1

Getting the Lay of the Land

*F*or many people, getting your first *serious* camera means moving from a point-and-shoot to an SLR (single-lens reflex) model. As with any growth spurt, the excitement of the move is often tempered with a bit of anxiety. Sure, you'll be able to do lots of new things with your dSLR (digital SLR), but along with that newfound capability comes a barrage of new buttons, knobs, LCD menus, and mechanical knickknacks. Heck, this may be the first time you've even changed lenses on a camera — a big step in itself.

If the Rebel T3i/600D is both your first SLR *and* your first digital camera, you're getting something of a double-whammy in the New Stuff department. But fear not: With some practice and the help of this chapter, which introduces you to each external control, explains how to adjust camera settings, and offers advice on a few setup options, you'll quickly get comfortable with your new camera.

Adjusting the Monitor Position

One of the many cool features of the T3i/600D is its articulating monitor. When you first take the camera out of its box, the monitor is positioned with the screen facing the back of the body, as shown on the left in Figure 1-1, protecting the screen from scratches and smudges. (It's a good idea to place the monitor in this position when you're not using the camera.) When you're ready to start shooting or reviewing your photos, you can lock the monitor in the traditional position on the camera back, as shown on the right in Figure 1-1. Or for more flexibility, you can swing the monitor out and away from the camera body and then rotate it to find the best viewing angle, as shown in Figure 1-2.

Figure 1-1: Here you see just two of the possible monitor positions.

Because playing with the monitor is no doubt one of the first things you did after unpacking your new camera, I won't waste space here walking you through the process of adjusting the screen. (If you need help, the camera manual shows you what to do.) But I want to offer a few monitor-related tips:

- ✔ **Don't force things.** Although the monitor assembly is sturdy, treat it with respect as you adjust the screen position. The monitor twists only in certain directions, and it's easy to forget which way it's supposed to move. So if you feel resistance, don't force things — you could break the monitor. Instead, rely on that feeling of resistance to remind you to turn the screen the other way.

- ✔ **Watch the crunch factor.** When positioning the monitor back into the camera (whether face in or face out), take care that nothing gets in the way. Use a lens brush or soft cloth to clean the monitor housing on the camera back so there's nothing in the way that could damage the monitor.

✔ **Clean smart.** It's virtually impossible to keep nose prints and finger-prints off the monitor — well, it is for me, anyway. When you get the urge to clean the screen, use only the special cloths and cleaning solutions made for this purpose. (You can find them in any camera store.) *Do not* use paper products such as paper towels because they can contain wood fibers that can scratch the surface of the LCD. And never try to use a can of compressed air to blow dust off the camera — the air is cold and can crack the monitor.

✔ **Live View photography has some drawbacks.** *Live View* is the feature that enables you to compose your photos using the monitor rather than the viewfinder. You switch the feature on and off by pressing the Live View button, which is found to the right of the viewfinder and looks like the icon shown in the margin here.

Live View may feel more comfortable than using the viewfinder if you're stepping up to the T3i/600D from a point-and-shoot camera that didn't have a viewfinder. But the monitor is one of the biggest drains on battery power, and autofocusing in Live View mode is slower than when you use the viewfinder. For these reasons and a few others you can explore in Chapter 4, I stick with the viewfinder for most regular photography and reserve Live View for movie recording. (You can't use the viewfinder in Movie mode.) Whatever you decide, note that if Live View is enabled and you orient the monitor to face the same direction as the lens, the monitor may display a mirror image of your subject.

Figure 1-2: You also can unlock the monitor from the body and then rotate the screen to get the best view of things.

Getting Comfortable with Your Lens

One of the biggest differences between a point-and-shoot camera and an SLR camera is the lens. With an SLR, you can swap lenses to suit different photographic needs, going from an extreme close-up lens to a super-long telephoto, for example. Additionally, an SLR lens has a movable focusing ring that lets you focus manually instead of relying on the camera's autofocus mechanism. Even this basic difference extends your picture-making opportunities in big ways.

Of course, those added capabilities mean that you need a little background information to take full advantage of your lens. To that end, the next several sections explain the process of attaching, removing, and using this critical part of your camera.

Attaching a lens

Your camera accepts two categories of Canon lenses: those with an EF-S design and those with a plain-old EF design.

The EF stands for *electro focus;* the S, for *short back focus.* And *that* simply means the rear element of the lens is closer to the sensor than with an EF lens. And no, you don't need to remember what the abbreviation stands for — just make sure that if you buy a Canon lens other than the one sold with the camera, it carries either the EF or EF-S specification. If you want to buy a non-Canon lens, check the lens manufacturer's website to find out which lenses work with the Rebel T3i/600D.

Whatever lens you choose, follow these steps to attach it to the camera body:

1. **Remove the cap that covers the lens mount on the front of the camera.**

2. **Remove the cap that covers the back of the lens.**

3. **Locate the proper lens mounting index on the camera body.**

   A *mounting index* is simply a marker that tells you where to align the lens with the camera body when connecting the two. Your camera has two of these markers, one red and one white, as shown in Figure 1-3.

   Which marker you use to align your lens depends on the lens type:

   • *Canon EF-S lens:* The white square is the mounting index.

   • *Canon EF lens:* The red dot is the mounting index.

   If you buy a non-Canon lens, check the lens manual for help with this step.

EF-S mounting index

EF mounting index

Figure 1-3: Which index marker you should use depends on the lens type.

4. **Align the mounting index on the lens with the correct one on the camera body.**

   The lens also has a mounting index. Figure 1-4 shows the one that appears on the so-called *kit lens* — the EF-S 18–55mm IS (Image Stabilizer) zoom lens that Canon sells as a unit with the Rebel T3i/600D. If you buy a different lens, the index marker may be red or some other color, so again, check the lens instruction manual.

5. **Keeping the mounting indexes aligned, position the lens on the camera's lens mount.**

6. **Turn the lens in a clockwise direction until the lens clicks into place.**

   In other words, turn the lens toward the lens-release button, as indicated in Figure 1-4.

Always attach (or switch) lenses in a clean environment to reduce the risk of getting dust, dirt, and other contaminants inside the camera or lens. Changing lenses on the beach on a windy day, for example, isn't a good idea. For added safety, point the camera body slightly down when performing this maneuver, as shown in the figure. Doing so helps prevent any flotsam in the air from being drawn into the camera by gravity.

Removing a lens

To detach a lens from the camera body, take these steps:

EF-S mounting indexes

1. **Locate the lens-release button on the front of the camera, labeled in Figure 1-4.**

2. **Grip the rear collar of the lens.**

   In other words, hold onto the stationary part of the lens that's closest to the camera body.

3. **Press the lens-release button while turning the lens away from the lens-release button (counterclockwise).**

   You can feel the lens release from the mount at this point. Lift the lens off the mount to remove it.

4. **Place the rear protective cap onto the back of the lens.**

   If you aren't putting another lens on the camera, cover the

Lens-release button

Figure 1-4: Place the lens in the lens mount with the mounting indexes aligned.

lens mount with the protective cap that came with your camera, too. These steps help keep your lens and camera interior dust-free.

Using an IS (image stabilizer) lens

The 18–55mm lens sold with the Rebel T3i/600D camera offers *image stabilization*. On Canon lenses, this feature is indicated by the initials *IS* in the lens name.

Image stabilization attempts to compensate for small amounts of camera shake that are common when photographers handhold their cameras and use a slow shutter speed, a lens with a long focal length, or both. Camera shake is a problem because it can result in blurry images, even when your focus is dead-on. Although image stabilization can't work miracles, it does enable most people to capture sharp handheld shots in many situations that they otherwise couldn't.

WARNING!

However, when you use a tripod, image stabilization can have detrimental effects because the system may try to adjust for movement that isn't actually occurring. Although this problem shouldn't be an issue with most Canon IS lenses, if you do see blurry images while using a tripod, try setting the Stabilizer switch (shown in Figure 1-5) to Off. You also can save battery power by turning off image stabilization when you use a tripod. If you use a monopod, leave image stabilization turned on so that it can help compensate for any accidental movement of the monopod. (I never can keep those things perfectly still, no matter how hard I try — but then again, I drink way too much coffee.)

