


Get great detail
in your subjects!

Canon EOS 6D

From Snapshots to Great Shots

Colby Brown



Learn the best
ways to compose
your pictures!

Canon EOS 6D:
From
Snapshots to
Great Shots

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Peachpit
Press

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DEDICATION

For Jack and Sarah.

Thank you for being the light in my life and the inspiration for my passion with everything I do.

The camera used while writing this *From Snapshots to Great Shots* book was generously provided by B&H Photo.



www.bhphotovideo.com

ACKNOWLEDGMENTS

If you had asked me a few months ago what I had planned for 2013, this book would not have been on my list. As a travel photographer, I spend much more time on the road—sleeping in airplanes and exploring distant counties—than the average person. In fact, I was in the middle of teaching a photography workshop in Cambodia when Peachpit asked if I would be interested in writing a book on the Canon 6D for their popular From Snapshots to Great Shots series. As a Canon shooter, I was well aware of the upcoming (at the time) 6D and its new features, such as built-in GPS and Wi-Fi (firsts for a Canon DSLR). Given my love of writing for Peachpit, the reality that I am a technology geek at heart, and the fact that I was scheduled to be at home with my family for three months (a rarity in my world), the choice was simple.

As always, the great folks at Peachpit Press were truly a pleasure to work with. Valerie Witte, with whom I have worked on a number of books, was incredibly helpful in guiding me through the From Snapshots to Great Shots framework, as this is my first book in this series. Scout Festa helped make sense out of my words and is the reason this book flows so well. Numerous other folks at Peachpit played a role in helping me along the way, and for that I am grateful.

It is always great to have a supporting cast of friends. We all need individuals who help us stay grounded and support us as we reach for the stars. To Jason K., Peyton H., Casey M., Kate H., Ken K., Elia L., and Michael B.: I appreciate all that you do, and I thoroughly enjoy our friendships.

And finally, the most important people in my life: my wonderful family. To my son, Jack, whose childlike sense of discovery continues to inspire me to experience the world from new perspectives: You are by far my greatest accomplishment, and I look forward to showing you more of the world as you grow up. To my sisters, brothers-in-law, aunts, uncles, and, of course, my parents: Thank you for all the support you give me. And last but not least, to my wife, Sarah, who is my best friend and the light of my life: May we have many years of challenges, adventures, and happiness ahead of us.

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Introduction

When it comes to “how-to” photography books, there are two main camps: setting-specific and technique-specific. In a setting-specific book, you are walked through the process of using the settings and features of your camera, hopefully giving you insight into some of the more complex elements of photography, such as shooting in Manual mode. In a technique-specific book, you learn tips and tricks that help you produce specific types of images, such as portraits, landscapes, or night photographs. In this book, you get the best of both worlds. Not only do I walk you through the settings that make the 6D unique, but I also demonstrate techniques that will improve your photography skills.

I have put together a short Q&A to help you get a better understanding of just what you can expect from this book:

Q: IS EVERY CAMERA FEATURE GOING TO BE COVERED?

A: No, my main focus is to provide you with the knowledge that will help you use the most important features of the 6D. The manual already does a good job of offering a dry run through the settings. My goal is not only to show you how to use the 6D, but to help you become a better photographer in the process.

Q: SO IF I ALREADY OWN THE MANUAL, WHY DO I NEED THIS BOOK?

A: While the manual does a great job of walking you through the menu system and showing you how to engage the settings, it fails to tell you why and when to use those features. Photography is about more than just learning how to adjust your focus points or understanding how built-in GPS works. It is about maximizing the tools at your disposal in order to capture the world around you in compelling ways. This book gives you step-by-step instructions, but it also shows you how to apply that knowledge in real-world situations.

Q: WHAT CAN I EXPECT TO LEARN FROM THIS BOOK?

A: Hopefully, you will learn how to take great photographs. My goal, and the reason the book is laid out the way it is, is to guide you through the basics of photography and teach you some advanced techniques that will help you take your images to the next level. You will learn how to use exposure (ISO, shutter speed, and aperture) to capture scenes as you see them, not as the camera thinks you do. You will find plenty of full-page photos with detailed captions, shooting data, and descriptions so you can visualize the concepts I cover. All the while, you will be learning how your camera works and how to apply its functions and features to your own photographic style.

