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**Size:** 3149 KB

**Type:** PDF, ePub, eBook

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## Book Descriptions:

# canon 500d manual focus



By switching the focus switch on your lens from AF to MF, you get full manual control of focus. Simply turn the ring to focus the lens. On some lenses, you must first switch the lens to manual focus before the manual focus ring will work. On other lenses, manual focus will automatically work as soon as you turn the ring. So, if autofocus focuses and you don't like the results, you can simply turn the focus ring to refocus, and the camera will leave it alone. Manual focus is also great for times when your subject isn't moving or changing. For example, you can autofocus on your subject and then switch to manual and know that your lens is locked on the right focus. With the lens set to manual focus, you'll be able to shoot much faster because you won't ever have to wait for the camera to focus. This is also great for shooting still life and product shots. Quickly focusing manually requires practice, though, and the T1i Servo focus is very good, so you should experiment with it before you switch over to manual. Was this article helpful Nothing is available on the market that does not have both a good and a bad side, but the key is to weigh the good against the bad in order to come up with the best of both worlds. Get My Free Ebook. I started to use the center focus point instead of 9 focus point to take picture. I mainly take portrait for my kids. Which one should I use. I normally use AI focus for both portrait my kids stay still, and candid when they are playing. Am I on the right track. Please advise. Thank you. All mode I am shooting is AF mode instead of Manual mode. hide signature . Casio EXZ750, Canon 850IS, Canon SX10 IS, Canon 500D, Canon Speedlite 430 EX II I started to use the center focus point instead of 9 focus point to take picture. How to set it up Make sure your camera is set to one shot AF and not AI focus or AIServo to achieve what you want. Please advise. Thank you. Take your portraits in One Shot AF, not AI focus. When the kids are moving, use

AIServo. <http://cetra.uniza.sk/cms/fckeditor/editor/filemanager/connectors/php/uploads/dmr-eh50-manual.xml>

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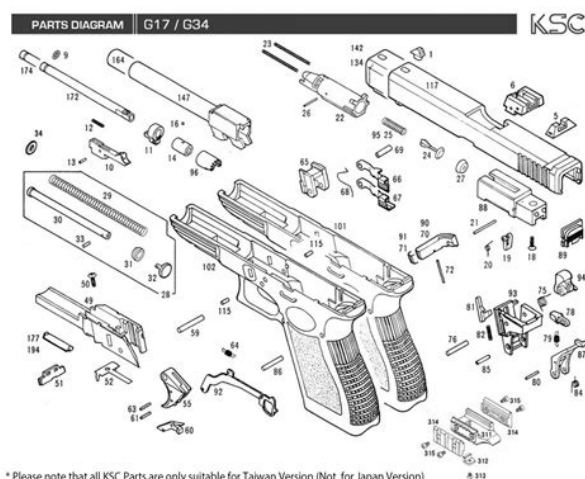
Then you could use AIFocus or AIServo for your portraits. With a little practice, you can spin the wheel very quickly and accurately to the right focus point. Am I missing something here Or another misstep may release the half press at the wrong time. For me it makes it much easier to hold the focus with the thumb than with the index finger. hide signature . Olga Or another misstep may release the half press at the wrong time. For me it makes it much easier to hold the focus with the thumb than with the index finger. I see your point of shutter being sensitive to hard press. This looks like worth trying out. thanks for yr patience hide signature . Olga Personally I never use AI Focus although I think that Canon makes it the default focus mode in Auto mode. AIServo will always focus on whatever you aim the camera at. The second you recompose, it will try to focus on whatever the focal point is aiming at, disregarding your original focus target. A slight misstep of one finger can take you from a half press to a full press even before you are ready to fully press. Or another misstep may release the half press at the wrong time. I hope I haven't completely confused you. It has been very helpful. Now I have a good understanding how it works. Can't wait to try it soon. Thanks again everyone. hide signature . Casio EXZ750, Canon 850IS, Canon SX10 IS, Canon 500D, Canon Speedlite 430 EX II But you can use it only with liveview. hide signature As I can't see the red light appears on the viewfinder when pressing the half shutter I set it AF Thanks. I have another question, how about if the object is moving ie. How to set this issue. Do you know what is the closest distance between the object and the lens that is still acceptable. I found if I take a close up portrait of my kids, when it gets too close even the AF light blinks I assume it has focussed, the result of the picture taken is blurry does it mean the object is too close to the lens Thanks for your patience. <http://www.arcop.pl/userfiles/dmr-eh50-user-manual.xml>



hide signature Casio EXZ750, Canon 850IS, Canon SX10 IS, Canon 500D, Canon Speedlite 430 EX II, Tamron 2875 You actually did Darn, I need to read all that again. I am having hard time believing that this list should even exist since halfpress shutter is default and very common The second is that it allows me to separate focus and exposure lock so I can focus on one part of the scene, meter on