Focusing ring   Zoom ring   Focal length indicator   Auto/Manual focus switch

Image Stabilizer switch

Figure 1-5: Image stabilization can help ensure sharper handheld shots.

If you use a non-Canon lens, the image stabilization feature may go by another name: *anti-shake, vibration compensation,* and so on. In some cases, the manufacturers may recommend that you leave the system turned on or select a special setting when you use a tripod, so be sure to check the lens manual for information.

Whatever type of lens you use, image stabilization isn't meant to eliminate the blur that can occur when your subject moves during the exposure. That problem is related to shutter speed, a topic you can explore in Chapter 7. Chapter 8 offers more tips for blur-free shots and explains focal length and its effect on your pictures.

Shifting from autofocus to manual focus

Your Rebel T3i/600D offers an excellent autofocusing system, which you can find out how to exploit to its best advantage in Chapter 8. With some subjects, however, autofocusing can be slow or impossible, which is why your camera also offers manual focusing.

Make the shift from auto to manual focus as follows:

1. **Set the AF/MF switch on the side of the lens to the MF position.**

   This switch sets the focus operation to either auto (AF) or manual (MF). Figure 1-5 shows you the switch as it appears on the Rebel T3i/600D kit lens. The switch should be in a similar location on other Canon lenses. If you use a lens from another manufacturer, check the lens instruction manual.

2. **Look through the viewfinder and twist the focusing ring until your subject comes into focus.**

   On the kit lens, the focusing ring is at the far end of the lens barrel, as indicated in Figure 1-5. If you use another lens, the focusing ring may be located elsewhere, so check your lens manual.

   If you have trouble focusing, you may be too close to your subject; every lens has a minimum focusing distance. (For the kit lens, the minimum close-focus range is about 10 inches; for other lenses, check the specifications in the lens manual.) You also may need to adjust the viewfinder to accommodate your eyesight; see the next section for details.

Some lenses enable you to use autofocusing to set the initial focusing point and then fine-tune focus manually. Check your lens manual for information on how to use this option, if available. (This option isn't offered on the kit lens.)

Zooming in and out

If you bought a zoom lens, it sports a movable zoom ring. On the kit lens, the zoom ring is behind the focusing ring, as shown in Figure 1-5, but again, the relative positioning of the two components depends on your lens. With the kit lens, you rotate the lens barrel to zoom. A few zoom lenses use a push-pull motion to zoom instead.

The numbers around the edge of the zoom ring, by the way, represent *focal lengths.* Chapter 8 explains focal lengths in detail. In the meantime, just note that when the lens is mounted on the camera, the number that's aligned with the white focus-length indicator, labeled in Figure 1-5, represents the current focal length. In Figure 1-5, for example, the focal length is 24mm.

Adjusting the Viewfinder Focus

Perched on the top-right edge of the viewfinder is a tiny black knob, labeled in Figure 1-6. Officially known as a *dioptric adjustment control,* this knob enables you to adjust the magnification of the viewfinder to mesh with your eyesight.
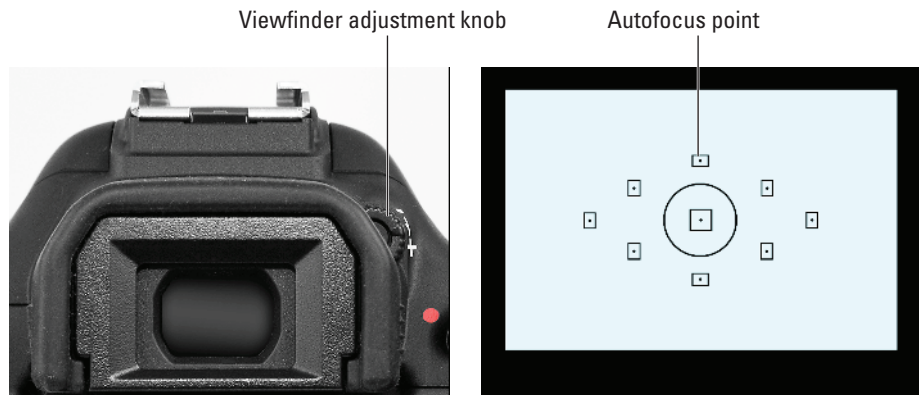
Viewfinder adjustment knob   Autofocus point

Figure 1-6: Roll the little knob to set the viewfinder focus for your eyesight.

Adjusting the viewfinder to your eyesight is critical: If you don't, scenes that appear out-of-focus through the viewfinder may actually be sharply focused through the lens, and vice versa.

Follow these steps to adjust your viewfinder:

1. **Remove the lens cap from the front of the lens.**

2. **Look through the viewfinder, aim the lens at a plain surface (such as a white wall), and concentrate on the focusing screen shown on the right side of Figure 1-6.**

   The *focusing screen* is the collective name assigned to the group of nine autofocus points that appears in the viewfinder — the little squares with the dots inside. One of the little guys is labeled in Figure 1-6. (The circle that surrounds the center autofocus point is related to exposure metering, a subject you can explore in Chapter 7.)

3. **Rotate the dioptric adjustment knob until the autofocus points appear to be in focus.**

   Don't worry about focusing the actual picture now; just pay attention to the sharpness of the autofocus points.

If your eyesight is such that you can't get the autofocus points to appear sharp by using the dioptric adjustment knob, you can buy an additional eyepiece adapter. This accessory, which you pop onto the eyepiece, enables further adjustment of the viewfinder display. Prices range from about $15–$30 depending on the magnification you need. Look for an E-series dioptric adjustment lens adapter.

Working with Memory Cards

Instead of recording images on film, digital cameras store pictures on *memory cards.* Your Rebel T3i/600D uses a specific type of memory card — an *SD card* (for *Secure Digital*), shown in Figures 1-7 and 1-8. You can also use *high-capacity* SD cards, which carry the label SDHC and come in capacities ranging from 4–32GB (gigabytes), and *extended-capacity (*SDXC) cards, which offer capacities higher than 32GB.

Memory cards also are rated according to *speed class,* which refers to how quickly data can be written to and read from the card. A higher-speed card helps ensure the smoothest movie recording and playback. Currently, the fastest cards have a speed rating of 10. For movie recording, Canon recommends that you purchase a card with a speed class of 6 or higher.

Whatever the speed or capacity, safeguarding your memory cards — and the images on them — requires a few precautions:

REMEMBER

✔ **Inserting a card:** Turn the camera off and then put the card in the card slot with the label facing the back of the camera, as shown in Figure 1-7. Push the card into the slot until it clicks into place.

✔ **Formatting a card:** The first time you use a new memory card, take a few seconds to format it by choosing the Format option on Setup Menu 1. This step ensures that the card is properly prepared to record your pictures. See the upcoming section "Setup Menu 1" for details.

✔ **Removing a card:** First, check the status of the memory card access light, labeled in Figure 1-7. After making sure that the light is off, indicating that the camera has finished recording

Memory card access light

Figure 1-7: Insert the card with the label facing the camera back.

your most recent photo, turn off the camera. Open the memory card door, as shown in Figure 1-7. Depress the memory card slightly until you hear a little click and then let go. The card pops halfway out of the slot, enabling you to grab it by the tail and remove it.

✔ **Handling cards:** Don't touch the gold contacts on the back of the card. (See the left card in Figure 1-8.) When cards aren't in use, store them in the protective cases they came in or in a memory card wallet. Keep cards away from extreme heat and cold as well.

✔ **Locking cards:** The tiny switch on the left side of the card, labeled *lock switch* in Figure 1-8, enables you to lock your card, which prevents any data from being erased or recorded to the card. Press the switch toward the bottom of the card to lock the card contents; press it toward the top of the card to unlock the data.