Q: WHAT ARE THE ASSIGNMENTS ALL ABOUT?

A: At the end of each chapter are shooting assignments that will help you apply the lessons to real-world situations. Sitting inside and reading a book about photography is great fun, but out in the field is where things really get exciting. As a photo educator, I have found that hands-on experience is the most effective way to learn things and have a little fun at the same time.

Q: SHOULD I READ THE BOOK STRAIGHT THROUGH, OR CAN I SKIP AROUND FROM CHAPTER TO CHAPTER?

A: The short answer is yes and no. This book was designed to give you a robust education on the 6D, walking you through the settings and showing you how to apply that knowledge out in the field. But the reality is that every person has a different skill level. If this is your first full-frame DSLR and you have never ventured out of Auto mode, then I recommend that you read straight through this book. If you are a seasoned pro and are looking for information on a specific feature or technique, jump around the book as you please. It's all about your needs and how you want to address them.

Q: IS THAT IT?

A: Don't forget that photography is about the artistic journey and not necessarily about the end result. Photography can take years to master, and it requires practice. I have been shooting professionally for eight years, working for some of the most prestigious companies and organizations in the industry, and I still find myself learning new things every day. Just remember that it is not the camera that makes a great image—it is the person behind the camera. Have fun, make mistakes, and learn from them. Enjoy the process. In no time, I'm sure you will transition from a person who takes snapshots to a photographer who makes great shots.

4

ISO 200
1/640 sec.
f/6.3
70-200mm lens





Moving Target

THE TRICKS TO SHOOTING SPORTS AND MORE

Now that you have a solid understanding of the Basic and Creative zones, it is time to put all of that knowledge to good use. One of the biggest challenges when it comes to photography is learning how to capture motion inside your frame. Whether you want to capture athletes at a surfing competition, your child playing in the backyard, or a busy market in a developing country, motion is one of the most important elements of your image. In this chapter, you will learn the tips and techniques that will help you capture moving subjects in the way you envision.

PORING OVER THE PICTURE

Capturing fast-moving subjects is a challenge, but it's one that you can get better at over time. With so many variables in play, you have to set up your camera correctly and anticipate changes in the motion of your subject. It is one thing to talk or read about it, but the best way to improve your skills is to get out there and start experimenting.

AI Servo AF mode can help keep a moving subject in focus.





A fast shutter speed was needed in order to freeze the bird in flight.

A large aperture allowed more light to hit the sensor, letting me use a faster shutter speed and keep my ISO low.


ISO 400
1/6000 sec.
f/5.6
300mm lens

PORING OVER THE PICTURE

By panning, I ensured that the subject was in better focus than the background.

An ISO of 500 allowed me to increase my shutter speed enough for part of the image to be in focus.





When it comes to capturing motion, you will not always want to freeze your subject as if they were encased in ice. The creative use of motion blur can elevate the visual appeal of a still image by allowing you to depict movement.

● — A slow shutter speed was used to add motion blur.

ISO 500
1/20 sec.
f/2.8
70–200mm lens

STOP RIGHT THERE!

When you are photographing subjects that are moving fast, the most important setting on your camera is the shutter speed. Choose a fast-enough shutter speed and you will freeze your subject, showing little to no motion blur. Choose a slow-enough shutter speed and you can showcase the motion of your subject by adding motion blur. Understanding the relationship between shutter speed and movement is key when it comes to mastering the concept of motion in photography.

As we discussed in Chapter 2, shutter speed is measured in fractions of a second, so any number you see in your viewfinder or on the LCD is actually a fraction; for example, a shutter speed of 320 is actually 1/320 of a second. There is no single shutter speed setting that will cover all of your needs. The challenge is to learn how to judge a given scene accurately enough to know what shutter speed you should start with. Let's take a look at the factors that might affect your ability to capture motion.

