

Canon 5DS / 5DS R Experience

The Still Photography Guide to
Operation and Image Creation with the
Canon EOS 5DS and 5DS R

an e-book by:
Douglas J. Klostermann



PREVIEW of:
Canon 5DS / 5DS R Experience

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Douglas J. Klostermann

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This book is dedicated to the memory of my dearest friend Michael C. Blank, always one of the most enthusiastic supporters of my creative work. And to M., for the adventures ahead.

Canon 5DS / 5DS R Experience - *PREVIEW*

The Still Photography Guide to Operation and Image Creation with the Canon EOS 5DS and 5DS R

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CONTENTS

1. GETTING STARTED with the CANON 5DS and 5DS R	7
1.1 Introduction to the 5DS and 5DS R	7
1.2 Take Control of Your Camera	9
1.3 Using This Guide	12
1.4 Quick Start for Previous Canon dSLR Users	17
1.5 Maximizing Resolution with the 5DS and 5DS R	22
1.6 Batteries and Memory Cards	24
2. CAMERA CONTROLS	27
2.1 EOS 5DS and 5DS R Camera Controls	27
2.2 Viewfinder Display and Quick Control Screens	42
3. MENU SETTINGS	46
3.1 Introduction to Setting Up the 5DS and 5DS R	46
3.2 Setup Guide Spreadsheet	48
3.3 Shooting Menus	49
3.4 Live View Shooting Menus	74
3.5 Autofocus (AF) Menus	79
3.6 Playback Menus	100
3.7 Set-up Menus	118
3.8 My Menu	141
4. CUSTOM FUNCTIONS MENU SETTINGS	145
4.1 C.Fn 1: Exposure	145
4.2 C.Fn 2: Exposure	151
4.3 C.Fn 3: Others	152
4.4 C.Fn 4: Clear	157
5. CUSTOM CONTROLS - ADVANCED	158
5.1 Shutter Button Half-Press	158
5.2 AF-ON Button	160
5.3 AE Lock Button	168
5.4 Depth of Field (DOF) Preview Button	169
5.5 Lens AF Stop Button	172
5.6 Multi-Function Button	173
5.7 SET Button	174
5.8 Main Dial	175
5.9 Quick Control Dial	176
5.10 Multi-Controller	176
6. PLAYBACK and IMAGE FILE FORMATS	178
6.1 Image Playback	178
6.2 Image File Formats - JPEG and RAW	186
6.3 File Sizes and Maximum Burst Rate	190
7. AUTOFOCUSING Part 1	191
7.1 Using Autofocus	191
7.2 Autofocus - AF Point Selection	194

7.3 Autofocus - AF Modes	198
7.4 Autofocus - AF Area Selection Modes	205
7.4a Single-Point AF	207
7.4b Spot AF	208
7.4c AF Point Expansion - 4 Adjacent	209
7.4d AF Point Expansion - 8 Adjacent	211
7.4e Zone AF	212
7.4f Auto Selection - 61-Point AF	214
7.5 Autofocus - AF Points and Composition	216
8. AUTOFOCUSING Part 2	219
8.1 Autofocus - AF Configuration Tool and Autofocus Cases	219
8.2 Autofocus Menu Settings	224
8.3 Back Button Focusing	227
8.4 Live View and Movie Autofocusing	232
9. DRIVE MODES	238
10. EXPOSURE Part 1	241
10.1 Introduction to Aperture, Shutter Speed and ISO	241
10.2 Aperture-Priority AE Mode (Av) and Shutter-Priority AE Mode (Tv)	247
10.3 ISO and Auto ISO	253
10.4 Full Stops	258
10.5 Manual Exposure Mode (M)	260
10.6 Additional Shooting Modes	264
11. METERING MODES	269
11.1 Evaluative Metering	270
11.2 Partial Metering	271
11.3 Spot Metering	273
11.4 Center-Weighted Average Metering	275
11.5 Manual Metering	278
11.6 Metering Modes and Exposure	279
12. EXPOSURE Part 2	282
12.1 Exposure Lock	282
12.2 Histograms	285
12.3 Exposure Compensation	290
12.4 Auto Exposure Bracketing	295
12.5 HDR (High Dynamic Range) Shooting Mode	298
12.6 Multiple Exposure Mode	303
13. ADDITIONAL CAMERA FUNCTIONS	308
13.1 Auto Lighting Optimizer and Highlight Tone Priority	308
13.2 White Balance	309
13.3 Picture Styles	316
13.4 Interval Timer Shooting	323
13.5 Sensor Cleaning	324
14. THE IMAGE TAKING PROCESS	326
14.1 Still Subjects	326
14.2 Moving Subjects	328

14.3 Putting it all into Practice	330
15. EXTERNAL FLASH	332
15.1 External Speedlite Control Settings.....	332
15.2 Flash Function Settings	335
16. OPTIONAL GPS FUNCTIONS	340
17. VIDEO - AN INTRODUCTION	344
17.1 Movie Shooting Menus	345
17.2 Video Settings	356
17.3 Manual Exposure Settings for Video	363
18. COMPOSITION	366
19. LENSES	376
19.1 Lens Notations.....	376
19.2 Fixed Maximum Aperture vs. Variable Maximum Aperture Lenses	380
19.3 Which Lens to Buy Next	381
20. PHOTOGRAPHY ACCESSORIES and BOOKS	390
20.1 Canon 5DS / 5DS R Accessories	390
20.2 Digital SLR Photography Accessories	392
20.3 Digital Photography Books	397
21. CONCLUSION	398
Updates to the Text	400
About the Author.....	402

1. GETTING STARTED with the CANON 5DS and 5DS R

1.1 Introduction to the 5DS and 5DS R

The Canon EOS 5DS and EOS 5DS R add a new milestone to the revolutionary 5D series of cameras. With each of these models boasting a 50.6 megapixel full-frame sensor (capturing 50.3 megapixel image files), they are the highest resolution full-frame digital SLR cameras available at the time of their introduction. Designed for photographers capturing landscapes and nature, portraits, weddings, architecture, and studio scenes, the 5DS and 5DS R offer both the sensor and the features necessary to capture sharp and detailed images suitable for large prints, close inspection, and aggressive cropping.



Figure 1 - The Canon EOS 5DS.

The difference between these two models is that while both the 5DS and 5DS R include an optical low-pass filter in front of the sensor, the 5DS R cancels out its effects. This cancellation helps to maximize the image quality of such a high resolution sensor. The use of an optical low-pass filter is common in dSLR cameras because it helps prevent moiré in certain types of images, such as subjects displaying repeating patterns. However, in doing so it also slightly reduces image sharpness. Those shooting a variety of subjects or focusing mainly on portraits, clothing, and architecture will benefit from the low-pass filter of the EOS 5DS model. Those primarily shooting images of

landscapes and nature will appreciate the increased image detail provided by the EOS 5DS R with its cancellation of the low-pass filter.

The 5DS and 5DS R also include a 61 point Viewfinder autofocus system, dual Digic 6 processors, 5 frames per second (fps) continuous shooting speed, an advanced 150,000-pixel RGB+IR metering system, dual memory card slots (CF and SD), Silent Shooting Drive Modes for quieter shooting in sensitive situations, and Interval Timer shooting. Canon has added Time-Lapse Movie shooting, new Auto White Balance options for either maintaining or eliminating the warm tones of incandescent lighting, a USB 3.0 port for faster speeds when transferring images or during tethered shooting, and a Custom Quick Control Screen where you can add and arrange icons and quickly access the shooting settings you use most often.

When capturing images with such a high resolution sensor, small camera movements can negatively impact image sharpness, so Canon has added a Mirror Vibration Control System to reduce internal camera movement, a Mirror Lockup delay time option to allow the camera time to settle before shutter release, a Bulb Timer Exposure Time setting so that the camera doesn't need to be touched during Bulb exposures, and a more solid tripod socket to increase stability. And for capturing HD video, the 5DS and 5DS R offer a Silent Control touch dial to more gently and quietly change settings while recording.



Figure 2 - Ford Galaxie 500XL Convertible, New Bedford, Mass. - Canon 5DS, Shutter speed 1/1600, Aperture f/4.0, ISO 200.