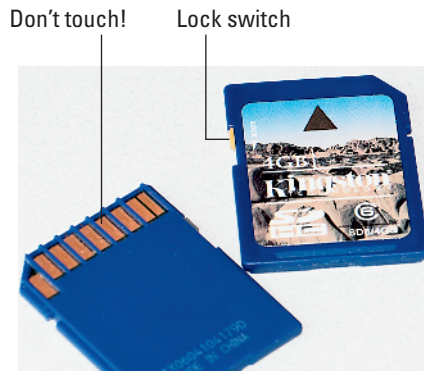Don't touch!   Lock switch

Figure 1-8: Avoid touching the gold contacts on the card.

Exploring External Camera Controls

Scattered across your camera's exterior are a number of buttons, dials, and switches that you use to change picture-taking settings, review and edit your photos, and perform various other operations. Later chapters discuss all your camera's functions in detail and provide the exact steps to follow to access those functions. The next few sections provide just a basic introduction to the external controls.

Topside controls

Your virtual tour begins on the top of the camera, as shown in Figure 1-9.

The items of note here are

➤ **On/Off switch:** Okay, you probably already figured this one out, but here's a side tip that may be new to you: By default, the camera automatically shuts itself off after 30 seconds of inactivity to save battery power. To wake up the camera, press the shutter button halfway or press the Menu, Disp, or Playback buttons. You can adjust the auto shutdown timing via Setup Menu 1, covered later in this chapter.
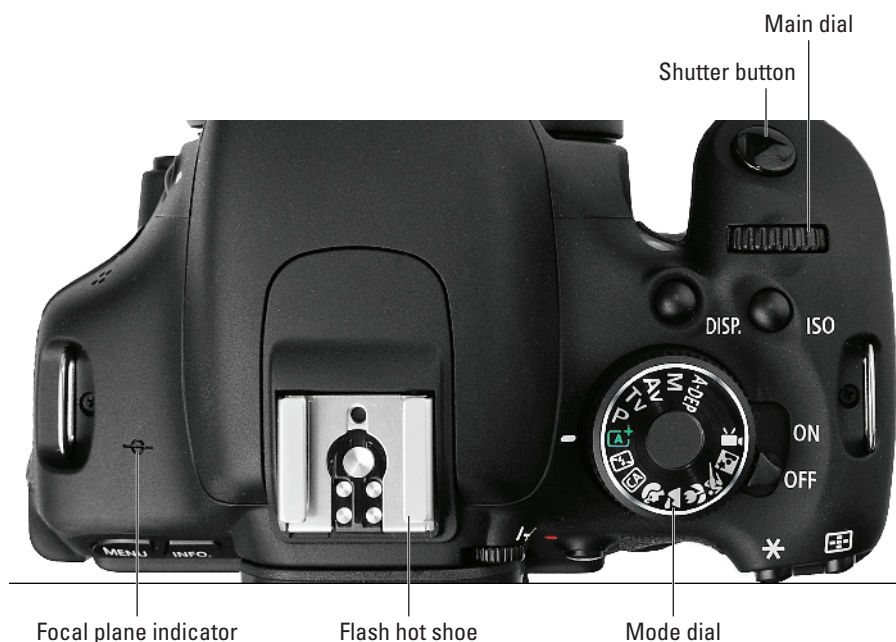

Figure 1-9: The tiny pictures on the Mode dial represent special automatic shooting modes.

- ✔ **Mode dial:** Rotate this dial to select an *exposure mode,* which deter-
  mines whether the camera operates in fully automatic, semi-automatic,
  or manual exposure mode when you take still pictures. To shoot a
  movie, you set the dial to Movie mode. Chapter 2 provides an overview
  of the exposure modes.

- ✔ **Main dial:** Just forward of the Mode dial, you see a black dial that has
  the official name *Main dial.* You use this dial when selecting many
  camera settings. (Specifics are provided throughout the book.) In fact,
  this dial plays such an important role that you'd think it might have a
  more auspicious name, but Main dial it is.

- ✔ **ISO button:** This button provides one way to access the ISO setting,
  which determines how sensitive the camera is to light. Chapter 7 details
  this critical exposure setting.

- ✔ **Disp button:** Use this button to toggle the Shooting Settings display on
  and off. The section "Using the Shooting Settings display" talks more
  about this feature.

- ✔ **Shutter button:** You probably already understand the function of this
  button, too. But what you may not realize is that when you're using auto-
  focusing and autoexposure, you can mess up your picture if you don't
  press the button in two stages: Press halfway, pause to let the camera
  set focus and exposure, and then press the rest of the way to capture
  the image. You'd be surprised how many people mess up their pictures
  because they press that button with one quick jab, denying the camera
  the time it needs to set focus and exposure.

- ✔ **Flash hot shoe:** A *hot shoe* is a connection for attaching an external
  flash head. The contacts on the shoe are covered by a little black insert
  when you take the camera out of its shipping box; when you're ready to
  attach a flash head, remove the insert to reveal the contacts, as shown
  in Figure 1-9.

- ✔ **Focal plane indicator:** Should you ever need to know the exact distance
  between your subject and the camera, the *focal plane indicator* labeled
  in Figure 1-9 is key. This mark indicates the plane at which light coming
  through the lens is focused onto the negative in a film camera or the
  image sensor in a digital camera. Basing your measurement on this mark
  produces a more accurate camera-to-subject distance than using the
  end of the lens or some other external point on the camera body as your
  reference point.

Back-of-the-body controls

Traveling over the top of the camera to its back, you encounter a smorgas-
bord of buttons and controls, including the knob you use to adjust the view-
finder to your eyesight, as discussed earlier in this chapter. Figure 1-10 gives
you a look at the layout of the backside controls.

AF Point Selection

Speaker

AE Lock

Set button and cross keys

Figure 1-10: Having lots of external buttons makes accessing the camera's functions easier.

TIP

Don't let the abundance of buttons intimidate you. Having all those external controls actually makes operating your camera easier. On cameras that have only a few buttons, you have to dig through menus to access the camera features, which is a pain. On the T3i/600D, you can access almost every critical shooting setting via external buttons, which is much more convenient.

Throughout this book, pictures of some of these buttons appear in the margins to help you locate the button being discussed. So even though I provide the official control names in the following list, don't worry about getting all those straight right now. The list is just to get you acquainted with the *possibility* of what you can accomplish with all these features.

REMEMBER

Do note, however, that many of the buttons have multiple names because they serve multiple purposes depending on whether you're taking pictures, reviewing images, recording a movie, or performing some other function. In

this book, I refer to these buttons by the first label you see in the following list to simplify things. For example, I refer to the AF Point Selection/Magnify button as the AF Point Selection button. Again, though, the margin icons help you know exactly which button is being described.

And here's another tip: If the label or icon for a button is blue, it indicates a function related to viewing, printing, or downloading images. Labels that indicate a shooting-related function are white, and the sole red label indicates a button purpose related to Live View and movie shooting.

With that preamble out of the way, it's time to explore the camera back, starting at the top-right corner and working westward (well, assuming that your lens is pointing north, anyway):

- ✔ **AF Point Selection/Magnify button:** When you use certain advanced shooting modes, you press this button to specify which of the nine autofocus points you want the camera to use when establishing focus. Chapter 8 tells you more. In Playback, Live View, and Movie mode, you use this button to magnify the image display (thus the plus sign in the button's magnifying glass icon). See Chapter 5 for help with that function.

- ✔ **AE Lock/FE Lock/Index/Reduce button:** As you can guess from the official name of this button, it serves many purposes. The first two are related to still-image capture functions: You use the button to lock in the autoexposure (AE) settings and to lock flash exposure (FE). Chapter 7 details both issues. When using Live View and Movie modes, covered in Chapter 4, this button serves only as an autoexposure lock.

  This button also serves two image-viewing functions: It switches the display to Index mode, enabling you to see multiple image thumbnails at once, and it reduces the magnification of images when displayed one at a time. Chapter 5 explains picture playback.

- ✔ **Speaker:** When you play a movie that contains an audio track, the sound comes wafting through these little holes, which lead to the camera's internal speakers.

- ✔ **Live View/Movie button:** You press this button to shift the camera into Live View mode and, when shooting movies, to start and stop recording. (For the latter, you must first set the Mode dial to Movie mode.) Chapter 4 offers the pertinent details.