DIRECTION OF TRAVEL

While most photographers tend to focus on how fast a subject is traveling, your focus should instead be on the direction it is traveling. If the subject is moving across your viewfinder, you need a faster shutter speed to keep that lateral movement from being recorded as a streak across your image. Subjects that are moving perpendicular to your shooting location do not move across your viewfinder and appear to be more stationary. This allows you to use a slightly slower shutter speed (**Figure 4.1**).

SUBJECT SPEED

Once you have established the direction that your subject is heading, you need to figure out how fast it is traveling. The faster your subject is moving, the faster your shutter speed will need to be in order to “freeze” that subject (**Figure 4.2**). A dog walking slowly toward you might require a shutter speed of 1/100 of a second, whereas a soccer player racing across the field might require 1/1000 of a second. Don't be afraid to use the image playback feature on your 6D. If you find that your shutter speed was too fast or too slow, adjust your settings and try again.



FIGURE 4.1
I was able to use a shutter speed of 1/100 of a second and still freeze these women in mid-step.

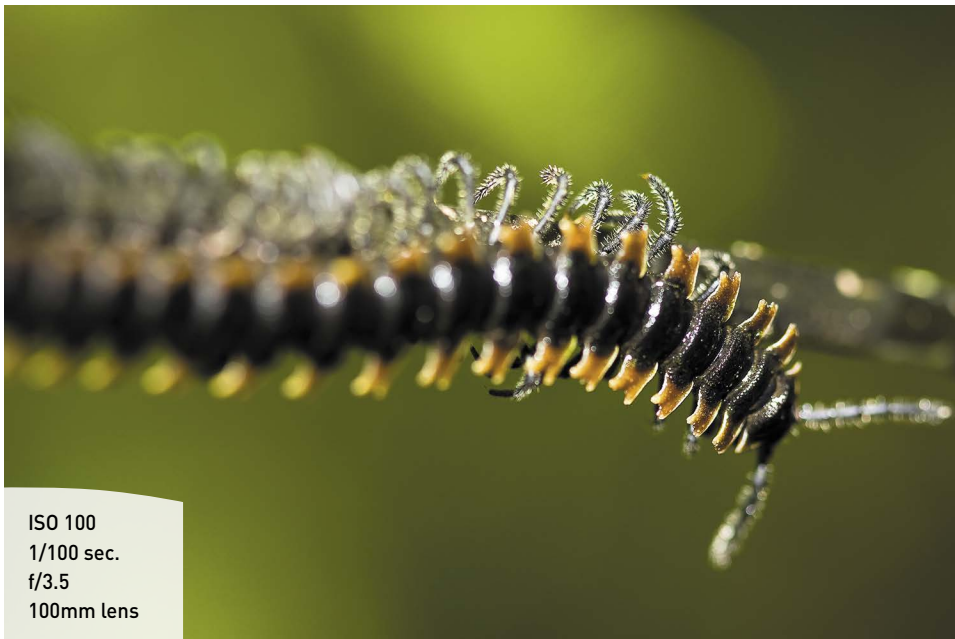


FIGURE 4.2
I was able to use a relatively slow shutter speed to freeze the movement of the subject down the plant stem.

SUBJECT-TO-CAMERA DISTANCE

The final factor to take into account is the distance between your camera and your subject. Picture yourself looking at a highway full of cars from up in a tall building a quarter of a mile from the road. As you stare down at the traffic moving along at 55 miles per hour, the cars and trucks seem to be slowly moving along the roadway. Now picture yourself standing in the median of that same road as the same traffic flies by at the same rate of speed.

Although the traffic is moving at the same speed, the shorter distance between you and the traffic makes the cars look like they are moving much faster. This is because your field of view is much narrower; therefore, the subjects are not going to present themselves within the frame for the same length of time. The concept of distance applies to the length of your lens as well. If you are using a wide-angle lens, you can probably get away with a slower shutter speed than if you were using a telephoto, which puts you in the heart of the action. It all has to do with your field of view. That telephoto gets you “closer” to the action—and the closer you are, the faster your subject will be moving across your viewfinder (**Figure 4.3**).



