

Canon 6D Experience

The Still Photography Guide to Operation
and Image Creation with the Canon EOS 6D

an e-book by:
Douglas J. Klostermann



PREVIEW of:

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Canon 6D Experience - *PREVIEW*

The Still Photography Guide to Operation and Image Creation with the Canon EOS 6D

by: Douglas J. Klostermann

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1. INTRODUCTION

The introduction of the Canon EOS 6D marks an important milestone in the evolution of Canon's digital SLR cameras. The 6D is Canon's first dSLR with a full-frame sized image sensor to also be priced at about \$2000 at release, which puts it within the reach of far more photography enthusiasts than previous full-frame cameras. Yet the 6D offers a high-resolution, high-quality image sensor and most all the features and controls required by dedicated photographers. With its 20.2 megapixel full-frame sensor, customizable 11 point autofocus system, 4.5 frames per second continuous shooting speed, 63-zone exposure metering system, powerful Digic 5+ processor, and extremely high ISO capabilities in low light, the Canon 6D enables photographers to consistently capture sharp, clean, and well-exposed images in most any shooting situation.



Figure 1 - Detail of the Canon EOS 6D.

Borrowing the best features of the Canon 60D and some of the exceptional capabilities of the high-end 5D Mark III, the 6D boasts a ruggedly built body with a magnesium alloy frame, a big and bright 97% coverage Viewfinder, built-in Wi-Fi and GPS capabilities, full HD video, and numerous customization options. All of this has been included in a dSLR body nearly the same size and weight as the APS-C sensor-sized Canon 60D. The 6D is clearly a powerful, advanced tool for digital photography and is fully capable of capturing professional quality images in most any situation you wish to use it.

But the 6D is merely a tool. It is up to you to make use of its features and capabilities to create the images you envision. While the camera's manual will tell you about the

settings and controls, how to change them, and their intended functions, this guide will build upon that and explain when and why you may want to use them. Every button, feature, menu item, and Custom Function setting of the 6D is there for a reason: to help you capture the images you want. Some of them are more useful to different types of photographers and shooting situations and you don't necessarily need to learn and use them all immediately, but this guide will help to give you the knowledge to confidently use the ones that turn your Canon 6D into an image capturing tool that works best for you and the photography situations you work in.

Note that there are two versions of the Canon 6D: the EOS 6D (WG) with built-in Wi-Fi and GPS, and the EOS 6D (N) that is available in certain regions and does not include built-in Wi-Fi and GPS.

1.1 Take Control of Your Camera

Since the camera is a tool to take the images *you* want to take, you obviously can't always allow the camera to make decisions for you. You have to take control of the camera to ensure that you capture exactly the images you intend - by autofocus precisely where you want, setting the aperture or shutter speed that you want, and obtaining the exposure you want. While the 6D is an intelligent camera, it cannot read your mind and your intentions and does not know that you wish to focus on and properly expose the face of the man on the right side of the frame, while making the other man and the background appear out of focus, and the subject to be caught still and not be blurred from his motion, on this bright and sunny day (see *Figure 2*). You have to tell the camera to do all of this through the various controls and settings, such as the autofocus AF Mode (focus on the face on the right), the Exposure Metering Mode (properly expose for the face and the scene), the Aperture setting (the out-of-focus second man and background), the Shutter Speed (freeze the motion of the subject), the ISO (bright day) and the White Balance (sunny day).



Figure 2 - Parade, Brooklyn, NY - Autofocus, exposure metering mode, aperture, shutter speed, ISO, and white balance all considered in capturing this image. Shutter speed 1/320, aperture f/4.5, ISO 100.

One has to think about all this stuff for every photo? Well, yes, that is what digital SLR photography is all about! At least if you wish to consistently create the well made, interesting, and compelling images you envision. And that is why the 6D has all the buttons, controls, custom functions, and features for you to make use of.