- ✔ **Exposure Compensation/Aperture button:** When you work in M (manual) exposure mode, you press this button and rotate the Main dial to choose the aperture setting, better known as the *f-stop.* In the other advanced exposure modes (P, Tv, Av, and A-DEP), you instead use the button and dial to apply *Exposure Compensation,* a feature that enables you to adjust the exposure selected by the camera's autoexposure mechanism. Chapter 7 discusses both issues.

✔ **Quick Control/Direct Print button:** You press this button to display the Quick Control screen, which gives you one way to adjust picture settings. As for the Direct Print button, it's used to print directly from the camera to a compatible printer. Chapter 6 covers this printing function. (Hint: It's not one that most people need to use.)

✔ **Set button and cross keys:** Figure 1-10 points out the Set button and the four surrounding buttons, known as *cross keys.* These buttons team up to perform several functions, including choosing options from the camera menus. You use the cross keys to navigate through menus and then press the Set button to select a specific menu setting. You can find out more about ordering from menus later in this chapter.

In this book, the instruction "Press the left cross key" means to press the one that sports the left-pointing arrowhead. "Press the up cross key" means to press the one with the up-pointing arrowhead, and so on.

The cross keys and the Set button also have nonmenu responsibilities, as follows:

- *After displaying the Quick Control screen (via the Quick Control button) and choosing a function, press the Set button to enter the respective setting screen.* Get the full story in the upcoming section "Taking Advantage of the Quick Control screen."

- *Press the right cross key to adjust the AF mode.* This option controls one aspect of the camera's autofocus behavior, as outlined in Chapter 8.

- *Press the left cross key to change the Drive mode.* The Drive mode settings enable you to switch the camera from single-frame shooting to continuous capture or self-timer/remote-control shooting. See Chapter 2 for details.

- *Press the down cross key to change the Picture Style.* Chapter 8 explains Picture Styles, which you can use to adjust color, contrast, and sharpness of your pictures.

- *Press the up cross key to change the White Balance setting.* The White Balance control, explained near the end of Chapter 8, enables you to ensure that your photo colors are accurate and not biased by the color of the light source.

You can customize the function of the Set button; Chapter 11 explains how. But while you're working with this book, stick with the default setup, just described. Otherwise, the instructions I give won't work.

✔ **Playback button:** Press this button to switch the camera into picture-review mode. Chapter 5 details playback features.

✔ **Erase button:** Sporting a trash can icon, the universal symbol for delete, this button lets you erase pictures from your memory card during play-back. Chapter 5 has specifics. In Live View and Movie mode, also covered in Chapter 4, this button is involved in the focusing process.

✔ **Menu button:** Press this button to access the camera menus. See the next section for details on navigating menus.

✔ **Info button:** In Live View, Movie, and Playback modes, pressing this button changes the picture-display style, as outlined in Chapters 4 and 5, respectively. But when the Shooting Settings display is active, you can press the Info button to toggle between that display and the Camera Settings display. (Both displays are explained in detail later in this chapter.)

Front odds and ends

On the front of the camera, you find the following features, labeled in Figure 1-11:
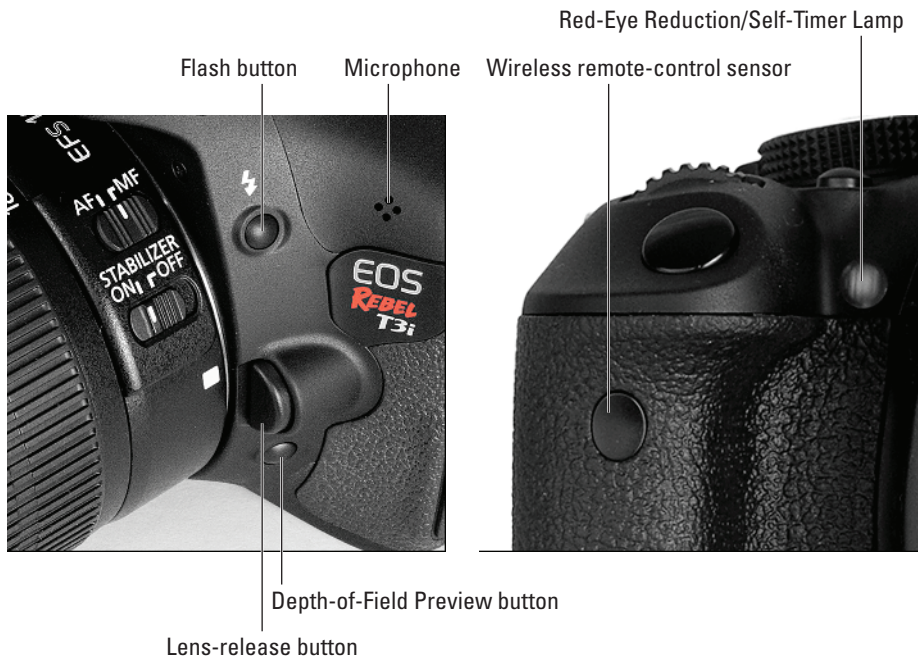
Figure 1-11: Press the Flash button to bring the built-in flash out of hiding.

✔ **Flash button:** Press this button to use the built-in flash in the advanced exposure modes (P, Tv, Av, M, or A-DEP). See Chapter 2 for a flash primer; flip to Chapters 7 and 9 for more tips on flash photography.

✔ **Microphone:** When recording movies, you can attach an external microphone or record audio via the built-in microphone. If you opt for the latter, be careful not to cover up the little holes that lead to the microphone, labeled in the left photo in Figure 1-11. See Chapter 4 for details on sound recording.

✔ **Lens-release button:** Press this button to disengage the lens from the lens mount so that you can remove it from the camera. See the first part of this chapter for details on mounting and removing lenses.

✔ **Depth-of-Field Preview button:** When you press this button, the image in the viewfinder offers an approximation of the depth of field that will result from your selected aperture setting, or f-stop. *Depth of field* refers to how much of the scene will be in sharp focus. Chapter 8 provides details.

✔ **Red-Eye Reduction/Self-Timer Lamp:** When you set your flash to Red-Eye Reduction mode, this little lamp (see the right side of Figure 1-11) emits a brief burst of light prior to the real flash — the idea being that your subjects' pupils will constrict in response to the light, thus lessening the chances of red-eye. If you use the camera's standard, 10-second self-timer feature, the lamp blinks to provide you with a visual countdown to the moment at which the picture will be recorded. See Chapter 2 for more details about Red-Eye Reduction flash mode and the self-timer function.

✔ **Remote-control sensor:** Labeled in the right image in Figure 1-11, the sensor can pick up the signal from an optional Canon wireless remote-control shutter release accessory.

Connection ports

Hidden under the two little covers on the left side of the camera, you find the following inputs for connecting the camera to various devices. The left side of Figure 1-12 shows you what lurks beneath the first cover; the right side of the figure shows the connections found under the second cover. Starting with the left side, the available connections are as follows:

✔ **Remote-control terminal:** As an alternative to using a wireless remote controller to trigger the shutter release, you can attach the Canon Remote Switch RS-60E3 wired controller here.

The controller currently sells for about $30 and is a very worthwhile investment if you do a lot of long-exposure shooting (such as nighttime shots and fireworks). By using the remote control, you eliminate the chance that the action of your finger on the shutter button moves the

camera enough to blur the shot, which is especially problematic during long exposures. And unlike a wireless remote, which must be positioned so that the signal reaches the sensor on the front of the camera, a wired remote can be operated from behind the camera (which is why it's my remote controller of choice).

Wired remote-control terminal   A/V and USB port

Microphone jack   HDMI port

Figure 1-12: These two rubber covers conceal terminals for connecting the camera to other devices.

- ✔ **Microphone jack:** If you're not happy with the audio quality provided by the internal microphone, you can plug in an external microphone here. The jack accepts a 3.5mm stereo microphone miniplug. See Chapter 4 for all things movie-related.