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Fortunately, the T1i's manual is very good, and you can learn everything you need to know about setup by reading the following sections of the manual. The camera battery may have a little charge when you first unpack the camera, but it's best to give it a good refueling before you head out to shoot. You'll need a Secure Digital SD memory card for your camera. The Rebel T1i does not ship with a card, so you'll need to buy one. Any photography store or electronics store should carry them. A lens must be attached to your camera. If you bought the body-only package, then you should have bought a lens separately. The power switch on the top of the camera powers up the camera as long as you have a charged battery installed. If it's the first time you're turning the camera on, then the camera will prompt you to enter the date and time. Page 29 will walk you through setting the date and time, and page 30 will show you how to set the language that you want to use in the camera's menus. Finally, the camera includes a shoulder strap. The best way to ensure that your camera doesn't get damaged is to attach the shoulder strap and use it. The camera will be more secure and easier to carry if you have the strap attached. Page 23 of the T1i manual shows how to attach the strap. Figure 11. From left to right, the Rebel T1i's media slot, lens mount button and reference dot, and battery. If you've shot only with a point-and-shoot camera, then you'll find much to like about working with an SLR. The bright, clear viewfinder, the ability to change lenses, and the advanced manual controls will give you far more creative power than you probably had on your point-and-shoot camera. If you're an old-school SLR film shooter, then the switch to digital will bring you huge improvements in workflow, image editing, and overall image quality. Obviously, with all the power packed into a camera like the Rebel T1i, you have a lot to learn.

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However, since the camera also has advanced auto functions, you can get started shooting with it right away and, to a degree, use it just like you used your point-and-shoot. The best way to learn your camera is to use it, so before we look at the specific parts and components of your T1i, you should do

a little snapshot shooting just to get your hands on the camera and get a feel for the general control layout. **Resetting the Camera's Defaults** If you've already been playing with your T1i, you might have made some changes to some of the internal settings. To ensure that your camera behaves the way that I'll describe in this book, reset to the camera's defaults. Set the Mode dial to P, then press the Menu button. Press the right arrow button on the back of the camera until the second to last menu is selected. Press the down arrow to select "Clear settings". Figure 12. From the Clear settings menu, you can reset the camera to the factory defaults, which will make it easier to follow along with the instructions in this book. Press the Set button to execute the "Clear settings" command, then select "Clear all camera settings" and press Set. The camera will ask you to confirm the operation. Select OK and press Set. Then, choose Clear all Custom Func. And reset those as well. **Snapshot Shooting in Full Auto Mode** The Rebel T1i has full autofocus and autoexposure features that can make all of the necessary photographic decisions for most situations. When in Full Auto mode, all you have to do is frame the shot and press the shutter button, and the camera will automatically figure out just about every other relevant setting. However, you need to know a few things to get the most out of Full Auto mode. On the top of the T1i, on the right side of the camera, is a Mode dial. The mode you choose determines which functions the camera will perform automatically and which will be left up to you.

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So, if you want more creative control, then you'll want to select a mode that offers less automation and leaves more power in your hands. For snapshot shooting, Full Auto mode will be your best bet and will make your T1i function much like a simple pointandshoot camera—but one that delivers the superior image quality of an SLR. To select Full Auto mode, set the Mode dial to the green box . Figure 13. Set the camera's Mode dial to the green box to select Full Auto mode. If you haven't done so already, take the lens cap off the camera. You don't have to worry about accidentally shooting with it on, because if the lens cap is on, you won't see anything in the viewfinder. Make certain it's



