fired away.

My new S2 IS, is that you should turn **contrast down to -1 and leave sharpening at 0**. What about **saturation? I have been going back and forth between leaving it at 0 or turning it down to -1**. This shot was in P mode at 1/200 and F4.0 at full zoom. Saturation is at 0, **AF is on continuous**, and **IS is on shoot only**.

JTL's Canon S2 Tips (as of 06/27/05)

Try using "**Center Weighted Average**" metering in bright **light situations**.

Try using "**Spot**" metering for best results in **low light with no flash**.

In "Record Mode" press the SET button and use the arrows to move the focus point. If "Spot" metering is being used, the meter spot will move with the focus point.

Set AF to "Single" to avoid some AF mistakes while shooting photos (adds a bit of lag, but

worth it). Set AF to “continuous” for video shooting.

Always set the IS Mode to “Shoot Only” to get the sharpest results.

Set contrast to the lowest setting to prevent dynamic range “clipping” and blown out whites.

When using manual focus it's easier to see if you use the viewfinder. Just remember to adjust the diopter for your vision and it helps to turn MF-Point Focus OFF. When you think you've got the focus spot-on, press the SET button and the camera will re-focus precisely.

Never use Auto White Balance (AWB), especially outdoors on bright sunny days and under fluorescent lights (just remember to change it again based on the shooting situation).

Don't set in-camera sharpening to highest setting to avoid jpeg artifacts.

Setting EV to -1/3 results in more saturated, yet naturally colored images (helps with “hot” highlights as well).

When using conversion lenses, ALWAYS change the menu setting to match the converter used, otherwise AF will not work properly. Don't forget to change it back to OFF after you've finished using the converter.

Set “Safety Shift” to ON if your shoot in Av or Tv modes but want any aperture or shutter setting mistakes you may have made to be over-ridden by the camera.

Set all the settings the way you like, go to the Menu, highlight “Save Settings” and press the SET button, highlight OK and press SET again. Now, use the Mode Dial to change to “C” and all your saved settings are there and active.

Get the LA-DC58E Conversion Lens Adapter (or as part of the Adapter/Lens Hood Kit LAH-DC20), a UV filter (and a **60mm** push-on lens cap) and leave them on if you want to be assured of lens protection.

Don't use the lens hood (LH-DC40) while using the flash. It will cause a shadow in the photo.

At full zoom, you cannot focus any closer than 3-ft. (90cm) unless you use macro mode, a close-up lens, or a combination of both. When using Macro mode or a close-up lens, there is also a *maximum* focusing distance. Remember when using macro mode and/or a close-up lens that there is no “infinity” and the depth of field is VERY shallow...with very little subject distance tolerance (an inch or less closer/nearer).

Published Focusing Range for the S2:

Normal: 1.6 ft./50cm-Infinity (W), 3.0 ft./90cm-Infinity (T)

Macro: 3.9 in.-1.6 ft./10-50cm

Super Macro: 0-3.9 in./0-10cm

Divide above numbers by 2 if you are using the Canon 500D close-up lens

And, here's a tip from Snowdr:

You can write your name in the EXIF data by hooking up the S2IS to your PC with the USB cable and go to the remote capture screen. Enter your name, take a remote capture shot and from now on, your name will be in the EXIF data.

And this one from JamesD:

I like to use a circular Polarizer with my camera but **can't be bothered** carrying around a **lens adapter** for the S2 that won't fit in my case. I cut two thin strips of adhesive back Velcro (loop side, about 1" by 1/8 ") and put them on the inside edge of a 52mm filter adapter attached to my filter. This slides snugly over the extended barrel of the S2. The filter with adapter takes up little space and work well.

JTL's Canon S2 Tips (as of 06/27/05)

Try using "**Center Weighted Average**" metering **in bright light** situations.

Try using "**Spot**" metering **for best results in low light** with no flash.

In "**Record Mode**" **press the SET button** and use the arrows to **move the focus point**. If "Spot" metering is being used, the meter spot will move with the focus point.

Set **AF to "Single"** to avoid some **AF mistakes** while shooting photos (adds a bit of lag, but worth it). Set **AF to "continuous"** for video shooting.

Always set the **IS Mode to "Shoot Only"** to get the sharpest results.

Set **contrast to the lowest setting** to prevent dynamic range "clipping" and blown out whites.

When using **manual focus** it's easier to see if you use the viewfinder. Just remember to adjust the diopter for your vision and it helps to turn **MF-Point Focus OFF**. When **you think you've got the focus spot-on, press the SET button and the camera will re-focus precisely**.

Never use Auto White Balance (AWB), especially outdoors on bright sunny days and under fluorescent lights (just remember to change it again based on the shooting situation).

Don't set in-camera sharpening to highest setting to avoid jpeg artifacts.

Setting **EV to -1/3** results in more saturated, yet naturally colored images (helps with "hot" highlights as well).

When using **conversion lenses**, ALWAYS **change the menu setting to match the converter** used, otherwise AF will not work properly. Don't forget to change it back to OFF after you've finished using the converter.