The highly customizable 61 point Viewfinder autofocus system, which includes 41 cross-type points, will allow you to focus exactly where you desire without necessarily having to lock focus and recompose. And when tracking moving subjects with *AI Servo* Autofocus Mode, the 61 AF Points and autofocus configuration Cases will allow you to more successfully retain focus on a wide variety of different types of subjects during sports, action, and wildlife shooting. The *EOS iTR AF* feature adds the option of using face recognition and color information to identify, focus on, and track subjects. The numerous AF Area Selection Modes, ranging from a small Spot point, to a Zone of several points, to all 61 points, will enable you to more easily keep subjects of different sizes and motions located at the active focus points. The camera's Custom Controls Menu will allow you to assign numerous different options to various camera buttons, including the ability to temporarily switch to a completely different autofocus or shooting set-up with the press of a button.

With its extremely high-resolution, high-quality image sensor, 61 point autofocus system, 5 frames per second continuous shooting speed, 252-zone exposure metering system, and dual Digic 6 processors, the Canon 5DS and 5DS R enable photographers to consistently capture sharp, clean, and well-exposed images. Borrowing from some of the best features of the Canon 5D Mark III, 6D, and 7D Mark II, the 5DS models also boast a big and bright Viewfinder with 100% coverage, a ruggedly built and highly weather-sealed body, and numerous customization options. The 5DS and 5DS R are clearly powerful, advanced tools for digital photography and are fully capable of capturing professional quality images in most any situation you wish to use them.

But the 5DS and 5DS R are merely tools. It is up to you to make use of their features and capabilities to create the images you envision. While the Canon 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 and customize them. Every button, feature, menu item, and Custom Function setting of the 5DS and 5DS R are 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 5DS or 5DS R into an image capturing tool that works best for you and the photography situations you work in.

1.2 Take Control of Your Camera

Since the Canon 5DS models are tools 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 where you want, setting the aperture or shutter speed that you want, and obtaining the exposure you want. While they are intelligent cameras, the 5DS and 5DS R cannot read your mind and your intentions and do not know that you wish to focus on and properly expose a select few of the leaves on a tree, while making the closest leaves and the more distant tree trunk and background appear out of focus, and

the leaves to be caught still and not blurred from the motion of the wind, in this lower light setting, on a cloudy day (see *Figure 3*). 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 specific leaves), the Exposure Metering Mode (properly expose for the leaves and the scene), the Aperture setting (the out-of-focus near leaves and background), the Shutter Speed (freeze the motion of the leaves), the ISO (lower light setting) and the White Balance (cloudy day).



Figure 3 - Leaves and Bark, Whipple Hill, Lexington, Mass - Autofocus, exposure metering mode, aperture, shutter speed, ISO, and white balance all considered in capturing this image. Canon 5DS, Shutter speed 1/320, Aperture f/4.0, ISO 800.

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 5DS models have all the buttons, controls, settings, Custom Functions, and features for you to make use of.

Learning to use and get the most from a highly advanced digital SLR camera like the 5DS or 5DS R takes time, practice, patience, mistakes, and experimentation. If you have upgraded from a previous dSLR such as the EOS 5D, 5D Mark II, or the 70D or one of its predecessors, you are in for a treat. The additional features and capabilities will more easily help you to capture photographs that you may have been limited in consistently attaining before. The versatile and accurate autofocus system, highly

customizable camera controls, plus the advanced exposure metering system and high ISO capabilities of the 5DS and 5DS R will help you capture sharp, detailed images of subjects and moments that previously you may have missed.



Figure 4 - Great Blue Heron, Arlington, Mass. - Captured using AF Point Expansion - 8 Adjacent and AF Case 1. Canon 5DS, Shutter speed 1/1000, Aperture f/5.6, ISO 500. (Cropped from larger image).

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 into the proverbial deep end of the pool by choosing the advanced 5DS or 5DS R! But don't worry, this book will help guide you through their 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 your 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 bursts of discovery and understanding.

1.3 Using This Guide

Important Note! - Since this guide covers both the Canon EOS 5DS and 5DS R models, I will sometimes refer to both models by saying “*the 5DS and 5DS R*,” or by saying “*the 5DS models*.” However, rather than constantly repeating that throughout the guide, I will often simply say “*the 5DS*” when referring to both models. Please know that every piece of information in this guide applies to both the 5DS and the 5DS R except for that fact that the 5DS R cancels the effects of the optical low-pass filter that is located in front of the image sensor. However, none of the other camera features, controls, menus, or options are different for the two models.

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 5DS, while also explaining how settings can apply to specialized uses. The settings and techniques I discuss will apply to various types of photography including general photography, nature, 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, specific situations, and challenging scenes. I encourage you to then experiment and continue to learn, and to find the techniques that work best and are most comfortable or intuitive for you.

The 5DS and 5DS R are highly sophisticated tools that deserve to be used to their full potential, and that involves taking control of your camera and its functions, which means taking it off *Auto+* and *Program AE* Shooting Modes, and off automatically selected autofocus points (when not needed). While this may be more challenging at first, these are the techniques that are necessary to take full advantage of the capabilities of any dSLR including the 5DS, and will lead you to having more control and consistency over your image making. Hopefully this will inevitably lead to better images!

This guide is most effective when 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 addition to the camera’s manual, not to completely replace it, so every bit of information in the *Canon EOS 5DS / 5DS R Instruction Manual* will not be repeated here. Among the official manual’s often brief descriptions and sometimes frustratingly incomplete and disjointed explanations, there is some very valuable information, as well as the basics for buttons, controls, and how to access and change all the settings. And I will refer to the manual for very specialized or rarely-used functions that are well-explained there.

Following what seems to be a new trend, the cameras do not come with printed versions of the full *Canon EOS 5DS / 5DS R Instruction Manual*, or printed 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 PDF files from the EOS 5DS and 5DS R pages on the Canon website, under *Brochures and Manuals*:

USA:

http://www.usa.canon.com/cusa/consumer/products/cameras/slr_cameras/eos_5ds

Europe:

http://www.canon.co.uk/support/consumer_products/product_ranges/cameras/eos/



Figure 5 - Fishing Boat in New Bedford Harbor, New Bedford, Mass. - Canon 5DS, Shutter speed 1/1250, Aperture f/4.0, ISO 125.

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 (along with this e-book). 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 26-33 of the *Canon EOS 5DS / 5DS R 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 understand or absorb as much as possible. Yes, some of it may be complicated and confusing at first, but this guide will explain and clarify the numerous buttons, controls, menus, functions, and settings and explain how, when and why you will want to use them in your photography. Also be sure to read and follow all the official use, safety, and handling instructions and precautions explained in the manuals

3. MENU SETTINGS

3.1 Introduction to Setting Up the 5DS and 5DS R

The Menus and Custom Settings of the 5DS models allow you to have greater, more precise control over how your camera functions. They are an important part of what makes these cameras much more powerful and exacting tools than mid-level dSLR cameras, and they allow you to customize your camera to work for you, to work how *you* work. Using them you can also fine-tune settings and operations including white balance, metering, exposure, and autofocusing. I highly recommend that you carefully go through these menus and change the settings to the options that allow you to use the camera in the manner that works best for you and your shooting needs, and to change them accordingly for different types of shooting situations.



Figure 36 - Fallen Branches and Ferns, Whipple Hill, Lexington, Mass. - Canon 5DS, Shutter speed 1/250, Aperture f/4.0, ISO 800.

Some of the Menu items are only used when shooting, reviewing, or processing images, but several of them should be set up in advance. Below are explanations and recommended typical settings for the Menu Settings and the Custom Settings of the Canon 5DS and 5DS R. I realize that reading these sections at the beginning of this book presents a conflicting situation in that these menu items need to be explained first so that you can initially set up your camera, but you may not yet have the knowledge to fully understand all these menu items until you read through the rest of this guide! So

don't get overwhelmed if you don't yet understand the settings or terminology used to describe the Menus and Custom Settings and their options. You will likely wish to return to them later after you have begun to better understand your camera and its controls and start to determine how you want to work.