- ✔ **A/V and USB connection terminal:** This connection point serves two purposes: You can connect your camera to a standard-definition television for picture playback via an A/V (audio/video) cable, which ships with the camera. Chapter 5 explains this option. You use the same terminal to connect the camera to a computer via the supplied USB cable for picture downloading (although using a memory-card reader is usually a better alternative, for reasons you can explore in Chapter 6).

> ✓ **HDMI terminal:** For picture or movie playback on a high-definition tele-
> vision or screen, you can connect the camera via this terminal, using an
> optional HDMI cable HTC-100 (HDMI male to mini-C connectors). You'll
> pay about $70 if you buy the cable from Canon. (You can use other
> manufacturer's cables, but be sure they are of high quality.) Again, see
> Chapter 5 for details on connecting the camera to a TV.

If you turn the camera over, you find a tripod socket, which enables you
to mount the camera on a tripod that uses a ¼-inch screw, plus the battery
chamber. And finally, tucked just above the battery chamber, on the right
side of the camera, is a little flap that covers a connection for attaching an
optional AC power adapter; Canon sells the adapter for about $65. See the
camera manual for specifics on running the camera on AC power.

Viewing and Adjusting Camera Settings

You've no doubt already deduced that your Rebel T3i/600D is loaded with
options. Your camera also gives you several ways to monitor the current
settings and adjust them if needed. The next sections provide just a quick
introduction to viewing and changing settings; later chapters explain exactly
how and where to access individual options. (Note, too, that the information
here relates to regular shooting modes — if you switch to Live View or Movie
mode, some things work a little differently. You can get the scoop on those
two modes in Chapter 4.)

Ordering from menus

You access many of the camera's features via internal menus, which, con-
veniently enough, appear on the monitor when you press the Menu button,
located atop the upper-left corner of the camera back. Features are grouped
into the menus described in Table 1-1.

The exact assortment of menus and options depends on your exposure
mode. Some menu functions and even entire menus appear only when you
set the Mode dial to one of the advanced exposure modes (P, Tv, Av, M, and
A-DEP). Similarly, the three Movie menus appear only when the Mode dial is
set to the Movie setting.

In case you didn't notice, the icons that represent the menus are color-coded.
The Shooting and Movie menus have red icons; the Setup menus sport yellow
icons; the Playback menus have a blue symbol; and the My Menu icon is
green. (Chapter 11 explains the My Menu feature, through which you can
create your own, custom menu.)

Table 1-1		Rebel T3i/600D Menus
Symbol	*Open This Menu*	*To Access These Functions*
	Shooting Menu 1	Picture Quality settings, Red-Eye Reduction flash mode, and a few other basic camera settings
	Shooting Menu 2	Additional shooting options in advanced exposure modes; Live View options in other exposure modes.
	Shooting Menu 3*	Options for enabling the Dust Delete Data and Auto ISO features
	Shooting Menu 4*	Live View photography options
	Playback Menu 1	Rotate, protect, and erase pictures, as well as the Creative Filters and image-resizing features
	Playback Menu 2	Additional playback features, including picture rating, slide shows, histogram display, image jump, and HDMI control
	Setup Menu 1	Memory card formatting plus basic customization options, such as the file-numbering system and auto shutdown timing
	Setup Menu 2	More customization options and maintenance functions, such as sensor cleaning
	Setup Menu 3*	Custom Functions, Copyright Embedding, firmware information, and options for resetting camera functions to factory defaults
	My Menu*	User-customized menu setup
	Movie Menu 1**	Movie exposure and focusing options, plus remote-control option
	Movie Menu 2**	More movie settings, including recording size, sound recording, and video snapshot (enable or disable)
	Movie Menu 3**	Additional movie exposure and color settings

Menu appears only when Mode dial is set to P, Tv, Av, M, or A-DEP

Menu appears only when Mode dial is set to Movie

After you press the Menu button, a screen similar to the one shown on the left in Figure 1-13 appears. Along the top of the screen, you see the icons shown in Table 1-1, each representing a menu. (Remember that which icons appear depends on the setting of the Mode dial.)
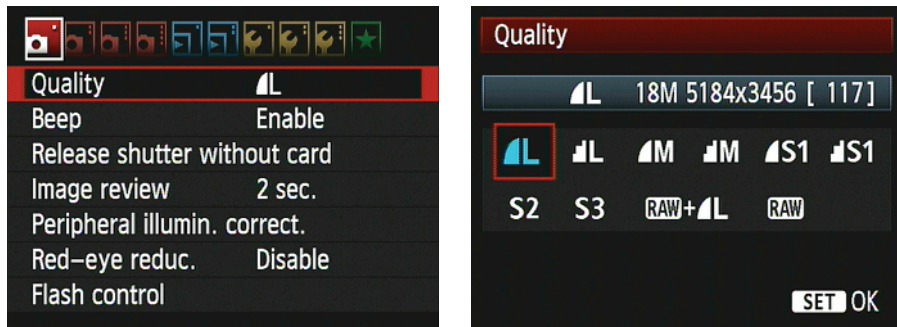

Figure 1-13: Use the cross keys to navigate menus; press Set to access available settings.

The highlighted icon marks the active menu; options on that menu appear automatically on the main part of the screen. In Figure 1-13, Shooting Menu 1 is active, for example.

I explain all the important menu options elsewhere in the book; for now, just familiarize yourself with the process of navigating menus and selecting options. After pressing the Menu button to display the menus, use these techniques:

- ✔ **To select a different menu:** Press the right or left cross keys or rotate the Main dial to cycle through the available menus.

- ✔ **To select and adjust a function on the current menu:** Press the up or down cross key to highlight the feature you want to adjust. On the left side of Figure 1-13, the Quality option is highlighted, for example. Next, press the Set button. Settings available for the selected item then appear either right next to the menu item or on a separate screen, as shown on the right side of the figure. Either way, use the cross keys to highlight your preferred setting and then press Set again to lock in your choice.

Using the Shooting Settings display

As shown in Figure 1-14, the Shooting Settings screen displays the most critical photography settings — aperture, shutter speed, ISO, and the like. Note that the display is relevant only to regular still-photography shooting, though. When you switch to Live View mode or Movie mode, you can choose

to see some settings superimposed over your image in the monitor, but the process of adjusting settings and customizing the display is different. (See Chapter 4 for details.)

The types of data shown in the Shooting Settings display depend on the exposure mode you select. The figure shows data that's included when you work in one of the advanced modes, such as Tv (shutter-priority autoexposure). In the fully automatic modes as well as in Creative Auto mode, you see far fewer settings, because you can control fewer settings in those modes. Figure 1-14 labels two key points of data that are helpful in any mode, though: how many more pictures can fit on your memory card at the current settings and the status of the battery. A "full" battery icon like the one in the figure shows that the battery is fully charged. When the icon appears empty, you better have your spare battery handy if you want to keep shooting.
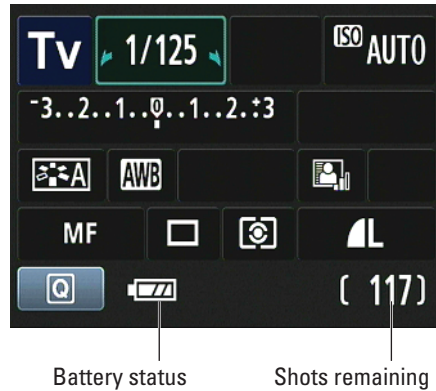

Battery status   Shots remaining

Figure 1-14: The Shooting Settings display gives you an easy way to monitor current picture settings.

TIP

If you're running low and don't have a charger or spare battery handy, you can preserve the last few bits of battery juice by turning off the features that are the biggest power hogs: the monitor, image stabilization, and flash. Also avoid keeping the shutter button pressed halfway for long periods, because the exposure and focusing processes that are activated with a half-press also consume battery power.

Back to the Shooting Settings display: You use it to both view and adjust certain picture-taking settings. Here's what you need to know:

✔ **Turning on the Shooting Settings display:** The display appears automatically when you turn on the camera. After the display shuts off (usually after 30 seconds), you can turn it on again by pressing the shutter button halfway and releasing it or by pressing the Disp button. You also can use the shutter-button technique to shift from the menu displays to the Shooting Settings display.