Learning to use and get the most out of a highly advanced digital SLR (dSLR) camera like the 6D takes time, practice, patience, mistakes, and experimentation. If you have upgraded from a previous dSLR such as the original 5D or 5D Mk II, the EOS 60D (or one of its predecessors), or from a Rebel to the 6D, you are in for a treat. Its additional features and capabilities will more easily help you to capture images and photographs that you may have been limited in consistently attaining before. Its versatile and accurate autofocus system coupled with its rapid continuous shooting speed, plus its exposure metering system and high ISO capabilities will help you capture sharp images of subjects and moments that previously you may have missed, especially in lower light situations.

If you are relatively new to dSLR photography and are still in the process of learning all the controls of a dSLR and the exposure concepts of digital photography, you have perhaps ventured towards the proverbial deep end of the pool by choosing the advanced 6D! But don't worry, this book will help guide you through its features, controls, and capabilities. Be sure to take it slowly and patiently as you learn the

features and concepts that I will explain. With practice and experience you will soon be shooting with confidence and can begin to take advantage of the camera's more advanced functions. Even if you are an intermediate photographer, don't expect to just pick up all the new information at once, in one or two readings of a single book. (In fact, you wouldn't want to, as the never ending journey of learning and mastering photography is a big part of what it's all about!) Try not to become frustrated if you don't quite understand something or aren't always getting the results you desire. Instead learn the controls, functions, settings, and concepts bit by bit, try them out in real life shooting situations, and return to this guide, the manual, and other photography books to address questions and problems you encounter. Continue to learn and to photograph often and it should all begin to come together, sometimes slowly and sometimes in rapid spurts of discovery and understanding.

1.2 Using This Guide

There are many different ways to use a dSLR camera and its controls to capture images, and many diverse situations in which photographers work. I'm going to concentrate on the techniques that I believe are the most practical, useful, and effective for the majority of photographers using the 6D. The settings and techniques I discuss can apply to various types of photography including general photography, action, portrait, and travel photography. Once you have a firm grasp of the controls, settings, and basic techniques you will have the tools and knowledge to address different issues, specialized situations, and challenging scenes, and I encourage you to experiment and continue to learn.

Since this guide is intended to help you get the most out of your 6D, it will not go into detail about the automatic features. The Canon 6D is a highly sophisticated tool that deserves to be used to its full potential, and that involves taking control of the camera and its functions, which means taking it off Auto+, off Program, off automatically selected auto-focus points when not required, off Auto ISO. While this may be more challenging for some users at first, these are the techniques that are necessary to take full advantage of the capabilities of any dSLR, including the 6D, and will lead you to having more control and consistency over your image making. Hopefully this will inevitably lead to better images!



Figure 3 - Harbor, Gloucester, Mass. - Shutter speed 1/400, aperture f/4.0, ISO 100.

This guide is intended to be used with the camera in your hands. That is the best way to directly follow and understand the controls, functions, and settings as they are being explained. It is also intended to be used in conjunction with and in addition to the camera's manuals, not to completely replace them, so every bit of information in the *Canon EOS 6D Instruction Manual* and in the Wi-Fi and GPS manuals will not be repeated here. Among the often brief descriptions and sometimes frustratingly incomplete or disjointed explanations in these Canon manuals, there is some very valuable information as well as the basics for buttons, controls, and how to access and change most all the settings. Note that unfortunately the camera does not come with printed versions of the full *Instruction Manual*, the full *Wi-Fi Function Instruction Manual*, or the software instruction manuals - only the PDF versions of them which can be found on the included discs. All of these manuals can also be obtained as a PDF files from the EOS 6D page on the Canon website, under *Brochures and Manuals*:

http://www.usa.canon.com/cusa/consumer/products/cameras/slr_cameras/eos_6d#BrochuresAndManuals

If you have an iPad or tablet you will find that it is helpful to download all the manuals onto your device for reading and reference. As you can see, there is a lot to make sense of regarding terminology and controls, so I recommend that you familiarize yourself with the controls and displays of the camera body, as shown on pages 20-24 of the *Canon EOS 6D Instruction Manual* and explained in the following chapter of this book, as well as read through the Canon manual at some point and attempt to

2. CAMERA CONTROLS and IMAGE FILE FORMATS

As I spoke about earlier, the 6D is an image making tool. It is up to you to make use of its features and capabilities to create the images you envision, so you can't typically allow the camera to make decisions for you. You have to take control of the camera in order to consistently capture the images you intend - by autofocusing where and how you want, setting the aperture or shutter speed that you want, and obtaining the exposure you want. Each of these functions, and more, go into the making of most every image, whether you choose to control them or not, and each should be understood in order to get the most out of your 6D and your photography. To help you accomplish this, the 6D offers numerous external controls and the ability to customize them for your shooting needs.