And I understand that it is not as compelling to read through these lists of menu items and camera control settings as it is to read the more-flowing instructional text later in the book. But you will begin to learn much about the 5DS as you patiently work through the Menus and the Custom Settings chapters. As I mentioned earlier, this section will often refer to upcoming chapters and sections, but it is not necessary for you to jump ahead. This is merely a “heads-up” that the menu item or function that you are currently setting up will be explained in detail later in the guide, in the applicable section of the text (such as **Autofocusing** or **Metering Modes**, etc.).

Also, if you don't yet understand some of the settings or why you might wish to change them, leave those on the default or recommended settings for now. If you have worked with a Canon 7D, 5D Mark II, or even a 70D body before using the 5DS, you will find that many of these Menus and Custom Settings options are similar, and you may wish to continue to use most of the same settings that you have determined work best for you. However there are some new additions with the 5DS.

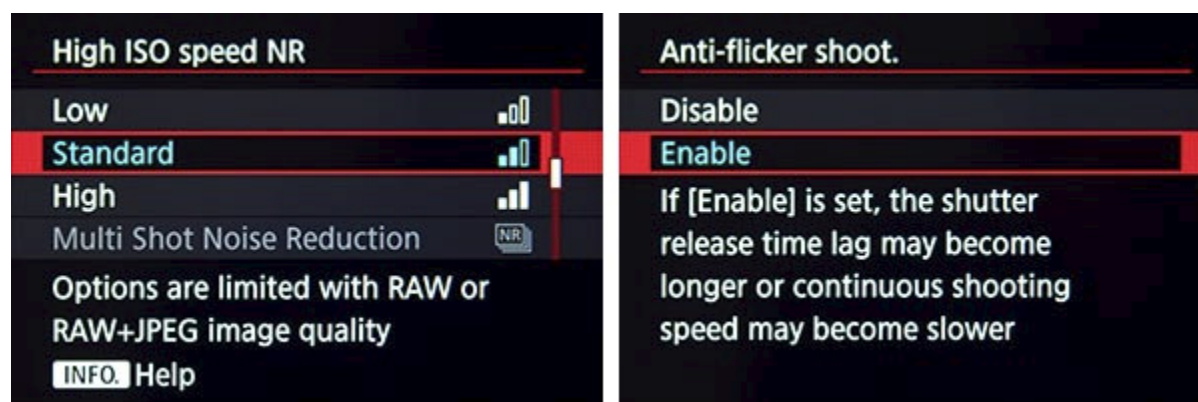


Figure 37 - Left: In some instances, the camera will warn you of a potential conflict, such as the conflict between Multi Shot Noise Reduction and RAW image files, and thus that option is currently greyed-out. Right: The camera will sometimes provide other types of tips and warnings related to a specific setting, such as Anti-Flicker Shooting mode.

Important Note About Menu Conflicts: As with most current dSLR cameras, the 5DS has a few menu settings “quirks” or conflicts that may drive you crazy if you are not aware why they are occurring. Most notably, some settings will be inaccessible in the menus and you will not be able to select them if a “conflicting” setting is enabled. These are actually not arbitrary quirks, but are typically due to logical conflicts or camera limitations. The 5DS has helpfully added an information screen to explain some of the conflicts when certain menu items are accessed, as well as other types of tips and warnings (see *Figure 37*). Examples include certain functions like Multi Shot Noise

Reduction, which is not accessible when the camera is set to capture files in the RAW or RAW+JPEG image format. You must then set the Image Quality to one of the JPEG-only settings in order to access that setting. The use of Auto Exposure Bracketing, White Balance Bracketing, or Long Exposure Noise Reduction will also conflict with other settings including Multi Shot Noise Reduction. Similarly, the use of Auto Exposure Bracketing, White Balance Bracketing, Multi Shot Noise Reduction, or Multiple Exposure will conflict with using the built-in HDR function. And Multiple Exposure cannot be set if White Balance Bracketing, Multi Shot Noise Reduction, or HDR is set.

While it is obviously not realistic for you to remember all of these conflicts, you can begin to see a pattern in the examples above. If you do encounter an inaccessible menu item, remember to check your Image Quality setting (RAW vs. JPEG), and then make sure the above mentioned functions are disabled, such as Bracketing, HDR, or Multi Shot Noise Reduction, as many of the same ones simply conflict with each other. And I will mention these conflicts in the explanations of the applicable settings throughout this guide.

Important!: Place your Mode Dial on Av, Tv, or M (and the Live View/ Movie Shooting Switch to *Live View*) before you go through the menu settings below, because all the options don't appear in the Menus if your camera is set on Auto+.

To navigate the menus, use the [Q] Button to quickly jump between the primary menu tabs (*Shooting, AF, Playback, etc.*), use the top Main Dial to access each individual menu within a tab (*Shooting 1, Shooting 2, etc.*), and use the rear Quick Control Dial to navigate the items listed in each menu. Press the SET Button to access a menu item's options.

3.2 Setup Guide Spreadsheet

In conjunction with this book, I have also created a comprehensive *Canon 5DS / 5DS R Setup Guide* spreadsheet, with recommended settings for the applicable Menus, all of the Custom Functions, plus some shooting and exposure settings. It has complete and separate camera setup recommendations for different types of shooting, including:

General / Travel / Street
Landscape / Architecture
Action / Sports
Moving Wildlife / Birds
Studio / Portraits
Concert / Performance

The *Canon 5DS / 5DS R Setup Guide* spreadsheet can be downloaded from my website here:

<http://www.fullstopbooks.com/setup-guides/>

Most all of the suggested settings on the spreadsheet are further explained in this chapter and throughout this guide, so it is best to use the spreadsheet hand-in-hand

with the explanations in this book. And as you read through the Menus and Custom Function settings, perhaps make notes of how you may wish to set them or adjust them for the different types of scenes and situations you photograph. Please keep in mind that the reason the Canon 5DS and 5DS R offer so many menu items and customization options is that photographers have different needs and work in different ways, and it is best to determine which settings *you* need or prefer rather than simply rely solely on the suggested settings from another photographer.

3.3 Shooting Menus

Shooting 1 Menu



Figure 38 - Shooting 1 Menu.

Image Quality

You are putting a lot of effort into taking your images, and the 5DS and 5DS R provide exceptional sensors on which to record them. You should take advantage of this and make sure the files are of the best possible quality. Set to either the *RAW* setting if you “shoot RAW” (capture images in the RAW format), or set for the highest quality JPEG setting (*JPEG Large-Fine*) if you shoot JPEG. Or choose both combined (*RAW + JPEG*) if you need both types of files. Use the lower quality settings only if you have a specific need for small images and files, such as if you only require a small image for online use.

The 5DS and 5DS R allow you to choose between standard RAW and the options of M-RAW and S-RAW, which are lower resolution files (see *Figure 39 - left*). With their smaller file size, they are intended to allow photographers to save more images on their memory cards and to ease the processing workflow, such as transferring, opening, and working on files. Yet, as a RAW file they contain more data than a JPEG and allow for greater latitude in processing. S-RAW and M-RAW files offer some advantages and disadvantages when compared to standard RAW files and JPEG files. I will explain the differences and the pros-and-cons of each format in the **Image File Formats - JPEG**

and **RAW** section of Chapter 6. You will likely wish to use the *RAW* setting in order to capture higher quality RAW files with your high resolution 5DS or 5DS R.

Since the camera has two memory card slots which can be set up to record at different Image Quality and file formats, this menu item will be affected by how you set the *Set-up 1 Menu > Record func+card/folder select* item which configures how the two different memory card slots (CF and SD) are used. If you have setup the *Record func+card/folder select* to record to one card (*Standard*), or to one card then the other card sequentially (*Auto switch card*), or to both cards simultaneously (*Rec. to multiple*), you will set the JPEG and/ or RAW quality settings one time in this Image Quality menu, for both cards (see *Figure 39 - left*). Turn the top Main Dial to select the RAW format, and the rear Quick Control Dial for JPEG. If you wish to only capture one format, set the other format on the dash (-) icon to disable it.



Figure 39 - Image Quality Settings - Left: Select the RAW format and/ or the highest quality JPEG format. Right: Accessing the Image Quality settings in Live View. Here the camera is set to Auto Switch Card, with the slot 2 SD card as the primary card, and each image captured as both RAW and JPEG Large files. On the Live View screen, press the INFO Button to change the primary card, and press the SET Button to choose the RAW Image Quality.