FIGURE 4.3

Because I was using a telephoto and zooming in on my subject, I used a shutter speed of 1/800 of a second to ensure sharpness and focus.

USING SHUTTER PRIORITY (TV) MODE TO STOP MOTION

In Chapter 3, we covered the shooting modes on the 6D. Tv, or Shutter Priority, mode gives you full control over the shutter speed but chooses the aperture for you. It's commonly used in sports and action photography because it gives you the ability to adjust your shutter speed on the fly (**Figure 4.4**).

One of the biggest challenges of shooting images at fast shutter speeds is having enough light available. Remember that your shutter speed controls the duration that light is allowed to hit your sensor. With a fast shutter speed, you might need to use a wide-open aperture in order to counter the short time the shutter is open. There will, however, be times when it is just too dark to take an image when using Tv mode. This will be obvious because you will not be able to take the photo, and the aperture you have chosen will flash in the viewfinder and on the top LCD. In order to take one of these images, you will need to increase your ISO setting.

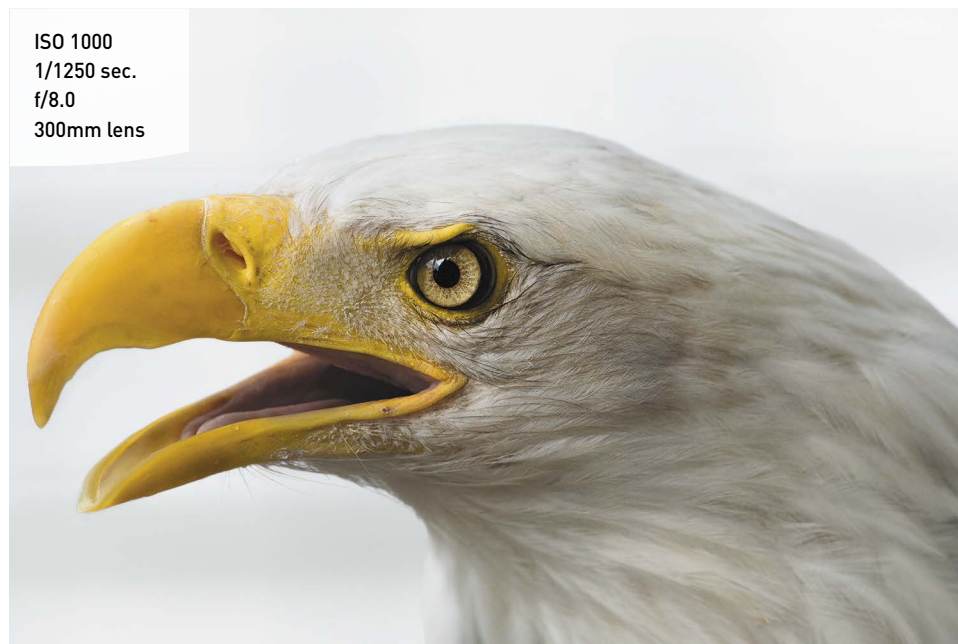


FIGURE 4.4
I used a fast shutter speed to capture this bald eagle on a tree branch in Alaska.

One of the best things about shooting with a DSLR is being able to easily change the ISO as often as you like. In the days of film cameras, every roll of film had a certain ISO speed. So if you bought ISO 400 film, that is the ISO you had to use for the duration of that roll. While it might be difficult to imagine being a *Sports Illustrated* photographer shooting the Super Bowl, imagine doing it 20 years ago with a film camera!

When I am out on a photo shoot, I generally try to keep my ISO as low as possible (ISO 100 in most instances). The reason for this is that as your sensor becomes more sensitive to light (higher ISO), it begins to degrade the quality of the color and add digital noise (pixelation) to your images. I recommend raising your ISO only as a last resort. This will ensure that you are always capturing the best color and lowest-possible noise—unless you have no other choice or you feel that digital noise will add to the atmosphere of the shot (a common practice for some black and white photographers). With the 6D, you can quickly adjust the ISO in just a few simple steps.