set to AF. Framing Your Shot This next part you probably already know look through the viewfinder and frame your shot. If you have a zoom lens attached to your camera, you can zoom to frame tighter or wider. For now, we're not going to worry about composition, because we'll be discussing that in detail later. Autofocus, or "How to Press the Shutter Button" With your shot framed, you're ready to shoot. However, although pressing the shutter button may seem a simple thing, there are some important things to understand about it, because it's your key to the camera's autofocus feature. Once you've framed the shot, press the shutter button halfway. When you do this, the camera will analyze your scene and try to determine what the subject is. The camera can analyze nine focus points. Once the T1i has determined the subject or what it thinks is the subject, it will light up the focus point that it thinks is correct. If more than one point sits on the plane of focus, it will light up them all. Figure 15. When you halfpress the shutter button to autofocus, the XS will light up the focus spots that it thinks are correct for your subject. Very often, several potential subjects sit on the same plane that is, they're all the same distance from the camera.

The T1i will show you all the focus points that it considers in focus. As long as one of them is on your subject, then it has focused correctly. When the T1i has achieved focus, it will beep and show a green circle on the right side of the viewfinder status display. You can see this in the previous figure. This halfpress of the shutter is a crucial step when using the T1i or any other autofocus camera. If you wait until the moment you want to take the shot and then press the shutter button all the way down, you'll miss the shot, because the camera will have to focus, meter, and calculate white balance before it can fire, and these things take time. Don't Zoom After Locking Focus Once the camera has locked focus, don't adjust the zoom control. Focusing at a specific distance is a function of your current focal length. If you change focal length that is, if you zoom in or out, you'll throw your image out of focus. REMINDER "My flash popped up!" In Full Auto mode, the T1i will decide whether it needs to use the flash. If it decides that it needs it, the flash will automatically pop up and will be fired when you take the shot. Take the Shot Once the camera has told you that it's focused and ready to shoot, gently squeeze the shutter button. If you jab at the button, you might jar the camera, resulting in a potential loss of sharpness in your image. Somewhere on the body of the lens should be a switch for changing from auto to manual focus. Figure 16. Your lens should have a way to change from auto to manual focus. If the lens provides stabilization, there will be a switch for turning stabilizing on and off. Make certain it's set to aF or auto. If your autofocus light blinks but doesn't lock focus, it's because the camera can't find a subject that has strong contrast. As we'll see, strong contrast is necessary for autofocus to work. You'll learn how to compensate for this problem later.

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If the focus beep repeats rapidly, then the camera has locked onto a moving subject and is tracking it. Shoot as normal. After you shoot, the camera will display the image for two seconds, giving you a moment to review. When you're ready to shoot again, follow the same procedure. It's very important to remember to do a halfpress of the shutter to give the camera time to autofocus. Flash Shooting In a lowlight situation, you may see some strange flashes coming from the flash when you press the shutter halfway. These flashes serve to help the camera's autofocus mechanism "see" when the light is low. Once focus is locked, the camera will beep, indicating that you can press the button the rest of the way, whenever you're ready, to take your shot. Those are the basics of shooting. Compose your shot, press the shutter button halfway to focus, and then squeeze the shutter button. This is the process that you'll use no matter what mode you're shooting in. Spend some time shooting in Full Auto mode to get a feel for the shutter and basic camera controls. The Viewfinder Status Display When you press the shutter button halfway down, several things happen inside the T1i's viewfinder. As I already mentioned, the camera shows you which focus points it has selected for autofocus. It

also uses the readout at the bottom of the viewfinder to tell you about its exposure choices and to give you some additional status information. The content of this readout will vary depending on the mode you're in. Figure 17. The Rebel T1i's viewfinder shows all the settings you need access to while shooting. From left to right, the readout includes the following. If the camera has chosen to use the flash, it will display the flash icon. The flash icon will blink on and off, and the word *busy* will be displayed, until the flash unit is charged and ready to go. If your battery has a good charge, this shouldn't take very long. Next, the camera displays its chosen shutter speed and aperture.