2.1 Camera Controls

Have a look at your camera and/ or pages 20-21 of the *Canon EOS 6D Instruction Manual* and I'll go over some of the controls on your camera that you will be learning about and using throughout this guide. Customizing the various buttons and controls will be discussed in the **Menu Settings** and **Custom Functions Menus** chapters, particularly in the *C.Fn III-5* settings for *Custom Controls*. The controls will also be discussed in more detail in conjunction with the functions they perform and control, throughout this text.



Figure 7 - View of the top controls of the Canon EOS 6D.

On the top of the camera (see *Figure 7*), you will find:

Shutter Button - Obviously, this is what you press to take a photo or series of photos. Tapping it half-way will do a few things like wake up the camera if it hasn't been used in a few minutes and start the exposure metering. Pressing and holding it half-way will also perform functions like locking exposure and/ or focus or starting focus tracking (depending on your Shooting Mode, Focus Mode, and custom settings).

Main Dial - Located just behind the Shutter Button, this changes settings like aperture size in Aperture Priority AE Mode (Av) or shutter speed in Shutter Priority AE Mode (Tv). It is also used in conjunction with other buttons, such as the ISO Speed Setting Button to adjust the ISO setting, or to jump ahead/ back a user-determined number of images during image review.

With the 6D, the Main Dial is now also used in conjunction with the Magnify Button to zoom in and out during image playback on the rear LCD Monitor, as the 6D does not have the typical zoom-in and zoom-out buttons. Simply press the Magnify Button then turn this dial to zoom in and out when viewing an image during image playback.



Figure 8 - Detail of the controls on the top of the Canon EOS 6D body.

Autofocus (AF) Operation Selection Button - Press and release this button then turn either the Main Dial or Quick Control Dial to change the Autofocus (AF) Mode (such as One-Shot AF, AI Servo AF) while viewing the setting on the top LCD Panel.

Playback Grid

This optional grid will be superimposed on your still images as you review them on the rear LCD Monitor. As with the Live View Grid Display (see *Figure 43*) you may wish to set this for 3x3 for the “rule of thirds” grid to help check if your framing was straight and if your compositions line up with the rule of thirds if desired. Or else use the denser 6x4 grid, or the *3x3+diagonal* option that adds diagonal lines to the 3x3 grid. Turn the Playback Grid Off if you find it distracting or unnecessary.

Histogram Display

The Histogram is a graph that is accessible during image playback and Live View (by pressing the INFO Button), and is used to show an image’s exposure results and determine if it is correct or if the exposure settings need to be adjusted for subsequent images. Set this for *Brightness*, unless you have the experience, knowledge, and need to make use of the individual color channels of *RGB* histograms. Though note that this setting can be left on *Brightness* and the RGB Histograms can still be viewed by simply pressing the INFO Button again during image playback (see *Figure 58*). A live Histogram can also be viewed during Live View by pressing the INFO Button, and this menu setting will determine which Histogram is shown. Histograms will be discussed in detail in the **Histograms** section of this text.