ADJUSTING YOUR ISO ON THE FLY

1. If the shutter speed is too fast for your aperture setting in Tv mode, you will see the aperture number blinking in your viewfinder or on the rear LCD panel (A). This is an indicator that your image will be underexposed and that the aperture on your lens cannot open any wider.
2. To change the ISO while looking through the viewfinder, use your index finger to press the ISO button on the top of your camera (B). (To help direct your finger, there is a bump in the middle of the button.)
3. Now move your finger back to the Main dial and move it to the right or left to increase or decrease your ISO, respectively.
4. Gently press the shutter button halfway to engage the light meter, and see if the aperture readout is still blinking.
5. If it's not blinking, shoot away. If it is, repeat steps 2–4 until it is set correctly.



A



B

MACRO PHOTOGRAPHY AND SHUTTER SPEED

Most people do not realize that shutter speed plays such a vital role in macro photography. In the image in **Figure 4.5**, I knew that I wanted to get close to my subject to capture as much detail as possible. The challenge with macro photography is that even the smallest movement by your subject can result in an out-of-focus image. When I realized there was a soft breeze blowing this sunflower back and forth, I adjusted my shutter speed so that it was fast enough to freeze the movement in the scene.



ISO 500
1/500 sec.
f/11
100mm

FIGURE 4.5

By increasing my shutter speed, I was able to get an in-focus shot even while the flower was moving back and forth in the wind.

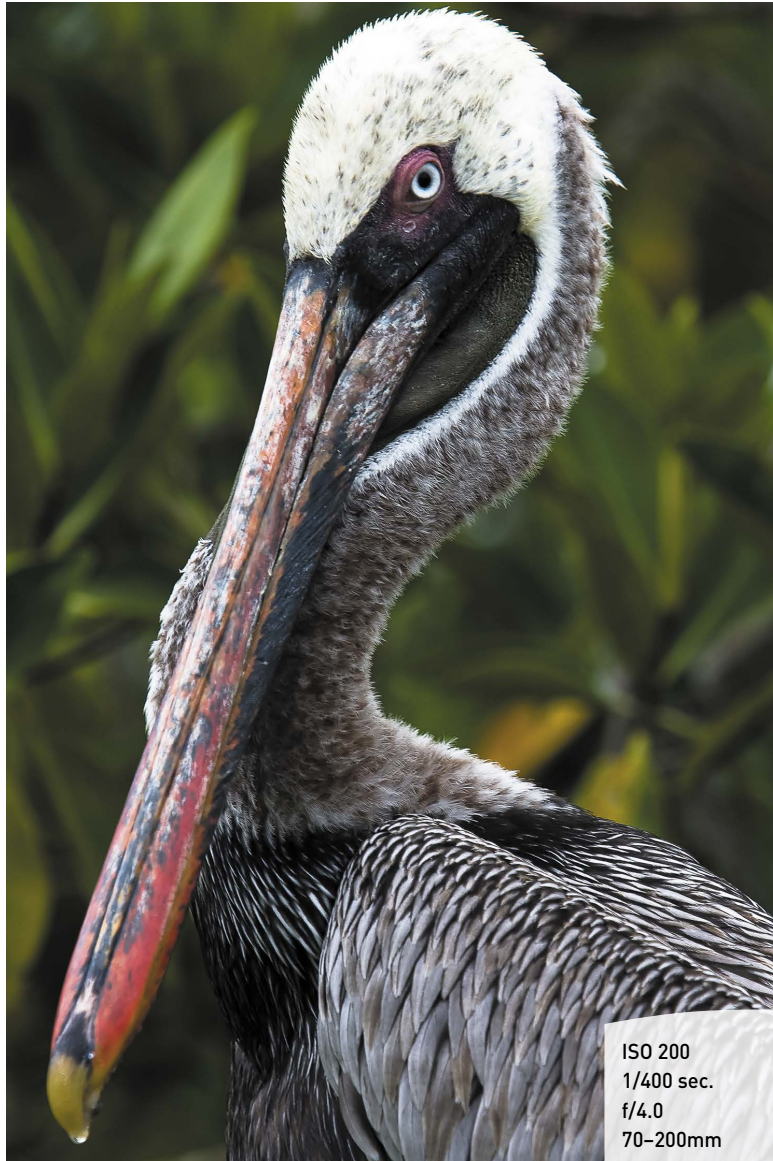
USING APERTURE PRIORITY (AV) MODE TO ISOLATE YOUR SUBJECT

When using Tv mode with fast shutter speeds, you will often find that you are shooting with a wide-open aperture to allow enough light to hit the sensor (**Figure 4.6**).