✔ **Turning off the Shooting Settings display:** To turn off the display before the automatic shutoff occurs, press the Disp button again. The display also turns off when you press the shutter button halfway, but then reappears as soon as you release the button. (You can change this behavior, though, through an option on Setup Menu 2; for details, look for the section discussing that menu toward the end of this chapter.)

REMEMBER

If you use the Disp button to turn off the display, press the button again to bring the display back to life; pressing the shutter button halfway doesn't do the trick.

✔ **Adjusting settings:** While the Shooting Settings display is active, you can change some shooting settings by rotating the Main dial alone or by using the dial in combination with one of the camera buttons.

For example, in the shutter-priority autoexposure mode (Tv, on the Mode dial), rotating the Main dial changes the shutter speed. And if you press and hold the Exposure Compensation button, the Exposure Compensation meter becomes highlighted, as shown on the left in Figure 1-15, and you can rotate the Main dial to adjust the setting. Release the button to continue shooting.

In some cases, the camera displays a screen full of options instead of the curved arrows when you press a control button. Pressing the ISO button in the advanced exposure modes, for example, takes you to the screen you see on the right in Figure 1-15. You can then release the button and either rotate the Main dial or use the cross keys to select the setting you want to use. Press the Set button to lock in your choice and bring back the full Shooting Settings display.
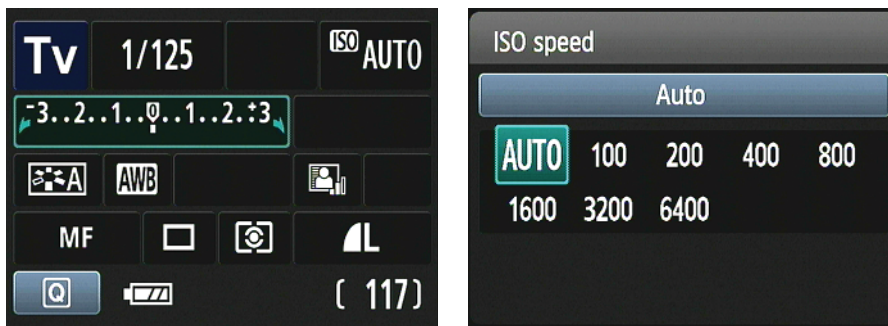
Figure 1-15: Pressing a control button either activates the highlighted setting (left) or takes you to a screen of available settings (right).

Taking advantage of the Quick Control screen

The Quick Control screen enables you to change certain shooting settings without using the control buttons (ISO button, the Exposure Compensation button, and so on) or menus. You can use this technique to adjust settings in any exposure mode, but the settings that are accessible depend on the mode you select. To try it out, set the Mode dial to Tv so that what you see on your screen looks like what you see in the upcoming figures. Then follow these steps:

1. **Display the Shooting Settings screen.**

   Either press the shutter button halfway and then release it, or press the Disp button.

2. **Press the Quick Control button.**

   The screen shifts into Quick Control mode, and one of the options on the screen becomes highlighted. For example, the White Balance option is highlighted on the left in Figure 1-16. A text bar showing the current setting appears at the bottom of the screen for some options.

Figure 1-16: Press the Quick Control button to shift to Quick Control mode; the active option appears highlighted.

3. **Press the cross keys to move the highlight over the setting you want to adjust.**

   When you first choose a setting, a little text tip reminds you of the purpose of the active setting, as shown on the right in Figure 1-16.

   If you find the text tips annoying, you can get rid of them by disabling the Feature Guide option on Setup Menu 2.

4. **Adjust the setting.**

   In general, you can use either of these two techniques:

   • Rotate the Main dial to scroll through the possible settings.

   • Press the Set button to display a screen that contains all the possible settings, as shown in Figure 1-17; then rotate the Main dial or use the cross keys to select an option. In some cases, the screen contains a brief explanation or note about the option, as shown in the figure, regardless of the setting of the Feature Guide option. After selecting your choice, press Set again to return to the Quick Control screen.

A few controls require a slightly different approach, but don't worry — I spell out all the needed steps throughout the book.

5. **To exit Quick Control mode, press the shutter button halfway and release it or press the Quick Control button again.**

   You're returned to the normal Shooting Settings display.

TIP

To help you remember which button to press to enter the Quick Control mode, a little Q appears in a blue square in the lower-left corner of the Shooting Settings display. (Refer to the left screen in Figure 1-15.)
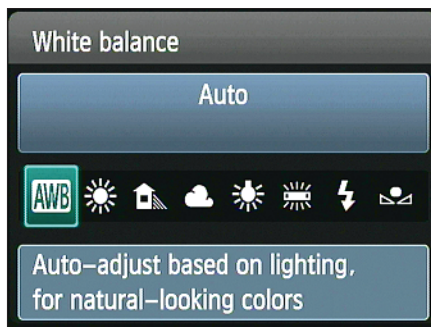
Figure 1-17: From the Quick Control screen, press Set to display all settings available for the currently selected option.

Decoding viewfinder data

When the camera is turned on, you can view critical exposure settings and a few other pieces of information in the viewfinder. Just put your eye to the viewfinder and press the shutter button halfway to activate the display.

The viewfinder data changes depending on what action you're undertaking and what exposure mode you're using. For example, if you set the Mode dial to Tv (for shutter-priority autoexposure), you see the basic set of data shown in Figure 1-18: shutter speed, f-stop (aperture setting), Exposure Compensation setting, and ISO setting. Additional data displays when you enable certain features, such as flash.

TECHNICAL STUFF

Again, I detail each viewfinder readout as I explain your camera options throughout the book. But I want to explain now one often-confused value: The number at the far right end of the viewfinder (9, in Figure 1-18) shows you the number of *maximum burst frames.* This number relates to shooting in the Continuous capture mode, where the camera fires off multiple shots in rapid succession as long as you hold down the shutter button. (Chapter 2 has details.) Although the highest number that the viewfinder can display is 9, the actual number of maximum burst frames may be higher. At any rate, you don't really need to pay attention to the number until it starts dropping toward 0, which indicates that the camera's *memory buffer* (its temporary internal data-storage tank) is filling up. If that happens, just give the camera a moment to catch up with your shutter-button finger.

While you're looking through the viewfinder, you can adjust some shooting settings by using the Main dial alone or in conjunction with the function buttons, as you do with the Shooting Settings screen. For example, if you're working in one of the advanced exposure modes (P, Tv, Av, M, or A-DEP) and press the ISO button, all data but the current ISO setting dims, and you can then rotate the Main dial to change the setting. Press the shutter button halfway to return to the normal viewfinder display after changing the setting.
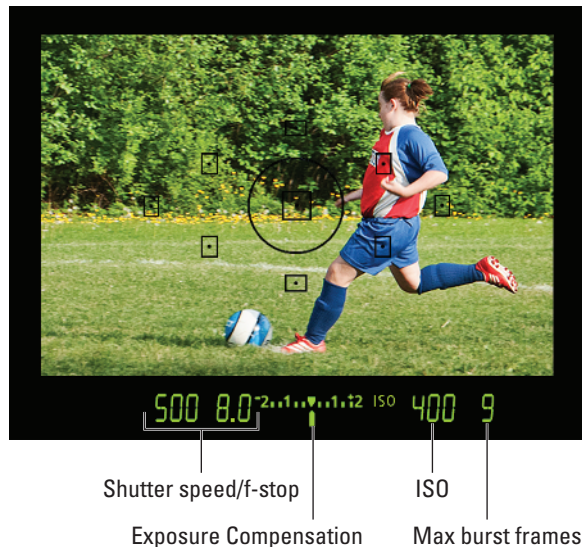

Shutter speed/f-stop   ISO

Exposure Compensation   Max burst frames

Figure 1-18: You also can view some camera information at the bottom of the viewfinder.

Checking the Camera Settings display

In addition to the Shooting Settings display, you can view a collection of additional settings data via the Camera Settings display, as shown in Figure 1-19. This screen is purely an informational tool, however; you can't actually adjust any of the reported settings from this screen.