You'll learn more about these in Chapter 5. The Exposure Compensation display is shown next. For now, all you need to know is that the higher the number is, the grainier your images will be. Don't worry about this now; we'll discuss it in more detail later. Finally, you'll see a number showing how many shots you can shoot before you will have to wait for the camera's buffer to empty. The camera has enough onboard RAM to shoot nine images when in Full Auto mode. Although this may not sound like much, remember that as soon as you shoot, the camera immediately starts writing its buffer out to the storage card. So, if you're not shooting too fast, you'll never come close to overrunning the buffer. If you're shooting bursts of images—at a sporting event, say—then you might fill up the buffer and have to wait a moment before you can shoot again. You don't have to wait until all nine images are available. As long as the number reads at least 1, you can still shoot. Finally, at the far right of the display is a green dot that appears whenever the camera has locked focus and is ready to shoot. When you press the shutter button halfway, you can press the rest of the way once this green dot appears. As you can see, the status display includes a few other indicators, which you'll learn about in later chapters. The LCD Status Display In addition to the inviewfinder status display, the T1i also shows a lot of status information on the rear LCD. What's displayed on the screen varies depending on what mode you're in, simply because in some modes you don't have as much manual control and so don't need as much status feedback. In Full Auto mode, your screen should look something like the image on the next page. Figure 18. In Full Auto mode, the LCD screen should look something like this. As you can see, you can easily tell how many shots are remaining, how charged the battery is, and the image format that you're shooting in.

The camera also shows what lightmetering mode you're using, which, to be honest, is kind of strange, because you can't actually change this when shooting in Full Auto. When you halfpress the shutter button to tell the camera to focus and meter, it displays its chosen shutter speed and aperture at the top of the status display. We'll explore what these mean in later chapters. Figure 19. After you halfpress the shutter button, the status screen will show your shutter speed and aperture. Just below the viewfinder, you can see a small black window. This is a sensor that detects when you have the camera held up to your face. As you raise and lower the camera, the T1i automatically disables and enables its LCD screen, so that it doesn't distract you while shooting. You can also turn the display off completely by pressing the DISP button. Pressing it again reactivates the screen. Shoot some more in Full Auto mode and get comfortable with the camera's controls. Even though the camera has a lot of other buttons and dials, you don't really need to worry about them right now. If the Viewfinder Is Not Sharp If you wear glasses and like to remove them when shooting, you can use the diopter control, the small knob next to the viewfinder, to compensate for some near or farsightedness. Turn the knob until the nine autofocus boxes inside the viewfinder are sharp. Note that the diopter may not be able to completely compensate for extremely bad vision. Also, you'll have to change it again if you put your glasses back on. If the viewfinder ever inexplicably goes out of focus, it might just be that you bumped the diopter knob. Turn it until focus is restored. If the diopter does not offer enough correction, you'll want to look at Canon's replacement diopters. Viewing Your Images As you've seen, the T1i displays your image for a brief time after you shoot. As you'll see later, you can extend this time by changing a menu setting.

But when it comes time to review your images, you'll want to use the camera's playback mode. To



review your images, press the Play button on the back of the camera obviously, the camera needs to be powered on for this to work. The camera displays the last image that you shot, along with some status information. If you don't see the image number and format information, press the DISP button once. The left and right arrow keys on the back of the camera let you navigate forward and backward through your images. Playback mode has a number of other features that you'll learn about in Chapter 3. At any time, you can press the Play button again or give a halfpress to the shutter button to return to shooting mode. Note that the T1i can change between shooting and playback modes very quickly, much faster than most pointandshoot cameras, meaning you don't have to worry about missing a shot because the camera is locked up in a playback mode. Figure 110. When you play back an image on the T1i, the camera displays some important status information along with your image. Using Scene Modes Now you've seen how the T1i's Full Auto mode works. Since Full Auto mode takes care of all the critical decisions regarding camera settings, it's an ideal mode for snapshot shooting and for getting used to the camera. Before you go off shooting, though, let's take a quick look at some other auto features that you might find useful while getting started. On the Mode dial, you'll see a bunch of little icons underneath the Full Auto option. These are the T1i's scene modes. Figure 111. These options on the Mode dial are scene modes, which bias the camera's decisions under specific conditions so that it calculates more appropriate exposures. Scene modes are also fully automatic, but each one biases some of its decisions in a certain way to make it more appropriate to particular types of shooting. Portrait mode Portrait mode is ideal for shooting—you guessed it!—portraits.