As you recall from Chapter 3, a large aperture (f/2.8, for example) allows the subject to stand out from the background, naturally drawing the point of focus to your subject.

FIGURE 4.6

Because I used a large aperture, the pelican stands out from the tree in the background.



So when is it appropriate to use Av mode for action and sports photography? Tv mode is great when you want to use a specific shutter speed, but it doesn't guarantee that a specific aperture is selected along with it. So when you want to guarantee the use of a large aperture to isolate your subject, you will want to use Av mode. Since the camera is always trying to balance the amount of light hitting the sensor on your camera, choosing a wide-open aperture will force the camera to pick a fast shutter speed to balance out the amount of light coming through the lens. This works best when you have a lot of light in your scene.

Don't forget that you can also increase the shutter speed in Av mode by adjusting the ISO. If you find that the shutter speed chosen for the aperture you selected is not fast enough, boost the ISO number to increase the sensitivity of the sensor, which in turn allows for a faster shutter speed.

SETTING UP YOUR CAMERA FOR CONTINUOUS SHOOTING AND AUTOFOCUS

One of the biggest challenges you will face when capturing fast-moving subjects is getting that one perfect frame when the subject is in focus and positioned exactly where you want them. With a few changes to the camera settings on your 6D, you can overcome these challenges. Let's now talk about drive modes and AF (autofocus) modes.

DRIVE MODES

The drive mode dictates how fast each photo is taken and how many photos are captured with each press of the shutter release button. The drive modes available on your camera are the following:

- **Single shooting:** With this setting, you will take only one photograph.
- **Continuous shooting:** When you press and hold the shutter button, photographs will be taken at a speed of 4.5 shots per second.
- **Silent single shooting:** With this setting, the sound made when you press the shutter release button will be minimal.
- **Silent continuous shooting:** If you want to shoot a series of images rapidly but also keep the noise of your shutter down, use this setting.
- **10-sec. self-timer/Remote control:** Self-timer mode. The camera delays 10 seconds from the time you press the shutter release button to the time that a photograph is taken.

- **2-sec. self-timer/Remote control:** Self-timer mode. The camera delays 2 seconds from the time you press the shutter release button to the time that a photograph is taken.

The best option for action and sports photography is the Continuous shooting mode. It allows you to capture up to 4.5 images per second continuously, ensuring a higher likelihood of getting that one great shot. But keep in mind that if you use this drive mode often, you will fill up your memory cards much faster than if you were just taking a single photo at a time.

The size of the memory buffer on your camera, the image format (JPEG or RAW), and the speed of your memory card limit how many seconds you can use the Continuous shooting mode. The digital image files on your 6D are constantly being written to the memory card as you take photos. But when you take multiple images in a row, the camera stores these digital images inside the memory buffer on the camera itself until it can write the images to your memory card. The speed at which this data is processed and written to your card depends on the speed (or Class rating) of your card, as discussed in Chapter 2.

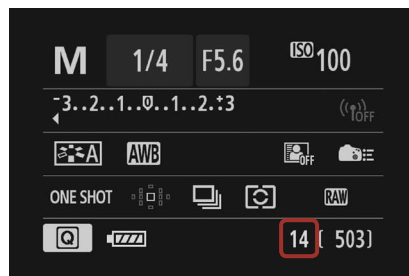
When you hit the buffer's limit, the camera will temporarily freeze and you will see the word "BUSY" in the viewfinder. You will not be able to continue taking photos until the camera has caught up with the backlog of images it is writing to the SD card. The best way to avoid this is to keep an eye on the maximum burst indicator in the lower-right corner of the viewfinder (**A**) and the rear LCD screen (**B**). It shows the maximum number of photos you can take before you hit the buffer wall and have to wait until the buffer clears.