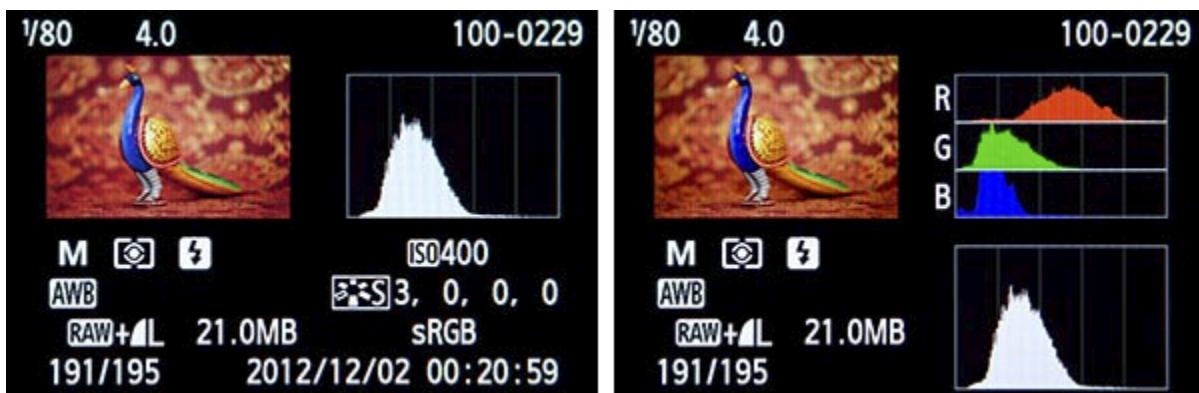


Figure 58 - Image Playback showing the Shooting Information Display view with the Brightness Histogram (left); and the Histogram view with the RGB Histogram above the Brightness Histogram (right).

Movie Play Count

This item is to set how the movie playback count is displayed on the rear LCD Monitor as you review a video. You can choose to either display the elapsed recording time with the setting *Rec Time*, or display the time code (Hours:Minutes:Seconds) with the setting *Time code*. The Time Code format is used to easily sync the video to separate audio or to other video recordings taken at the same time. Additional Time Code settings will be made in the *Movie Shooting 2* menu. Note that this specific setting is linked to the similar item in *Movie Shooting 2* menu > *Movie Play Count*, and changing either one will automatically change the other. (So why is this menu item duplicated here? Likely

because the *Movie* menus aren't accessible during still image shooting, yet you may wish to playback movies and possibly change this movie playback setting.)

Magnification (Approx.)

Use this to set the initial magnification and position that you will view an image during image review (Playback) when you press the Magnify Button (see *Figure 59*). You can set for no magnification (*1x*) and then use the top Main Dial to zoom in and out. Or you can set for *4x*, *8x*, or *10x*, which will immediately display the image zoomed in at that amount when you press the Magnify Button. After this initial zoom, you can then use the Main Dial to zoom in or out. Each of these magnifications will zoom from the center of the image. If you select *Actual size (from selected pt)*, you can press Magnify Button and immediately view the image zoomed-in 100% at the area of the image where focus was achieved. This can be useful to quickly check for precise focus, though note that if you focused with a selected AF Point and recomposed, it will zoom into the final position of that AF Point in the composition, not the actual position where you used the AF Point to focus on your subject. But if you only recomposed slightly, it will often be easy to quickly navigate to the actual area of focus. The setting *Same as last magnif. (from ctr)* will zoom in at the same magnification that you last viewed an image, centered at the image center.

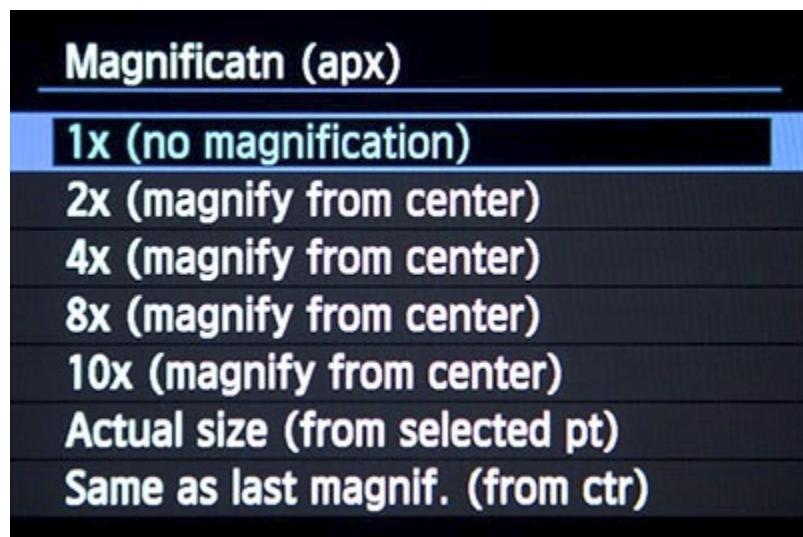


Figure 59 - Magnification menu, used to set the initial magnification of an image during image playback when the Magnification Button is pressed.