What makes a portrait different from any other type of shot. Typically, in a portrait you want the background blurred out to bring more attention to your subject. Portrait mode biases its exposure decisions to attempt to blur the background. Figure 112. In the upper image, I shot with deeper depth of field to reveal details in the background. In the lower image, I shot with shallow depth of field to blur the background out and bring more focus to the subject. For Softer Background in Portraits If you want a really soft background, try to position your subject away from the background as much as possible. Landscape mode Landscape mode can help your landscape shots because it will choose settings that attempt to maximize the amount of your scene that will be in focus. It's basically the opposite of Portrait mode. Closeup mode Closeup shots of flowers or small objects what is traditionally referred to as macro photography are made easier with Closeup mode. Sports mode When shooting fastmoving subject matter such as moving wildlife or a sporting event, opt for Sports mode. Sports mode biases the camera's exposure so that fastmoving objects will be sharp and clear. When using Sports mode, make sure the center focus point is on your subject when you press the shutter button halfway. Unlike other modes, you won't hear a beep when the camera has locked focus. Instead, the camera will begin beeping continuously to indicate that it is now tracking your subject. Yes, Sports mode uses the Rebel T1i's Servo focus feature to track a moving object and keep it in focus. Press the shutter to take a shot. If you keep the shutter button held down, the camera will continue to shoot. Night Portrait mode One of the biggest mistakes people make when shooting with flash is that they assume a flash can light up an entire scene, just as if it were daylight. But the flash on any camera has a limited range.

It's usually enough to light up your subject but not your background, leaving you with a subject that appears to be standing in the middle of a dark limbo. REMINDER Night Portraits Require Still Subjects When shooting with Night Portrait mode, the flash will fire, but the camera's shutter will stay open for a bit. So, it's important to tell your subject not to move until after you say so. And it's just as important for you to stay still until the camera is done, too. Disabling Flash mode Flash photography is not always allowed. Museums, performances, and other public venues often prohibit flash photography. Set the mode dial to Disabling Flash mode, and the T1i will never use its flash. When shooting without the flash, you may find that some of the numbers inside the viewfinder blink. When this happens, the camera is informing you that light is low, so you need to be extra careful to

hold the camera steady. Also, be aware that when the numbers are flashing, there's a good chance that your resulting image will be too dark. Figure 113. At night, if you take a flash picture, you'll usually end up with a wellexposed subject on a background of complete black. This is because the range of the flash is only about 10 feet. Objects beyond that will not be illuminated by the flash. Figure 114. Night Portrait mode uses the flash and a longer shutter speed so that both your subject and background are wellexposed. Also, when shooting in low light without flash, any moving subjects will likely be blurred, so if you're trying to shoot a portrait, be sure to tell your subject to sit very still. QUESTION What about Movie mode. The final Scene mode icon on the dial is the Movie mode option, which we'll cover in Chapter 9, Chapter 9. Snapshot Tips While the rest of this book is going to cover just about every aspect of shooting in great detail—from holding the camera to processing images—you can do a lot with what you've already learned about the Full Auto capability.

Since the camera is taking care of most of the technical issues for you, it's a good time to practice handling the camera and composing shots. We're going to talk about composition in great detail in Chapter 8. For now, consider the following tips when shooting snapshots. Watch That Headroom Fill the Frame When shooting a portrait or candid snapshot of someone, you usually do not need a lot of headroom, unless you want to show something about the environment they're in. For example, in the top image on the facing page the extra headroom doesn't add anything to the picture. In fact, it's kind of distracting and takes up space that could be used to show a larger image of the person. In the bottom image, we fill the frame with more of the person. We can see a better view of him, but we still get enough background detail to get an idea of the environment he's in. "Fill the frame" is one of the most important compositional rules you can learn, no matter what type of image you're shooting. Don't waste space in the frame. Empty space in your image is space that could be used to provide a larger, better view of your subject. Figure 115. The extra headroom doesn't contribute anything to the image. Figure 116. In this image we've filled the entire frame, which lets us see a larger view of our subject. Don't Be Afraid to Get in Close Another portrait tip you don't have to show a person's entire face or head. Don't be afraid to crop them and get in close for a very personal shot. Figure 117. When shooting portraits, don't be afraid to get in close. You don't have to show a person's whole head. It's fine to crop. You can get close either by standing physically close to the person or by standing farther away and zooming in. However, as you'll see in Chapter 6, these two options produce very different images, so you'll want to think about which approach is right for your subject.

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