If you set the *Record func+card/folder select* item to record different image types and sizes to each memory card separately (*Rec. separately*), you will set JPEG and/ or RAW settings separately in this Image Quality menu - one setting for card 1 and one setting for card 2 (see *Figure 40*). This setting can also be accessed via the image quality icons on the Quick Control Screen, or by pressing the [Q] Button during Live View. With Live View, use one of the dials to change the JPEG setting, and press SET to access the RAW settings. Press the INFO Button to choose which card is the primary card (see *Figure 39 - right*).



Figure 40 - Image Quality Settings - If the camera is set to “Rec. Separately” in the Set-up 1 Menu, then you will select the Image Quality separately for card 1 and for card 2, for example recording RAW files to card 1 and JPEG Large-Fine files to card 2.

Image Review Time

This is the length of time that the image you just took stays visible on the rear LCD Monitor. Select 2 sec., 4 sec., or 8 sec., or *Hold* for the image to remain on the screen until you tap the Shutter Button or turn one of the dials (see Figure 41 - left). You may wish to leave it *Off* to save the battery, then hit the Playback Button quickly (and soon instinctively) when you want to review an image on the LCD Monitor. Also, you can interrupt the 2, 4, or 8 second Image Review time by tapping the Shutter Button when you are finished reviewing and ready to return to shooting.

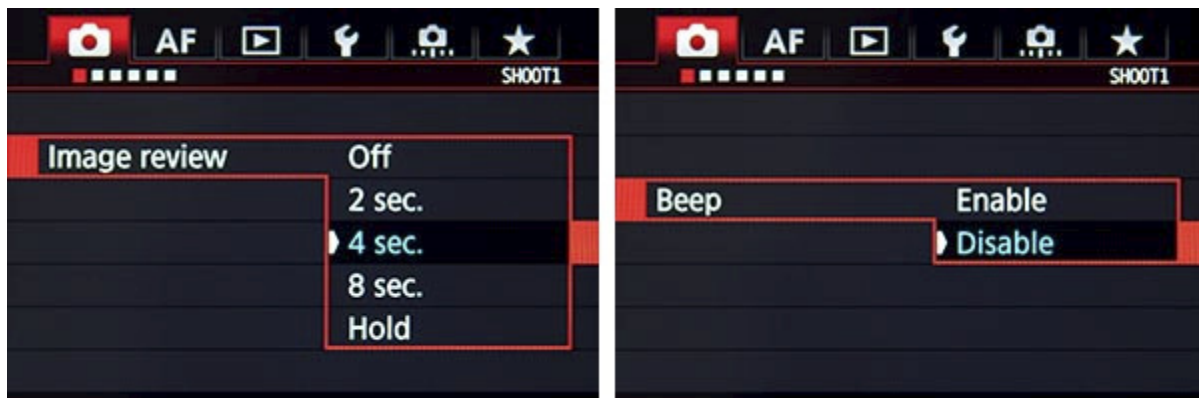


Figure 41 - Left: Image Review time menu options, for setting the duration that an image stays visible on the LCD Monitor immediately after capture. Right: Beep settings, to Enable or Disable these camera sounds.

Beep

The camera will beep when it achieves focus, as well as when using the self timer. *Disable* if you find it annoying or unnecessary (see Figure 41 - right).

Release Shutter Without Card

This setting prevents you from taking photos if there is no memory card in the camera, and is typically used by camera stores to demo the camera even without a memory card inserted.

*Disable. **Please!*** You do not want to appear to take 800 images of your niece's wedding and discover there was no memory card in the camera (see *Figure 42 - left*). Test it to make sure you set it properly.

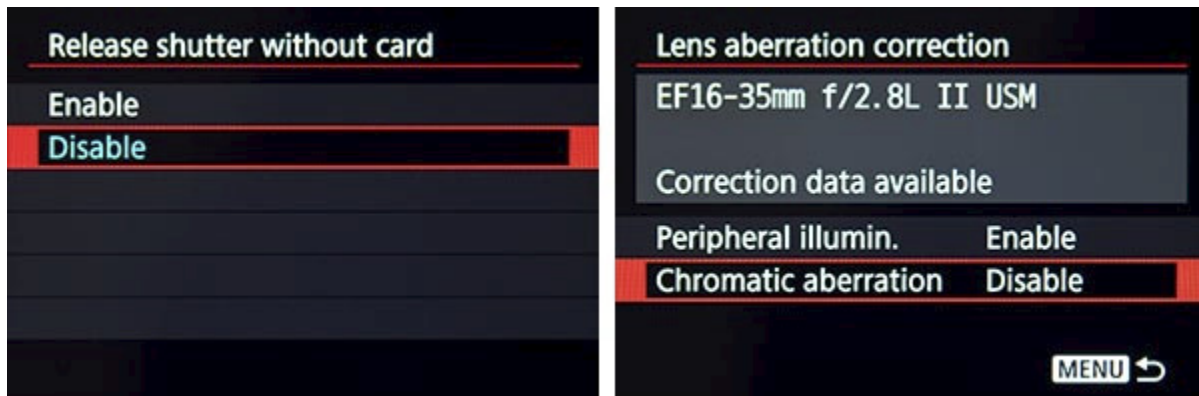


Figure 42 - Left: Be sure to Disable the “Release shutter without card” setting so that the camera will not take images unless a memory card is inserted. Right: Lens Aberration Correction settings, shown to be available for a Canon 16-35mm f/2.8L II lens.

Lens Aberration Correction

These menu options can be used to automatically correct images for image quality issues introduced by the optical characteristics of some lenses (see *Figure 42 - right*). The correction information for about 30 Canon lenses is included in the camera, and you can use the included EOS Utility software to enter the data of other lenses.

Peripheral Illumination Correction will correct for darkened corners of an image that occur with certain lenses or at certain focal lengths, such as when using a very wide-angle focal length. If you wish to use this setting, attach the lens then access this menu to see that the correction data is available, then set for *Enable*. Using this option may introduce digital noise to the area being corrected. This correction can also be made with the included Digital Photo Professional (DPP) software, which contains Canon lens profiles, as well as the latest versions of Adobe Camera Raw and Lightroom which also include specific lens profiles. The in-camera correction amount will be lower than what you can apply in DPP.

Chromatic Aberration Correction will correct for color fringing caused by different colors, which travel at different wavelengths, not focusing at exactly the same spot on the sensor. This can cause an image to appear less sharp and to have fringes of color along light/ dark boundaries. As with above, if you wish to use this feature, attach the lens before accessing this menu to see that the correction data is available, then set for *Enable*.

Adobe Camera RAW, Photoshop, and Lightroom contain specific lens profiles to use in correcting for these types of issues, and you can learn about these lens profiles and adjustments here:

<http://helpx.adobe.com/x-productkb/multi/lens-profile-support-lightroom-4.html>

I suggest you set each of these for *Disable* unless you have a specific issue with vignetting or chromatic aberration when using a particular lens. Then decide if you want the camera to deal with this or if you wish to address it in post-processing. Maybe put this item in My Menu to quickly access it if you sometimes need it with specific lenses (more about **My Menu** later in this chapter). Also, set for *Disable* when using non-Canon lenses. While you cannot apply these corrections to JPEG images that have already been captured, you can process RAW images in-camera to apply these settings after the image has been taken, as will be explained with the *RAW Image Processing* item in the Playback 1 Menu.

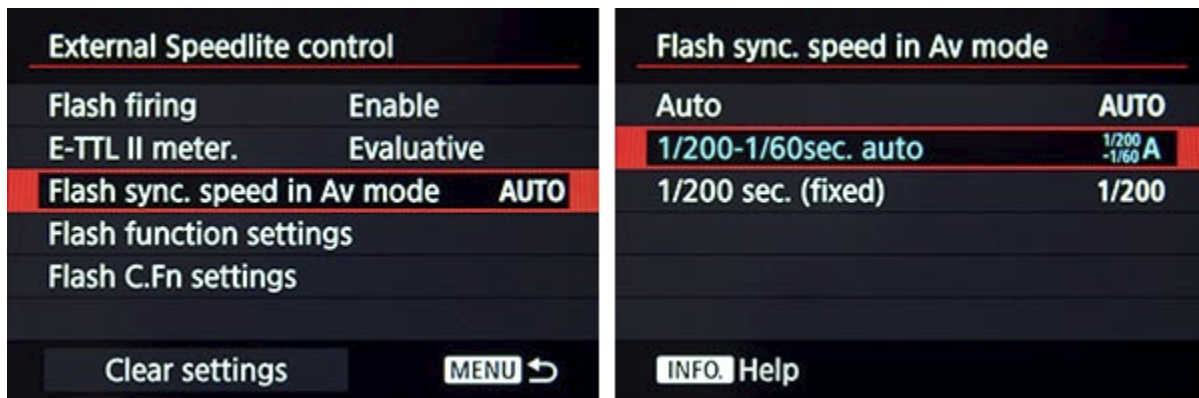


Figure 43 - External Speedlite Control menu (left), for external flash settings, including the “Flash Sync. Speed in AV Mode” sub-menu (right).