A convenient aspect of this setting is that you can set your preferred magnification for the Magnify Button, and then choose your desired Image Playback view when using the Playback Button (as discussed in the **Camera Controls** section), and toggle back and forth between these two views by pressing the Playback Button and the Magnify Button. So, for example, if you set the Magnification at *1x* and leave the Image Playback view on the one with the Histogram (the Shooting Information Display view as seen in *Figure 58*), you can press the Playback Button to see a thumbnail of the image with the

to avoid blur and don't want the camera overriding your settings without you having control or even realizing it, as Safety Shift operates even when a flash is used. Failing to disable it during flash use may drive you crazy as you try to determine why the exposures do not seem to be changing based on your settings changes - because the camera keeps over-riding your settings with Safety Shift.

4.2 C.Fn II: Autofocus

II-1: Tracking sensitivity

When using AI Servo Autofocus Mode (used to track a moving subject), this setting specifies the speed at which the autofocus system will switch from the initial subject to another subject when a new subject enters the focusing field of view or passes in front of the initial subject, or if you momentarily lose the subject that you are trying to keep positioned under a selected AF point (see *Figure 89*). If you wish for the AF system to quickly switch focus to a new subject that enters the area you are focusing on, or rapidly and intentionally switch between subjects at various distances, set for *Responsive +2*. If you wish to retain focus tracking on the same subject and ignore new or obstructing subjects set for *Locked on -2*. If your objective is somewhere in between, set accordingly at *+1*, *0*, or *-1*. This menu item was formerly called *AI Servo tracking sensitivity* in previous Canon cameras such as the 7D. You will learn about autofocus modes including AI Servo in the **Autofocusing** chapter of this text.

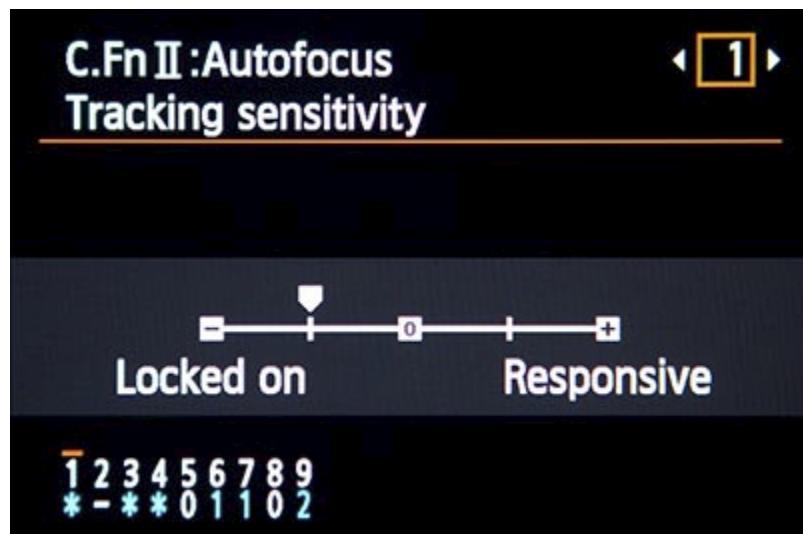


Figure 89 - Tracking Sensitivity options, to tell the camera how fast to react to a new subject at a different distance from the current subject.

II-2: Acceleration/deceleration tracking

AI Servo Autofocus Mode works in part by predicting the potential location of a subject based on the subject's current speed and direction. In order to make these predictions more accurate, use this setting to tell the camera if the subject is accelerating/decelerating at a steady pace, or if it is changing its speed more erratically (see *Figure 90*). For subjects that move smoothly at a steady rate set for *0* and the camera will then

predict the subject's likely location based on its current movement. If the subject moves erratically and may very suddenly speed up, slow down, start, or stop set for 2. When a subject suddenly stops, for example, setting 2 will help prevent the camera from assuming that it continued at its previous speed and direction. Or set for 1 if the subject's movements are somewhere in between these other options.