To display the Camera Settings screen, first display the Shooting Settings display by pressing the shutter button halfway and releasing it or by pressing the Disp button. Then press the Info button.

Figure 1-19 shows the settings that you can monitor when shooting in the advanced exposure modes. Again, that's P, Tv, Av, M, and A-DEP. Here are the details you can glean from the display, with settings listed in the order they appear on the screen.

Figure 1-19: Press the Info button when the Shooting Settings screen is active to switch to this screen.

✔ **Freespace:** This value indicates how much storage space is left on your camera memory card. How many pictures you can fit into that space depends on the Quality setting you select. Chapter 2 explains this issue.

✔ **Color Space:** This value tells you whether the camera is capturing images in the sRGB or Adobe RGB color space, an advanced option that you can investigate in Chapter 8.

✔ **White Balance Shift/Bracketing:** Add this to the list of advanced color options covered in Chapter 8.

✔ **Live View Shooting:** Chapter 4 details this feature, which enables you to use your monitor instead of the viewfinder to compose your shots.

✔ **Auto Sensor Cleaning and Red-Eye Reduction flash mode:** (These two functions share a line in the screen.) See the section "Setup Menu 2," later in this chapter, for more about automatic sensor cleaning; check out Chapter 2 for information about Red-Eye Reduction flash mode.

✔ **Auto Power Off and Auto Rotate:** For information on these two settings, which also live together on the display, see the upcoming section, "Setup Menu 1."

✔ **Beep:** The status of this setting tells you whether the camera will beep after certain operations; you can adjust the setting via Shooting Menu 1, as I explain later in this chapter.

✔ **Date/Time:** The section "Setup Menu 2" also explains how to adjust the date and time.

In exposure modes other than P, Tv, Av, M, and A-DEP, the Color Space and White Balance Shift/Bracketing information items don't appear in the Camera Settings display, because those other modes prevent you from adjusting those two features.

Of course, with the exception of the free card space value, you also can simply go to the menu that contains the option in question to check its status. The Camera Settings display just gives you a quick way to monitor some of the critical functions without hunting through menus.

Reviewing Basic Setup Options

One of the many advantages of investing in the Rebel T3i/600D is that you can customize its performance to suit the way *you* like to shoot. Later chapters explain options related to actual picture taking, such as those that affect flash behavior and autofocusing. The rest of this chapter details options related to initial camera setup.

Setup Menu 1

At the risk of being conventional, start your camera customization by opening Setup Menu 1, shown in Figure 1-20.

Here's a quick rundown of each menu item:

✔ **Auto Power Off:** To help save battery power, your camera automatically powers down after a certain period of inactivity. By default, the shutdown happens after 30 seconds, but you can change the shutdown delay to

Figure 1-20: Options on Setup Menu 1 deal mainly with basic camera behavior.

1, 2, 4, 8, or 15 minutes. Or you can disable auto shutdown altogether by selecting the Off setting, although even at that setting, the monitor still turns itself off if you ignore the camera for 30 minutes. Just give the shutter button a quick half-press and release or press the Disp button to bring the monitor out of hibernation.

✔ **Auto Rotate:** If you enable this feature, your picture files include a piece of data that indicates whether the camera was oriented in the vertical or horizontal position when you shot the frame. Then, when you view the picture on the camera monitor or on your computer, the image is automatically rotated to the correct orientation. Chapter 5 details this playback option, which is enabled by default.

✔ **Format:** The first time you insert a new memory card, use this option to *format* the card, a maintenance function that wipes out any existing data on the card and prepares it for use by the camera.

WARNING!

If you previously used your card in another device, such as a digital music player, be sure to copy those files to your computer before you format the card. You lose *all* data on the card when you format it, not just picture files.

When you choose the Format option from the menu, you can opt to perform a normal card formatting process or a *low-level* formatting by pressing the Erase button to select the Low Level Format box. This option gives your memory card a deeper level of cleansing than ordinary formatting and thus takes longer to perform. Normally, a regular formatting will do, although performing a low-level formatting can be helpful if your card seems to be running more slowly than usual. However — and this is a however for anyone with a high-security clearance who's shooting pictures that should *never* fall into enemy hands — a regular-level

formatting leaves enough bits of data intact that a determined computer wiz could recover your images. To prevent that possibility, do a low-level formatting or crush the card under your heel. Or run over it with your car. You can never be too safe, with all these spies running around looking just like your mild-mannered neighbor.

✔ **File Numbering:** This option controls how the camera names your picture files.

- *Continuous:* This is the default; the camera numbers your files sequentially, from 0001 to 9999, and places all images in the same folder. The initial folder name is 100Canon; when you reach image 9999, the camera creates a new folder, named 101Canon, for your next 9,999 photos. This numbering sequence is retained even if you change memory cards, which helps to ensure that you don't wind up with multiple images that have the same filename.

- *Auto Reset:* If you switch to this option, the camera restarts file numbering at 0001 each time you put in a different memory card or create a new folder, an option discussed next. Enabling this option isn't a good idea, for the reason I stated already.

    Beware of one gotcha that applies both to the Continuous and Auto Reset options: If you swap memory cards and the new card already contains images, the camera may pick up numbering from the last image on the new card, which throws a monkey wrench into things. To avoid this problem, format the new card before putting it into the camera.

- *Manual Reset:* Select this setting if you want the camera to begin a new numbering sequence, starting at 0001, for your next shot. The camera then returns to whichever mode you previously used (Continuous or Auto Reset).

✔ **Select Folder:** You need to worry about this option only if your memory card contains more than one image-storage folder. Again, the camera creates folders for you automatically, starting with folder 100Canon and then creating a new folder when the existing one is full. But you can create your own folders, too, by following the instructions laid out in Chapter 11.

If your card does contain multiple folders, use the Select Folder option *before* you begin shooting to tell the camera which folder to use to store your photos.

✔ **Screen Color:** If you don't like the default color scheme of the Shooting Settings display, which is the one used for the screens shown in this book, you can choose from three other schemes via the Screen Color option.

✔ **Eye-Fi Settings:** The T3i/600D works with Eye-Fi memory cards, which are special cards that enable you to transmit images from the camera to the computer over a wireless network. It's a cool option, but the cards themselves are more expensive than regular cards and require some configuring that I don't have room to cover in this book. Additionally, Canon doesn't guarantee that everything will work smoothly with Eye-Fi cards, and directs you to the Eye-Fi support team if you have trouble. All that said, if an Eye-Fi card is installed in the camera, you see this menu option, which leads to some settings that come into play for the image-transmission process. When no Eye-Fi card is installed, the menu option is hidden, as it is in Figure 1-20. For more details, visit www.eye.fi.

Setup Menu 2

Setup Menu 2, posing in Figure 1-21, offers an additional batch of customization options:

Figure 1-21: Setup Menu 2 offers more ways to customize basic operations.

✔ **LCD Brightness:** This option enables you to make the camera monitor brighter or darker. After highlighting the option on the menu, as shown in Figure 1-21, press the Set button to display a screen similar to what you see in Figure 1-22. The camera displays a picture from your memory card; if the card is empty, you see a black box instead. Press the right and left cross keys to adjust the brightness setting. Press Set to finish the job and return to the menu.

If you take this step, what you see on the display may not be an accurate rendition of the actual exposure of your image. Crank up the monitor brightness, for example, and an underexposed photo may look just fine. So keeping the brightness at its default center position is a good idea unless you're shooting in very bright or dark conditions. As an alternative, you can gauge exposure when reviewing images by displaying a Brightness histogram, a tool that I explain in Chapter 5.
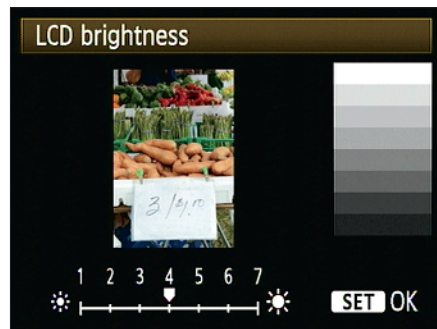

Figure 1-22: If you adjust monitor brightness, don't rely on the screen to gauge picture exposure.