Set "**Safety Shift**" to **ON** if your shoot in Av or Tv modes but want any aperture or shutter setting mistakes you may have made to be over-ridden by the camera.

Set all the settings the way you like, go to the Menu, highlight "Save Settings" and press the SET button, highlight OK and press SET again. Now, use the Mode Dial to change to "C" and all your saved settings are there and active.

Get the LA-DC58E Conversion Lens Adapter (or as part of the Adapter/Lens Hood Kit LAH-DC20), a UV filter (and a **60mm** push-on lens cap) and leave them on if you want to be assured of lens protection.

Don't use the lens hood (LH-DC40) while using the flash. It will cause a shadow in the photo.

At full zoom, you cannot focus any closer than 3-ft. (90cm) unless you use macro mode, a close-up lens, or a combination of both. When using Macro mode or a close-up lens, there is also a *maximum* focusing distance. Remember when using macro mode and/or a close-up lens that there is no "infinity" and the depth of field is VERY shallow...with very little subject distance tolerance (an inch or less closer/nearer).

Published Focusing Range for the S2:

Normal: 1.6 ft./50cm-Infinity (W), 3.0 ft./90cm-Infinity (T)

Macro: 3.9 in.-1.6 ft./10-50cm

Super Macro: 0-3.9 in./0-10cm

Divide above numbers by 2 if you are using the Canon 500D close-up lens

And, here's a tip from Snowdr:

You can write your name in the EXIF data by hooking up the S2IS to your PC with the USB cable and go to the remote capture screen. Enter your name, take a remote capture shot and from now on, your name will be in the EXIF data.

And this one from JamesD:

I like to use a **circular Polarizer** with my camera but can't be bothered carrying around a lens adapter for the S2 that won't fit in my case. I cut two thin strips of **adhesive back Velcro** (loop side, about 1" by 1/8 ") and put them on the inside edge of a 52mm filter adapter attached to my filter. This slides snugly over the extended barrel of the S2. The filter with adapter takes up little space and works well.

Videos:

1 turn off the tally lamp at the front, it is distracting to subjects flashing.

2 focus lock with the manual button to prevent "hunting".

3-exposure lock to prevent "hunting" fine tune with left/right pad adjustment

The camera in movies so low light will be grainy but you can control how bright the movie is with exposure controls 4 iso.

5 another trick, focus at full tele then lock the focus, now zoom back and you can zoom back and forth within reason for framing keeping focus and with no hunting.

6 have plenty of light available for top quality results, the movies make great DVDs

Shoot your videos in 5 second burst. Unless you are taking a video of a speech keep your shots short. If you watch a movie or TV show you will be amazed at the length of each shot.... average 5 seconds. Check it out it will surprise you.

This is not a hard a fast rule but you will keep your audience's attention much longer by short sharp shots.

First, you must already have your photo(s) in an online album host such as **PBase.com**, **photobucket.com**, **smugmug.com**, or if you recently bought a new Canon camera, I believe **Canon provides you space for an online album**.

Always good to have an **extra battery** anyway and the cheapies at <http://www.batterybarn.com> and <http://www.mydigitaldiscount.com> are just fine. Batteries last longer if you don't use the LCD, but then who doesn't use the LCD? Good luck. We have all been down that road.

I've seen 2 threads before on folks experiencing issues with the S2 and it not responding to fresh batteries.

I've had mine for about a month now and shot 500+ pics and videos on my first set of 2300 Powerizer AAs charged in the Maha 401F charger on the 'slow' setting. My 2nd set lasted me another 500+ pics and videos.

Yesterday at the zoo my 2nd set gave out midday. I had a spare set in my camera bag, but when I inserted them I got the same black screen and **'Change the batteries' error**.

When I got home I moved the files off the card and charged the batteries on the 'slow' setting on the 401F. This morning I popped in the freshly charged set and, you guessed it, 'Change the batteries' greeted me.

Interestingly I noticed that if I went to playback mode I didn't get 'Change the batteries' I got 'No image' (since I'd moved off all the files). That was something. So I tried going from the playback screen and hitting the shutter button, but that didn't fool the camera at all, it switched to the 'Change the batteries' screen and shut down. I tried hitting the movie record button from the playback screen, same results. **I tried going to the menus screen from playback. That worked, I then tried formatting the card. This seems to be the magic fix. My S2 is back to its old responsive self again.**

Manual Focus

I find it very good, but you have to know how to use it.

For distant subjects, the MF won't be much useful, but that's because the Hyperfocal settings provide a sharp focus most of the time for distant objects. For near objects, the auto focus usually works well, but still it's when the MF is most useful because you see better what you're focusing at.

The real uses of MF, IMO, are:

1-to force infinity focus

2-to preset a Hyperfocal value that will ensure your images are all sharp in a given situation (save it to the C mode)

3-to fine-tune focusing: just set the approximate distance manually, then press SET and the camera improves your work by refocusing around the point you set.

4-to lock focus once it's at the value you want

The Fine-tune and Hyperfocal are those I use most of the time. Also when you focus at a too uniform target (hard for the camera to achieve focus) MF comes in handy.