

Menu

The Digital Rebel's three menu categories are distinguished by color. Shooting menus, indicated in red, tell the camera how it should interpret what it sees to create the correct file. The blue Playback menu offers options that tell the camera how you want to see what you've shot, whereas the yellow Setup menus allow deep customization of the camera's operations.

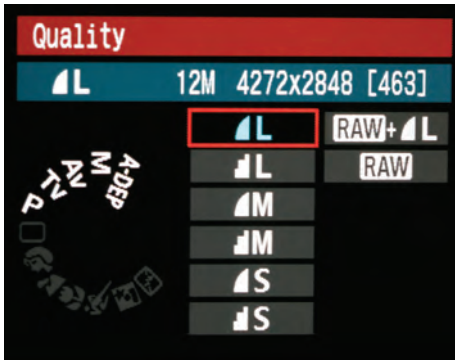


Menu choices are limited for Basic Zone operation and expand to their full potential for all Creative Zone applications. This text examines all options as though the Creative Zone was in play.

SHOOTING MENU 1

Quality The Rebel provides eight choices for image compression, each of which can deliver a quality image. The primary difference between them is that file sizes will be smaller with settings of lesser quality, which means your enlargement opportunities





become more limited as file size is decreased. Personally, I think you should always shoot at the highest level of quality, even though larger files will deplete card storage space more rapidly, but it ultimately depends on what your output will be used for. Folks who shoot strictly for Web-based applications have little use for a full-sized file.

You may also select the RAW option. RAW files represent all the information in an image, and they are like digital negatives. Unlike any of the JPEG selections, wherein the camera makes decisions, you must process RAW files using Canon's Digital Photo Professional software (supplied at no charge with the camera) or a third-party RAW converter.

You may also shoot both RAW and Large (aka High) JPEGs at the same time. This may be a useful option for you if you can get the image quality you want out of JPEG but want the option of fixing an image that may not be quite right. Frankly, if you're new to digital photography, this combination is a great way to learn the camera and mess up as little as possible. I'd suggest you shoot both RAW and Large JPEG at the same time. This will burn up card storage space faster than JPEG



This is the Large JPEG image as the camera processed it.

alone, but it will let you compare the two identical files in Canon's file browser. If you like the JPEG, trash the RAW file. When you're making prints, there is almost no difference in the quality between an "as is" processed RAW file and a perfectly exposed JPEG.



The RAW file processed "as is."

TECH TIP

Whether you're going to make large prints yourself or send the files off to a lab, it's probably best not to resize them beyond what you can do when converting a RAW file. Photoshop's interpolation software, though adequate, is only a small portion of the entire program and shouldn't be expected to do an A+ job.

Labs use RIP software, programs designed specifically to interpolate imagery, which are much more accurate than what's generally available to us. True, we can purchase RIP software from third-party manufacturers, which we should if our equipment is going to do the work, but it's expensive. I think the expense is justified if the burden is on us; otherwise, let the lab resize the images (be sure to ask your lab how it will interpolate your image, of course).

Red-Eye On/Off Anytime a flash tube fires close to the lens axis and in a low-light environment, you run the risk of red-eye because the flash enters the eye through the enlarged pupil and illuminates the back of the eye, showing red. It's never attractive, but neither is a portrait of a face with huge pupils. Red-eye reduction is possible in any Basic Zone except Landscape, Sports, and Flash Off. Red-eye reduction is possible in any Creative Zone, but you must manually push the Flash button, as the flash will not automatically pop up in dim light.

SHOOTING TIP

Look in the viewfinder, just below the Exposure Compensation scale just after the reduction preflashes have fired. You'll see a series of vertical bars that begin to disappear from the sides toward the center. This represents the average amount of time it takes human pupils to respond to the preflashes. Make the actual exposure when all the bars disappear.



Beep This feature controls the camera's audible signal. You can turn the signal off in any situation where noise would be a distraction.

Shoot w/o Card This feature lets you preview an image or test a function without writing an image to a card. Don't forget to load the card before the "Moment of Truth."

Review Time You can change the amount of time the image will be viewable from none at all (Off) to always on (Hold).

SHOOTING MENU 2

AEB Auto Exposure Bracketting is useful for those moments when you're not sure you'll get the correct exposure, no matter how carefully you check it. To use this feature, select AEB and press the Set key. Use the Cross Keys to select the exposure spread and press Set again. Because you must press the shutter button three times, a tripod or other support is a good idea.

AEB will continue to function until deactivated, and the easiest way to do this is to turn off the camera briefly. Otherwise



simply select AEB in the menu, press Set, and dial the compensation amount back to zero.

The camera default is in $\frac{1}{3}$ -stop increments, up to ± 2 stops. C.Fn-1:2 will deliver compensation in half stops.



AEB's first shot will be the low end of your selection.



The second AEB image is "normal", the next will be the high end.



Flash Exposure Compensation Flash Exposure Compensation is useful when you are shooting under stable conditions and wish to change the amount of fill flash reaching your subject or when shooting under conditions that would ordinarily fool the flash, such as a light object on a dark background. Like AEB, it's adjustable in $\frac{1}{3}$ - or



Without any flash fill.



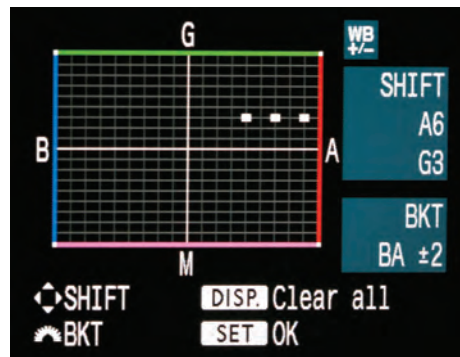
Flash fill at $-\frac{1}{3}$ stop. Notice how much life the extra light adds to the shot.

$\frac{1}{2}$ -stop increments (via C.Fn-1:2). (See p. 69 for a detailed explanation of fill flash techniques, see Flash for equipment options.)

Custom WB As discussed earlier in this chapter (see White Balance for complete details), a custom white balance will always produce the most unbiased, neutral color.

WB SHIFT/BKT Similar to Auto Exposure Bracketing, White Balance Shift/Bracket can produce from one to three color variations from a single exposure. It's an interesting feature because you don't need to shoot a complete bracket set. If you routinely like your images a little warmer or cooler, or a little more yellow or green, you can set the screen where you wish, and all images will be made with that bias. From the moment the feature is engaged, all of your images will exhibit the color change, regardless of which White Balance mode you are in, including Custom White Balance.

To access this feature, open the menu and select WB Shift/Bracket. Entering that screen will get you what is, essentially, a color chart that you can navigate through to select either a Blue/Amber or Magenta/Green bias. If you want a WB shift to



affect every image, use the Cross Keys to maneuver the mark. Want groups of three? Turn the Main Dial clockwise to spread the mark horizontally for a Blue/Amber shift, counterclockwise to move it vertically for a Magenta/Green shift. Press Set to engage. The Rebel will create three frames with the WB Shift for every actuation of the shutter. This feature will remain engaged until you move the mark back to the middle position or turn off the camera.



What the camera produced from the left marker.



The middle marker, no correction.



The far right marker produced the warmest image.



A gray target shot under "bad" light.

SHOOTING TIP

It won't matter is the picture you make of the gray or white card has an off-color cast. Telling the camera that you want it neutralize that tone will effectively change the color temperature of subsequent images. You can prove it by shooting another image of the target using the data from the first image as a CWB. The new shot will show a color-neutral target.



The same card in the same light after a Custom White Balance.