✔ **LCD Off/On Btn:** This option determines what buttons you press to turn the Shooting Settings display on and off. Your choices are as follows:

- *Shutter btn (button):* At this setting, things work as I describe earlier in this chapter, in the section "Using the Shooting Settings display." The display turns on when you press the shutter button halfway and release it; the display turns off when you press and hold the button halfway. You also can turn the display on and off via the Disp button, but if you use Disp to turn the display off, you have to press that button again to bring the screen back to life.

- *Shutter/Disp:* The display turns off and stays off when you press the shutter button halfway. Press Disp to turn the display on again.

- *Remains on:* The display turns off only when you press Disp. Press the button again to wake the monitor up again.

✔ **Date/Time:** When you turn on your camera for the very first time, it automatically displays this option and asks you to set the date and time.

Keeping the date/time accurate is important because that information is recorded as part of the image file. In your photo browser, you can then see when you shot an image and, equally handy, search for images by the date they were taken. Chapter 6 shows you where to locate the date/time data when browsing your picture files.

✔ **Language:** This option determines the language of any text displayed on the camera monitor. Screens in this book display the English language, but I find it entertaining on occasion to hand the camera to a friend after changing the language to, say, Swedish. Or sometimes if I'm sitting on a plane next to a really nosy but really handsome guy, I set the language to French to make myself seem more exotic. (It helps if the nosy hottie can't really speak French, because about all I can recall from my high-school French class is how to say "Open your French books, please" and "Pierre met Marie at the library.")

If you change the camera language (intentionally or by accident) to something freaky, you'll appreciate the little *speech bubble* next to the Language setting; this bubble helps you find the Language setting — so that you can get back to English — even when you can't read the word for *Language*.

✔ **Video System:** This option is related to viewing your images and movies on a television, a topic I cover in Chapter 5. Select NTSC if you live in North America or other countries that adhere to the NTSC video standard; select PAL for playback in areas that follow that code of video conduct.

✔ **Sensor Cleaning:** Highlight this option and press the Set button to access some options related to the camera's internal sensor-cleaning mechanism. These work like so:

- *Auto Cleaning:* By default, the camera's sensor-cleaning mechanism activates each time you turn the camera on and off. This process helps keep the image sensor — which is the part of the camera that captures the image — free of dust and other particles that can mar your photos. You can disable this option, but it's hard to imagine why you would choose to do so unless you turn your camera on and off a lot between shots, in which case the cleaning routine can get in the way of catching a fleeting moment.

- *Clean Now:* Select this option and press Set to initiate a cleaning cycle.

- *Clean Manually:* In the advanced exposure modes (P, Tv, Av, M, and A-DEP), you can access this third option, which prepares the camera for manual cleaning of the sensor. I don't recommend this practice; sensors are delicate, and you're really better off taking the camera to a good service center for cleaning.

✔ **Feature Guide:** When this option is enabled and you switch exposure modes (via the Mode dial) or choose certain other camera options, little text notes appear on the monitor to explain the feature you're about to use. For example, Figure 1-23 shows the text that appears when you first set the Mode dial to Tv (shutter-priority autoexposure). The guide screens disappear as soon as you press a camera button or rotate the Main dial.

Figure 1-23: To get rid of the Help screens that appear when you select certain camera options, disable the Feature Guide.

Although the Feature Guide screens are helpful at first, having them appear every time you select the options is a pain after you get familiar with your camera. So I leave this option set to Disable — and for the sake of expediency in this book, I assume that you keep the option turned off as well. (If not, just don't be concerned when my instructions don't mention the screens in the course of showing you how to work the camera controls.)
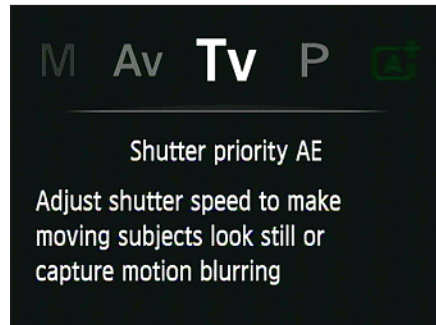
Setup Menu 3

Setup Menu 3, shown in Figure 1-24, contains the following offerings, which you can access only in the advanced exposure modes. Again, those modes are P, Tv, Av, M, and A-DEP. Chapter 7 introduces you to each mode.
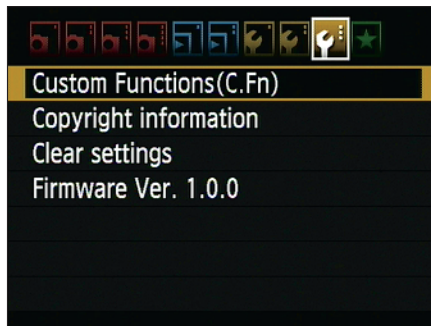
Figure 1-24: To display Setup Menu 3, you must set the Mode dial to an advanced exposure mode.

   ✔ **Custom Functions:** Selecting this option opens the door to *Custom Functions,* a set of customization features that either relate to advanced exposure options or are otherwise designed for people with some photography experience. Check this book's index to find out where to locate details about the various functions.

   ✔ **Copyright Information:** Using this menu option, explained in Chapter 11, you can embed your personal copyright information in the image metadata. *Metadata* is invisible text data that doesn't appear on the photo itself but can be read in many photo-viewer programs. Chapter 6 shows you how to view the metadata in the free Canon software that ships with your camera.

   ✔ **Clear Settings:** Via this menu option, you can restore the default shooting settings. You also can reset all the Custom Functions settings to their defaults through this option.

   ✔ **Firmware Ver.:** This screen tells you the version number of the camera firmware (internal operating software). At the time of publication, the current firmware version was 1.0.0.

Keeping your camera firmware up-to-date is important, so visit the Canon website (www.canon.com) regularly to find out whether your camera sports the latest version. Follow the instructions given on the website to download and install updated firmware if needed.

Three more customization options

Shooting Menu 1, shown in Figure 1-25, offers two more basic setup options:

   ✔ **Beep:** By default, your camera beeps after certain operations, such as after it sets focus when you use autofocusing. If you need the camera to hush up, set this option to Off.

✔ **Release Shutter without Card:**
Setting this option to Disable
prevents shutter-button release
when no memory card is in the
camera. If you turn on the option,
you can take a picture and then
review the results for a few sec-
onds in the camera monitor. The
image isn't stored anywhere,
however; it's temporary.

If you're wondering about the
point of this option, it's designed
for use in camera stores, enabling
salespeople to demonstrate
cameras without having to keep
a memory card in every model. Unless that feature somehow suits your
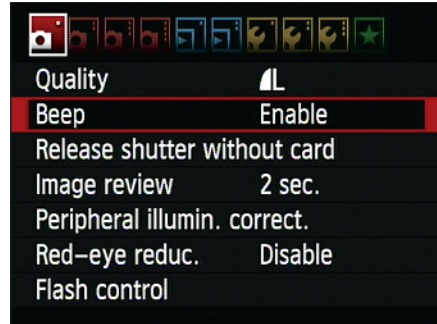purposes, keep this option set to Disable.

Quality	▲L
Beep	Enable
Release shutter without card	
Image review	2 sec.
Peripheral illumin. correct.	
Red−eye reduc.	Disable
Flash control	

Figure 1-25: You can silence the camera via
Shooting Menu 1.

Why does this camera have two names?

You may notice that your camera manual, as
well as this book, refers to your camera by
two different names — EOS Rebel T3i and EOS
600D. What gives? The answer is that Canon
assigns different names to a single camera
model depending on the part of the world where
it's sold.

The *EOS* part, by the way, stands for Electro
Optical System, the core technology used in

Canon's autofocus SLR (single-lens reflex)
cameras. According to Canon, the proper pro-
nunciation is *EE-ohs,* which is also how you
pronounce the name *Eos,* the goddess of dawn
in Greek mythology.

With apologies to the goddess, I elected to
save a little room in this book by shortening the
camera name to simply T3i/600D.