External Speedlite Control

These settings allow you to set the options for an external flash if you are using an optional Canon EX Speedlite (see *Figure 43*). Some of the basic settings will be introduced here, and then flash settings and flash use are further discussed in the **External Flash** chapter of the text.

Flash Firing: *Enable* so that the external flash will function.

E-TTL II Metering: Generally you will wish to use the more sophisticated *Evaluative* option.

Flash Sync. Speed in Av Mode: This setting determines the flash sync shutter speed setting or range that will be selected by the camera when using an external flash while shooting in Aperture-Priority (Av) mode. The setting you choose really depends on your use and experience with a flash, and whether or not you are using a tripod:

4. CUSTOM FUNCTIONS MENU SETTINGS

4.1 C.Fn 1: Exposure

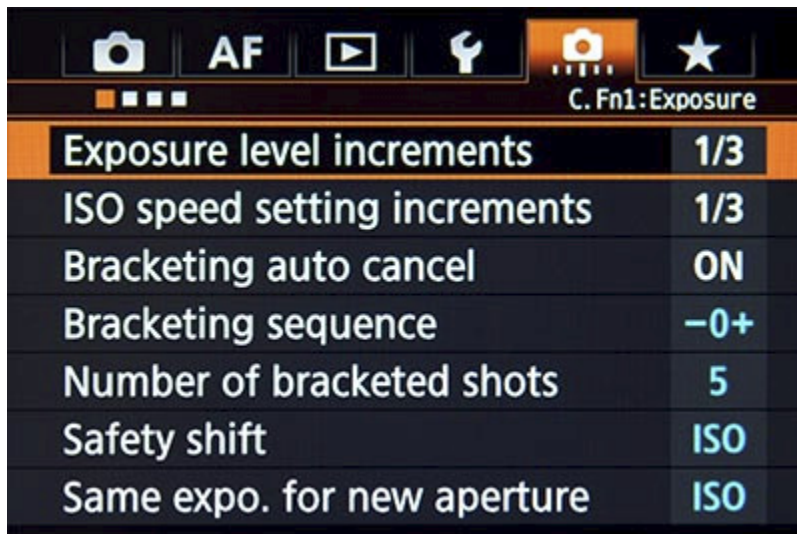


Figure 162 - Custom Functions C.Fn 1: Exposure.

Exposure Level Increments

This is to change the increments of shutter speed, aperture, and exposure compensation available for you to select, either *1/3-stop* increments or *1/2-stop* (see *Figure 163 - left*). This will apply to the Shooting Modes where you can select your desired aperture setting and/ or shutter speed, such as Aperture-Priority (Av) Mode, Shutter-Priority (Tv) Mode, or Manual (M) Mode. This setting will also apply to the increments for Auto Exposure Bracketing (AEB) and Flash Exposure Compensation.

For example, to progress one full stop using *1/3-stop* increments, you will be able to select:

Aperture: f/5.6, f/6.3, f/7.1, f/8.0

Shutter speed: 1/125, 1/160, 1/200, 1/250

With *1/2-stop* increments, you can select:

Aperture: f/5.6, f/6.7, f/8.0

Shutter speed: 1/125, 1/180, 1/250

Set this depending on your personal preference and what you are used to using for these increments. Many photographers prefer the greater precision of 1/3 stops, which is generally the traditional and standard setting, but you may prefer the simplicity and ease of 1/2 stops (which may also make “in-your-head” exposure calculations easier). Shutter speed and aperture will be fully explained in the **Exposure Part 1** chapter, and **Exposure Compensation** in its own section of the text.

recommend: 1/3-stop



Figure 163 - Exposure Level Increments options (left), and ISO Speed Setting Increments (right).

ISO Speed Setting Increments

This sets the increments for ISO settings, either *1/3-stop* or *1-stop* (see Figure 163 - right).

For example, to progress one full stop using *1/3-stop* increments, you will be able to select:

ISO: 100, 125, 160, 200

With *1-stop* (full stop) increments, you can select:

ISO: 100, 200

Again, the setting depends on your personal preference and what you are used to. Many photographers prefer the greater precision of 1/3 stops, which is generally the standard setting, but you may prefer the simplicity and ease of full stops. When using Auto ISO, the camera will select from the full range of 1/3-stop increments, regardless of this setting. ISO will be discussed in the **Exposure Part 1** chapter.

recommend: 1/3-stop

Bracketing Auto Cancel

Auto Exposure Bracketing is when the camera takes a series of images using different exposure settings, in order to ensure that at least one of the images is correct, or to experiment, or for HDR purposes. This menu item sets whether or not Auto Exposure Bracketing (or White Balance Bracketing) is canceled when you turn off your camera (see Figure 164 - left). I recommend that you have this cancellation set for *Enable*, because if you have a shooting session where you are auto-bracketing, then use your camera the next day, you will probably have forgotten that it is set on bracketing, and then auto bracketing is going to occur and most of your shots are going to be improperly exposed. **Auto Exposure Bracketing** will be explained in Chapter 12.

recommend: Enable: ON

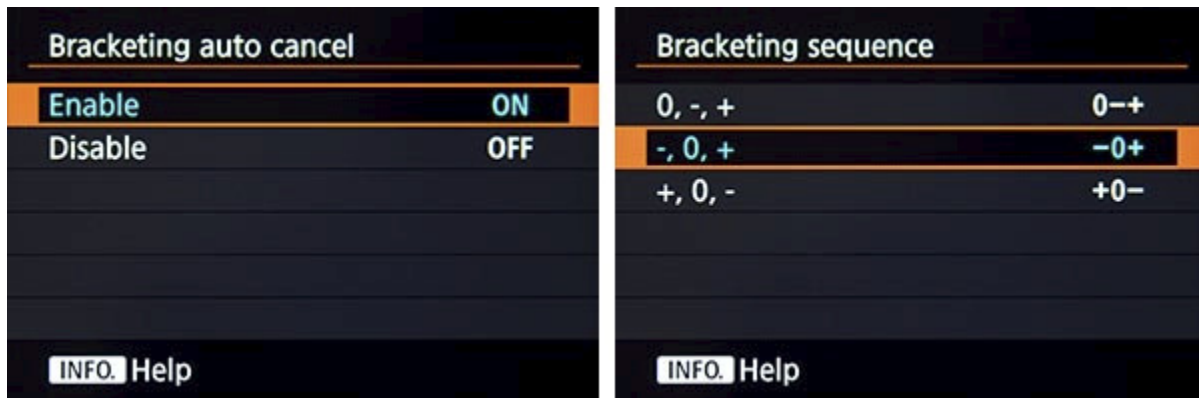


Figure 164 - Left: Bracketing Auto Cancel options to cancel Bracketing when the camera is turned off. Right: Bracketing Sequence options, to determine the order that Auto Exposure Bracketing (AEB) and White Balance Bracketing shots are taken.

Bracketing Sequence

This setting determines the sequence of exposures when using Auto Exposure Bracketing (AEB) or White Balance Bracketing. (The 5DS can bracket either 2, 3, 5, or 7 shots, not just the traditional 3 shots - this number will be set with the next menu item.) The bracketing sequence setting depends how you like to order your bracketing, and this may be important to you if you do a lot of HDR work. Setting “0, -, +” means the “correct” exposure is taken first, then the darker exposure(s) (under-exposed), then the lighter exposure(s) (over-exposed), with “correct” meaning what the camera thinks is the proper exposure (see *Figure 164 - right*). Setting “-, 0, +” means the order is darker, normal, lighter. Setting “+, 0, -” means the order is over-exposed (lighter), normal, under-exposed (darker). An HDR shooter and their software may prefer setting “-, 0, +.” This also affects the bracketing sequence for white balance (WB) bracketing so determine what sequence you want if you make use of WB bracketing.