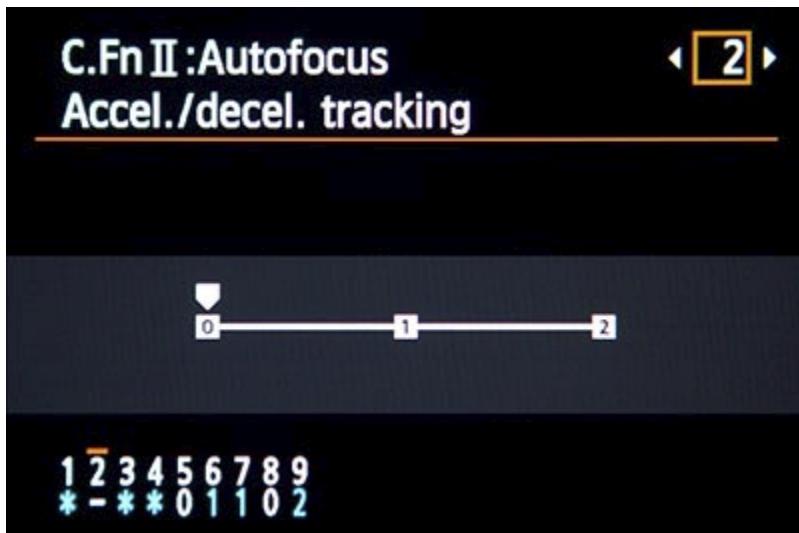


Figure 90 - Acceleration/ Deceleration Tracking, to tell the camera what to expect regarding the direction, rate, and speed of the subject being tracked.

II-3: AI Servo 1st Image Priority

This setting and the following setting, **AI Servo 2nd Image Priority**, also apply when working in AI Servo Autofocus Mode, which is used to continuously track and focus on moving subjects. These two settings are used in conjunction to dictate the camera's priority for the initial shot and then subsequent shots as you hold down the Shutter Button during a burst of continuous shooting when using Continuous Shooting Drive Mode (see *Figure 91*). Is your priority to precisely focus on and track the subject at the possible expense of maybe a few micro-seconds delay as the camera confirms focus, or is it to fire off rapid shots at the maximum 4.5 fps burst speed at the possible expense of exact focus? After explaining the settings for C.Fn II-3 and II-4, I will go over the various combinations of these settings and how you may wish to set them:

Setting for *Release priority* will prioritize shutter release, or immediately capturing the initial shot at the possible expense of exact focus. Generally when taking a photo, you are supposed to half-press the Shutter Button, allow the camera to focus, then continue the full-press of the Shutter Button to take the image. If you simply "mash down" the Shutter Button, this setting will cause the camera to take the photo without taking time to focus first. Sometimes when photographing sports, news, or events, capturing the precise moment may take priority over exact focus.

5. AUTOFOCUSING

5.1 Using Autofocus

One of the essential steps in taking a successful and sharp photo is controlling where the camera autofocuses. If you allow the camera to autofocus by automatically choosing its own focus point(s) (such as in Auto+ Shooting Mode or with *One-Shot AF* Mode and Automatic AF Point Selection) it typically focuses on the closest object. This may or may not be what you want to focus on, so you should generally select where the camera focuses by selecting the desired autofocus AF Point. By doing so you are telling the camera exactly where to autofocus or to look to find a moving subject to track. For example, you often want to focus on a subject's eyes, but if you allow the camera to choose the autofocus point itself, it may select another part of the face, or somewhere else on the body, or even a raised hand that is nearer to the camera than the face, to focus most sharply on. If you are capturing an image of a bird in a tree the camera has no idea you want the autofocus system to zero in on the bird so that it is in sharp focus, and not the branches or leaves near it or perhaps even some leaves closer to you.



Figure 105 - Inca Llama Effigies - Combine precise autofocusing with shallow depth of field to call attention to the desired subject - here, the front figurine, and below (Figure 106) the rear figurine. Shutter speed 1/40, aperture f/2.8, ISO 1600.