When making use of White Balance Bracketing, the zero (0) in the series indicates the standard white balance. With White Balance Bracketing you can bracket along either the Blue/Amber axis or along the Magenta/Green axis, so the negative (-) will indicate either blue or magenta bias, and the positive (+) will indicate either amber or green bias. White Balance Bracketing will be explained in the **White Balance** section of Chapter 13. *recommend: User preference. The second setting (-, 0, +) is suggested for HDR shooters if it matches their personal or software workflow.*

Number of Bracketed Shots

This is to set the number of shots that are taken in an Auto Exposure Bracketing (AEB) sequence or a White Balance (WB) bracketing sequence. The number you choose is obviously the number of shots that will be taken: 3, 2, 5, or 7 (see *Figure 165 - left*). General bracketing is typically 3 shots, but those shooting for HDR work will want to take advantage of 5 or 7 shots. You will see the set number of shots (tick-marks) as you enable bracketing and specify the exposure increments, on the Auto Exposure Bracketing screen (see *Figure 165 - right*).

recommend: varies by user

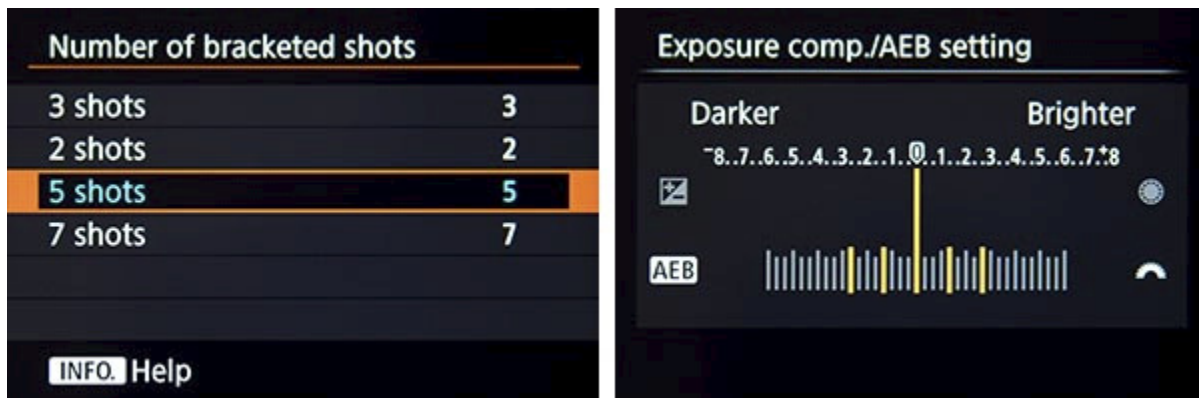


Figure 165 - Left: Number of Bracketed Shots options, to determine how many exposures are automatically taken during Auto Bracketing. Right: Bracketing for 5 shots at 1-1/3 EV increments, as seen on the AEB Settings screen.

Safety Shift

This Safety Shift option, allows the camera to change an exposure setting, without your expressed permission, when it is vital to capturing the proper exposure (see Figure 166 - left). This is a good thing in certain situations, such as when shooting at a concert and the lighting and lighting-levels are changing erratically, or when shooting in very dim light without flash, and proper exposure may not be captured based on your current aperture or shutter speed settings. It only functions in Tv, Av, or P Shooting Modes, based on the following options:

Disable - Safety Shift not used.

Shutter Speed/ Aperture option will automatically change the current Shooting Mode's setting in order to obtain the proper exposure, meaning that in Shutter-Priority (Tv) mode it will change the shutter speed setting (which you are selecting when using Tv mode), and in Aperture-Priority (Av) mode it will change the aperture setting (which you choose when working in Av mode). For example, if working in Av mode and in very bright light, you have selected 100 ISO, a wide f/2.8 aperture which provides narrow depth of field but also lets in a lot of light, and the camera has selected the fastest possible shutter speed (1/8000 for the 5DS). However if there is too much light even at this fast shutter speed and the image is going to be over-exposed, the camera cannot select a faster shutter speed since it has reached its limit, so using Safety Shift the camera is going to over-ride your aperture setting and use a narrower aperture setting. So when using this option, realize that if the camera cannot obtain the proper exposure by changing the exposure setting it would typically change when using the current Shooting Mode, it will change the exposure setting that you set.

ISO Speed option will work in Av, Tv, and P modes. In order to obtain the proper exposure, the camera will change the ISO speed. This may be the more desirable setting, since the low light capability of the 5DS is very good even at

high ISO settings, and that way you can allow the camera to adjust the ISO while you set and retain the aperture or shutter speed setting you desire. But because you may not want the camera to automatically select an excessively high ISO setting in these situations, you will be able to dictate the minimum and maximum ISO settings that the camera will use.

The minimum and maximum ISO settings available to be selected by the camera during Safety Shift are set in the *Auto ISO Range* setting of the *Shooting 2 Menu > ISO Speed Settings*. The camera will choose an ISO setting in that range unless you have manually selected an ISO setting outside that range, and in that case the camera may exceed the set range, up to your currently-selected ISO. Safety Shift may override the *ISO Speed Range* or *Minimum Shutter Speed* that you also set in this *Shooting 2 Menu > ISO Speed Settings* if it needs to in order to obtain the proper exposure.

Consider enabling Safety Shift in unpredictable or erratically changing lighting situations, *except* when shooting with a flash and you need more precise control of the exposure settings 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 resulting exposures do not seem to be changing based on your settings changes - because the camera keeps over-riding your settings with Safety Shift. Keep this in mind if you are going to be photographing indoor events or receptions using a flash.

recommend: Set for ISO Speed when needed, and Disable when using flash and controlling your exposure settings and flash output.



Figure 166 - Left: Safety Shift options, to determine which exposure settings the camera will automatically change, if necessary, in order to obtain the correct exposure. Right: Same Exposure for New Aperture setting.

Same Exposure for New Aperture

This is a new Canon setting, first introduced on the 7D Mark II, which can help solve an issue that many photographers might not think about. You may own and use some “variable maximum aperture” lenses, such as the [EF 24-105mm f/3.5-5.6 IS STM](#) lens. This will be further explained in the **Fixed Maximum Aperture vs. Variable Maximum**

Aperture Lenses section, but a variable maximum aperture lens means that the widest available aperture will vary, based on which focus length you are using. At the 24mm focal length, you can make use of a very wide f/3.5 aperture, and at the 105mm focal length you can only use a maximum aperture of f/5.6.

If you are working in Manual (M) shooting mode, and using the 24mm focal length of the 24-105mm lens for example, you perhaps have your exposure settings set at f/3.5, 1/250, and ISO 200 in order to obtain the proper exposure. If you zoom-in with the lens to the 105mm focal length, the f/3.5 aperture setting is no longer available, so the camera will automatically change the aperture setting to f/5.6. Now your exposure settings are set at f/5.6, 1/250, ISO 200, and if you don't realize this and don't change them, the image is going to be under-exposed!

This *Same exposure for new aperture* Custom Function setting will allow you to have the camera automatically adjust either the *ISO speed* or the *Shutter speed* in this type of situation when working in Manual (M) Mode and **not** using Auto ISO, so that the image exposure remains the same. Use this menu to specify that either the *ISO speed* or the *Shutter speed* is changed (see *Figure 166 - right*). Although you should always check your exposure settings before taking a shot, there are many situations where you are concentrating on something else, and thus this option can be very helpful. This automatic exposure change will also apply in other situations where you are using Manual Mode and the aperture setting may change without you realizing it. This includes if you change lenses, for example from a 50mm f/1.4 to a 70-200mm f/4, yet you had the camera set on f/1.4 aperture. That f/1.4 aperture setting is not available with the next lens, so that camera will have changed the camera's aperture setting to f/4. Or it applies if you add or remove a lens Extender, which affects the available maximum aperture. The new shutter speed or ISO speed that the camera selects will be in the *Shutter speed range* or the *ISO speed range* that you set using the next menu items.

recommend: Set for ISO Speed, so that the camera will adjust the ISO speed to obtain the same exposure as previously set, when working in those situations just described.

7. AUTOFOCUSING Part 1

7.1 Using Autofocus

One of the essential steps in taking a successful and sharp photo is controlling where the camera autofocuses. During Viewfinder shooting, if you allow the camera to autofocus by automatically choosing the focus point(s) (such as in Auto+ Shooting Mode or with 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 almost always select where the camera focuses by selecting the desired autofocus AF Point. Or if the situation or subject does not allow you to quickly or easily focus by selecting a specific point, you can instead decide to select a larger group of points or a Zone.



Figure 216 - 1966 Ford Mustang, New Bedford, Mass. - Combine precise autofocusing with shallow depth of field to call attention to the desired subject - here, the grill detail of the first Mustang, shown in the context of a row of similar Mustangs which are rendered out-of-focus due to the shallow depth of field. 5DS, Shutter speed 1/1250, Aperture f/4.0, ISO 200.

By selecting an AF Point (or Zone), you are telling the camera exactly where to autofocus (in *One-Shot AF* mode) or where to look to find a moving subject to start tracking (when working in *AI Servo AF* mode). For example, you often want to focus on a subject's closest eye, 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 and nowhere near the intended subject.

The autofocus system of a dSLR plays a large role in allowing you to capture exactly the shot you intend. In the non-Auto Shooting Modes (P, Av, Tv, M, and Bulb-B) you can, and should, take control of the autofocus system. The Viewfinder autofocus system is comprised of the autofocus related controls, the autofocus AF Modes (also called the AF Operation), the autofocus AF Area Selection 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. (Live View autofocusing is slightly different, and will be covered later in this chapter.) 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 and retain focus on a moving subject. And you will choose an AF Area Selection Mode based on how large of an area you want the camera to look at to find or track your intended subject - in other words how many AF Points will be active when attempting to focus on the subject. This can range from a single AF Point to a wider Zone to all the AF Points available in the Viewfinder. You can set the AF Modes and AF Area Selection Modes in a variety of combinations based on what and how you are shooting. Be sure to read the **Autofocus (AF) Menus** section of the **Menu Settings** chapter first to make sure your camera is properly set up to always display your active AF Point(s), and various other recommended AF settings.

Viewfinder autofocus works by looking for contrast, so you should try to focus (locate the active AF Point seen in the Viewfinder, as in *Figure 217*) on a texture or a detail with a pronounced line or some amount of contrast between light and dark. The camera may not be able to focus on a large area of consistent color - such as an all-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 might fail to work well in dim light. Also, the *AF-Assist Beam Firing* of an optional Speedlite (*AF3 Menu*) can assist in low light situations. Of the 61 AF Points, 41 are more accurate cross-type points. A cross-type AF Point detects contrast in both the horizontal and vertical directions, as opposed to AF Points which are only sensitive to contrast in one of these directions. The five points located in the central vertical row of AF Points perform as dual-cross-type points, with additional sensitivity when using most Canon lenses with an f/2.8 or wider maximum aperture. The number of available AF Points and their sensitivity will vary based on which lens is being used, and so with certain Canon lenses, many of the outer AF Points will not act as cross-type points. See pages 99-108 of the Canon manual for a list of lenses and diagrams of available AF Points. When focusing through the Viewfinder, you can press the AF Point Selection Button, or wait a few seconds after selecting a point, and you will see the non-cross-type points blinking, to indicate that those will be the less accurate points.



Figure 217 - Recomposition Image 1 - Simulated view of Canon 5DS Viewfinder.

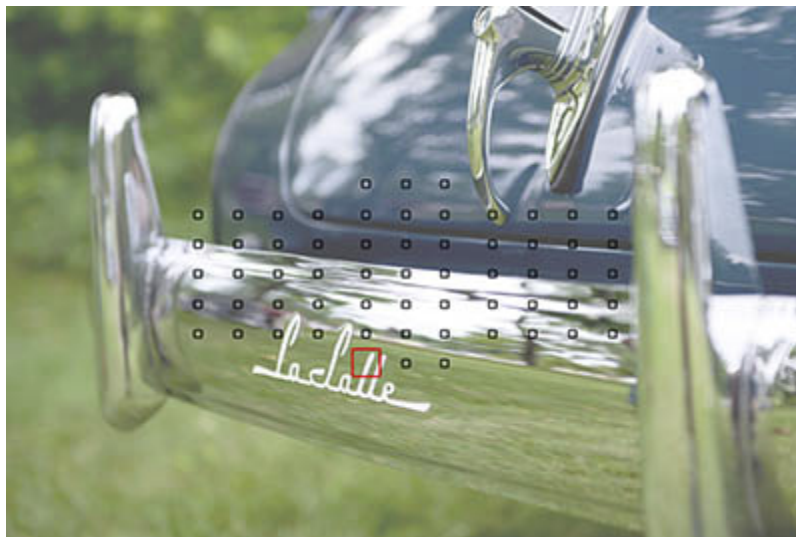


Figure 218 - Recomposition Image 2 - Simulated view of Canon 5DS Viewfinder - In this example, the top image (Figure 217) shows the desired final framing, however I wish to focus in the “LaSalle” name on the bumper, but it is not located at any of the AF Points. The bottom image (Figure 218) shows what is seen in the Viewfinder as the camera is moved and the framing is temporarily recomposed so that the “LaSalle” detail is located at an AF Point, and focus can be locked. I then return to the top framing to take the image. Background images shown at 70% to better see Viewfinder elements. Images will be shown larger when further explained, later in this chapter.

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 lock focus and/ or exposure to when you take the picture; you have *re-composed* the view you see in the

Viewfinder (see *Figures 217 and 218*). This will be further explained and illustrated with larger versions of these images, in the **AF Points and Composition** section of this chapter.

7.2 Autofocus - AF Point Selection

As I go over the Autofocus Modes in the next section, 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 61 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 explained.



Figure 219 - Autofocus related controls of the Canon EOS 5DS and 5DS R.

To choose between manual and automatic AF Point selection, press the rear AF Point Selection Button, then press the top M-Fn Button a couple times, as you look in the Viewfinder. When the autofocus brackets, which surround all of the AF Points, are visible in the Viewfinder, you are using 61-Point Automatic Selection AF (see *Figure 220 - left*). This is also the mode used by the camera in the Auto+ Mode. When any of the other focus point configurations are seen in the Viewfinder as you press the M-Fn Button, you are using one of the manual AF Point selection modes, such as Single-Point AF or Zone AF. For example with Single-Point AF, you will see a single large AF

Point square in the Viewfinder as you click through the various AF Area configurations (see *Figure 220 - right*).

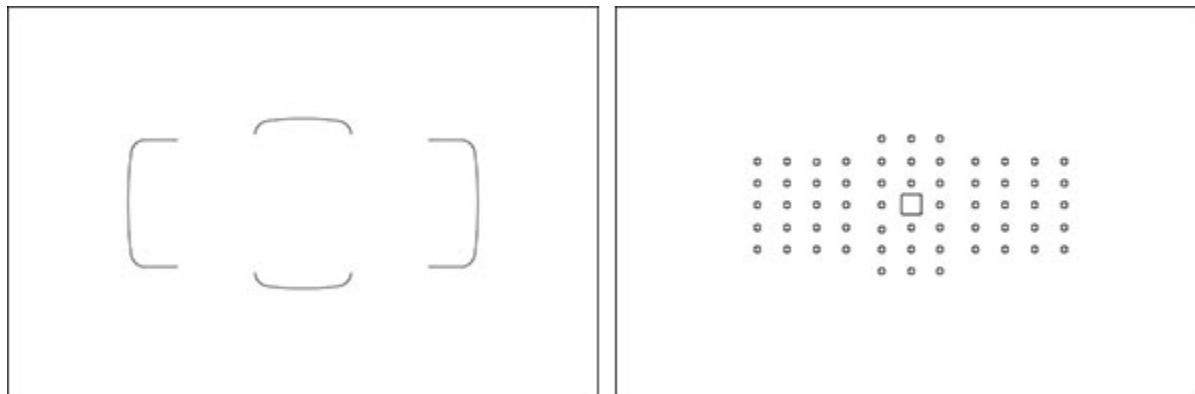


Figure 220 - Left: 61-Point Automatic Selection AF area mode, as indicated in the Viewfinder when using One-Shot AF Mode. Right: Single-Point AF Manual Selection, as indicated in the Viewfinder by the configuration of AF Points.