The autofocus system of a dSLR plays a large role in allowing you to capture exactly the shot you intend. In the Creative Zone shooting modes (P, Av, Tv, M, and Bulb-B) you can, and should, take control of the autofocus system. The autofocus system is

comprised of the autofocus related controls (see *Figure 107*), the autofocus AF Modes, the autofocus AF Points, and the autofocus related menu and Custom Function items described at the beginning of this text, which customize how the AF system works. You will select an AF Mode typically based on if the subject is still (or perhaps only moving slightly or relatively slowly), or if you wish to continuously track a moving subject. Be sure to read the **Menu Settings** and the **Custom Functions Menus** chapters first to make sure your camera is properly set up to always display your active AF Point(s), and various other recommended AF settings.



Figure 106 - Inca Llama Effigies - Combine precise autofocusing with shallow depth of field to call attention to the desired subject - above (Figure 105) the front figurine, and here the rear figurine. Shutter speed 1/40, aperture f/2.8, ISO 1600.

Autofocus works by looking for contrast so you should try to focus (locate the active AF Point as seen in the Viewfinder as in *Figure 108*) on a texture or a detail with a pronounced line or some amount of contrast between light and dark. It may not be able to focus on a large area of consistent color - such as a white wall or clear blue sky, or even a uniformly colored and lit shirt - or on a subject that is too dark. It can be disrupted by regular patterns or confused when looking through close objects to objects farther away, such as looking through a fence. And it sometimes fails to work well in dim light, though the center AF Point is much more responsive than the outer AF Points in low light situations (down to -3 EV for the center point vs. 0.5 EV for the outer points). Also, the *AF-Assist Beam Firing* of Custom Function II-5 can assist in this low light situation if you are using an optional Speedlite. The center AF Point is also a more sensitive cross-type point, and so you may wish to use it as your primary AF Point not

only in low light situations, but at other times when the outer points are not finding focus on the subject as quickly as you would like. (A cross type AF Point detects contrast in both the horizontal and vertical directions, unlike the other AF Points which are only sensitive to contrast in one of these directions.) When photographing people, generally try to focus somewhere on the face, ideally on the eyes or eyebrows, then recompose the framing of your image if necessary.

I will use the term “recompose” a few times throughout the text. By this I mean moving the camera after you have locked the focus or exposure such as with a half-press of the Shutter Button, but before you fully press the Shutter Button and take the picture. This means that what you see in the Viewfinder changes from when you do those first actions to when you take the picture; you have *re-composed* the view you see in the Viewfinder (see *Figure 110* and *Figure 111* later in this text).



Figure 107 - Autofocus related controls of the Canon EOS 6D.

5.2 Autofocus - AF Point Selection

As I go over the Autofocus Modes below, I will talk about manually selecting your desired AF Point. This is done to tell the camera exactly which AF Point to use for autofocusing, and is generally recommended so that you have full control over where the camera focuses. Alternately, you can make use of Automatic Selection of the AF Point where the camera decides which of the 11 AF Points to use, but then you will have little control over where the camera focuses. However, automatic AF Point selection is required in certain subject-tracking situations, as will be described below.

To choose between manual and automatic AF Point selection, press the AF Point Selection Button then press the SET Button a couple times. When all the AF Points light up in the Viewfinder, you are using automatic AF Point selection. This is also the mode used by the camera in the Auto+, Creative Auto, and Scene modes. When just the center AF Point lights up you are using manual AF Point selection.

For manual AF Point selection, with the default settings you first press the AF Point Selection Button and then use the Multi-Controller to select your desired AF Point (see *Figure 107*). If you set the *C.Fn III-5* menu item *Custom Controls* to have the Multi-Controller perform *AF Point Direct Selection*, you can instead use the Multi-Controller directly to select the AF Point without pressing the AF Point Selection Button first. However you will need to press the AF Point Selection Button before pressing the SET Button to quickly choose the center AF Point.

To see how manual autofocus point selection works, turn the Mode Dial to Av, and make sure the switch on your lens is set to AF. Set your Autofocus Mode to *One Shot* using either the [Q] Button and Quick Control Screen, or more simply press the AF Button on the top of the camera then turn the Main Dial or Quick Control Dial as you view the setting on the top LCD Panel.