When making use of manual AF Area Modes such as Single-Point AF, AF Point Expansion, or Zone AF, with the default camera settings, you first press the rear AF Point Selection Button (at the upper-right of the rear of the camera) and then use the Multi-Controller to select your desired AF Point(s) or Zone. If you set the *C.Fn 3 > Custom Controls* menu item to have the Multi-Controller perform *Direct AF Point Selection*, you can instead use the Multi-Controller directly to select the AF Point without pressing the AF Point Selection Button first. To quickly choose the center AF Point, you can press the Multi-Controller straight in.

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* by pressing the Drive/AF Button on the top of the camera then turning the top Main Dial as you view the setting on the top LCD Panel. Next press the rear AF Point Selection Button, then repeatedly press the top M-Fn Button (near the Shutter Button) until you see a single large AF Point among the smaller AF Points in the Viewfinder, as shown in *Figure 220 - right*. If you first press the INFO Button to display the Shooting Function Settings screen, you can then change these settings on the rear LCD Monitor by pressing the top AF Button for the AF Mode (see *Figure 221 - left*) and pressing the rear AF Point Selection Button for the AF Area Mode (see *Figure 221 - right*). The screen will then indicate which dial or control to use to change the setting, such as the M-Fn Button, indicated in *Figure 221 - right*.

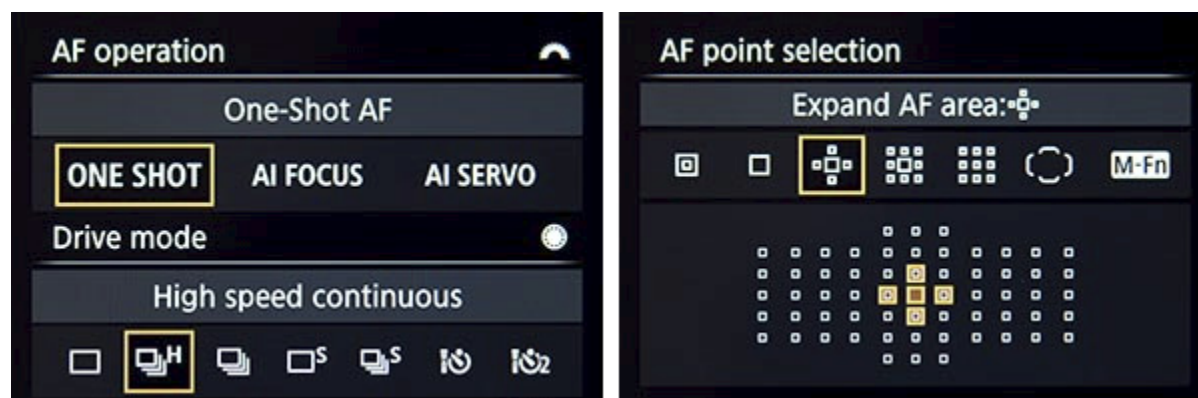


Figure 221 - If you first press the INFO Button to display the Shooting Function Settings screen, you can then select the AF Mode by first pressing the top Drive/AF Button (left), and select the AF Area Mode by first pressing the AF Point Selection Button (right).

- 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. Move the Multi-Controller up, down, side-to-side, or diagonal.
- Place that point over your intended subject. If you press the AF Point Selection Button, or wait for a few seconds, you will see some of the AF Points blinking. The AF Points that remain constant and do not blink indicate the more sensitive cross-type points.
- Press and hold the Shutter Button halfway down and see your selected point blink (if this has been enabled in the *AF5 Menu* setting for *VF Display Illumination*). The Focus Confirmation Light should light up in the Viewfinder, and the camera will beep if you have that enabled. You have locked the focus.
- Keeping the Shutter Button pressed halfway, recompose if necessary, and take the shot by fully pressing the Shutter Button. Make sure that your finger does not slip from the Shutter Button half-press, or else you will need to refocus on the subject again.

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 slightly better in low light. Or the camera may be set in *AI Servo* AF mode (rather than *One-Shot*), and 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 slightly larger than the actual active AF Point squares you see in the Viewfinder. In rare situations when autofocus fails, you can also resort to manual focusing by switching your lens to MF and using the lens focusing ring. Or you can autofocus on an object at the same distance from the camera as the

subject, and then recompose the image back to the subject. This technique can also be used in other situations such as a sporting event, where you pre-focus at a specific spot or distance and wait for the subject to get to that point - so that the camera is already in proper focus and the moment and subject can be captured.



Figure 222 - Cambridge Carnival - Cambridge, Mass. - Simulated view of 5DS Viewfinder, using a manually selected AF Point to focus on the subject's eye (selected Focus Point shown here in red over the subject's eye). Shutter speed 1/1000, Aperture f/4.0, ISO 400. Background image shown at 70% to better see Viewfinder elements.

There are important reasons to use the outer focus points, and not just the center one all the time as some photographers may be in the habit of doing. One reason for this is that if you lock focus with the center point and recompose, you moved the camera in a slight arc and the focus plane will thus be located slightly behind your subject. This could be more noticeable when working close to the subject and/ or when using wide aperture settings (f/1.4, f/2.8). The potential consequences of recomposing will also be discussed later in the text in relation to exposure and metering. It may sound difficult to select the focus point each time, but it is actually very feasible and will likely become instinctive. You may even find that you start to set your focus point with your thumb on the Multi-Controller as you approach a scene before even bringing your camera to your eye. For example you know the subject will be on the right side of the frame, so you tap the Multi-Controller to the right several times so that the active AF Point is already on the right as you bring the camera to your eye.

7.3 Autofocus - AF Modes

The 5DS has three different focus modes (AF Modes or AF Operations) to choose from for Viewfinder shooting, typically depending if your subject is still or slightly moving, or if it is actively moving and you wish to track its movement and remain continuously focused on it. Select the AF Mode by pressing the Drive/AF Button on the top of the camera and turning the top Main Dial while reading the setting on the top LCD Panel. You can also use the Quick Control Screen to change this setting. First press the [Q] Button to view the screen, navigate to the AF Mode icon (see *Figure 223 - left*), and turn one of the dials to directly change the setting. You can also press the SET Button to view all the options and make your selection (see *Figure 223 - right*).



Figure 223 - Selecting the Autofocus Mode via the Quick Control Screen. Make your selection directly on the screen (left), or press SET to view all the options (right).

One-Shot AF Focus Mode

Use *One-Shot AF* Mode when your subject is still and not going to move, or if your subject is not going to move very much or very quickly, or if the distance between you and the subject is not going to change between the time you lock focus, recompose, and take the shot. This mode can even be used for moving people or objects if you quickly take the shot after establishing or locking focus.

You will often wish to use this in conjunction with one of the manual selection AF Area Selection Modes (to be explained in the next section), such as *Single-Point AF*, *AF Point Expansion*, or *Zone AF*, so that you can tell the camera exactly where to focus. For now, set the AF Area Selection Mode on *Single-Point AF*. Do this by pressing the rear AF Point Selection Button then repeatedly pressing the top M-Fn Button, as you look through the Viewfinder. You will see all of the small AF Points and a single larger AF Point, to indicate *Single-Point AF*.

As you look through the Viewfinder, focus on your subject by first using the Multi-Controller to manually select the AF Point closest to your subject, locate that point over your subject, then press the Shutter Button halfway. The active AF Point will illuminate (blink), and the Focus Confirmation Light at the lower-right in the Viewfinder will illuminate as well. Continue to press the Shutter Button all the way to take the shot. If

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

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-Mark S.

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-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.

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About the Author



Douglas Klostermann is a travel, culture, and humanitarian photographer as well as the author and publisher of the bestselling *Full Stop* e-book camera guides including *Canon 5D Mark III Experience* and *Canon 7D Mark II Experience*. He has photographed for numerous organizations in the United States and Latin America, 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).