- Tap the Shutter Button with a half-press to wake up the camera.
- To select your own desired AF Point, while looking through the Viewfinder use your thumb on the Multi-Controller to select the focus point that is nearest to where you want to focus. Press the Multi-Controller up, down, side-to-side, or diagonal. If you did not set the Custom Control for *AF Point Direct Selection*, you will need to press the AF Point Selection Button first before using the Multi-Controller.
- Place that point over your intended subject.
- Press and hold the Shutter Button halfway down and see that point illuminate (if Custom Function C.Fn II-8 is set for *On*). The Focus Confirmation Light should light up in your Viewfinder, and the camera will beep if you have that enabled. You have locked the focus.
- Keeping the Shutter Button pressed halfway to keep the focus distance locked, recompose if necessary, and take the shot by fully pressing the Shutter Button.

If the Focus Confirmation Light does not light up and the camera does not take the photo, the camera may not be finding enough contrast to focus on, you may be too close to your subject for the lens to focus, or the lighting may be too dim for the AF system to work properly. Try using the center AF Point, which performs better in low light, and is a more sensitive cross type point. Or you may be in AI Servo mode, which does not lock focus in this manner because it is tracking a moving subject. Note that the area that the camera evaluates for focus is larger than the actual AF Point squares you see in the Viewfinder.

About the Author



Douglas Klostermann is a travel, culture, and humanitarian photographer as well as the author and publisher of bestselling *Full Stop* e-book camera guides including *Canon 5D Mark III Experience* and *Nikon D600 Experience*. He has photographed for numerous organizations in Latin America and the United States, been recognized by the *United Nations Development Programme* for his humanitarian photography, and been published in magazines and books including *Conde Nast Traveler*, *Sherman's Travel*, *South American Explorer*, and *Viva Travel Guides*. He also lectures and gives instruction on digital photography. Doug is a member of the National Press Photographers Association (NPPA).

Learn more about photography techniques and equipment on his blog *Picturing Change* at <http://blog.dojoklo.com/>, view his photography and e-books at www.dojoklo.com, and follow him on Twitter at [@dojoklo](https://twitter.com/dojoklo).

What Readers are Saying About Doug's previous dSLR Camera Guides:

Simplifies without technical jargon! - Douglas Klostermann has the unique ability to explain in very readable, easy-to-follow directions how to operate every facet of the Canon 5D Mark III. This is definitely worth purchasing as a companion to the camera and the camera's manual.

-Alan

Best reference book for Canon 5D Mk III - Well written and easy to understand. This book really helps one to be able to take advantage of all the features of the Canon 5D Mk III. A must have.

-N.D.

Excellent ebook - This book is first-class, and this author knows his stuff about Canon cameras. He cuts to the chase, and gets right to the heart of the important matters. I learned a lot and I learned it very quickly indeed. Highly recommended.

-S. Walker

Very clear and precise - It explains all the features of the 5D Mk3 and does this in a very clear and precise way giving a detailed run through of the camera functions and controls as well as the operation and options of the menu system - and it does this without assuming you are an expert photographer to begin with. This is an excellent book to help with getting to grips with the Canon EOS 5D Mark III, whether as a newcomer to the EOS world or upgrading from a previous version.

-Camea

Will Save You A Month On The Learning Curve - This book clearly and practically walks the reader through every step of setting up and using the 5D3. A wonderfully well-organized book, it explains every feature and setting on the camera with recommendations on optimal setup choices and the reasoning behind each recommendation. This is the lowest cost, highest value accessory I could have purchased.

-Robert

Superb Guide to the 5D Mark III - An excellent guide, clear and concise. A great tool for budding photographer as well as the seasoned pro. A sure way to get the most out of your camera.

-Mark S.

A Pro Right There With You - If you want to get the camera up and running with the feeling of a pro right there with you then I would strongly recommend it. Camera in one hand and reader in the other and dig in. Thanks Doug, just what I was looking for.

-Tim S.

A Must-Have Accessory - What a great addition to my bag. This is a well written, full body of work that explains, in plain English, how to get the most out my new camera. Doug provides the knowledge and experience to bring you to the next level. I look forward to learning more every time I open the book.

-Steven

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