Manual Callout

The number of frames that you can capture varies depending on the image format you are using (JPEG, RAW, or RAW+JPEG). To find out the maximum burst rates that you can achieve with your settings, check out page 103 of your user's manual.



A



B

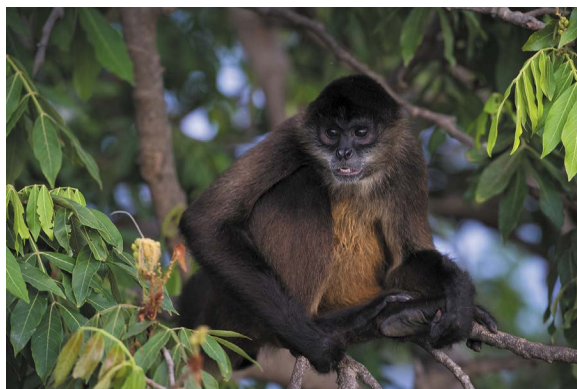
INCREASING YOUR CHANCES OF GETTING “THE SHOT”

The Continuous shooting mode is not just for fast-moving subjects such as those in sports or action photography. It can also be used to capture subjects that are moving slowly but sporadically, such as wildlife or small children. **Figure 4.7** shows how a series of images from one second of shooting can mean the difference between an out-of-focus image and coming home with a winner.



FIGURE 4.7

This monkey was constantly moving around as it sat on the tree branch. The best shot (top) was the third image of a series that was taken within a second of shooting.



SETTING UP AND SHOOTING IN HIGH-SPEED CONTINUOUS DRIVE MODE

1. Press the DRIVE button on the top of the camera (A).
2. Rotate the Main dial until you see the icon that looks like stacked-up rectangles.
3. Locate and focus on your subject in the viewfinder, and then press and hold the shutter button to take several continuous images.



SHOOTING IN SILENT MODE

With the 6D, you have the ability to shoot nearly silently. Both the Single shooting and Continuous shooting drive modes have special silent versions. To engage this setting, press the DRIVE button on the top of your camera and then rotate the Main dial to either the Single or Continuous icons that have an “S” next to them.

This setting is handy when you’re photographing a subject that you don’t want to frighten, such as wildlife.

FOCUS MODES

Now that you have a good understanding of the drive settings, let’s talk about the AF (autofocus) system. The 6D allows three autofocus modes: One Shot, AI Focus, and AI Servo (AI stands for artificial intelligence). One Shot mode is designed for photographing stationary subjects, but it is not very useful with action photography. When capturing subjects that are on the move, you will need a focus mode that can keep up with them—AI Servo mode is most likely your best bet. When you press the shutter button halfway while in this mode, the AF tracking system engages and attempts to follow along with your subject.

AI Focus mode is meant to be the best of both worlds between One Shot and AI Servo. It is useful when your subject is stationary at first but then begins to move. A perfect example of this is runners about to start a race. As they line up, you might want to focus on their shoes or facial expressions, and once the race starts, you don’t want to have to jump into AI Servo mode. AI Focus mode would cover your needs for both.

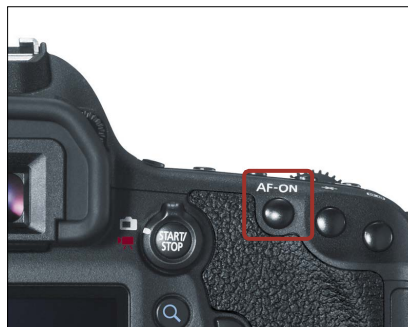
SELECTING AND SHOOTING WITH AN AUTOFOCUS MODE

1. Press the AF button on the top of the camera (A).
2. Use your index finger to rotate the Main dial until the desired AF mode is selected.
3. Locate your subject in the viewfinder, then press the shutter button halfway (hold this position if using the AI Focus or AI Servo modes). A beep indicates that focus has been achieved, and one of your focus points will light up red.
4. Press the shutter button down completely to begin taking a photo.



A

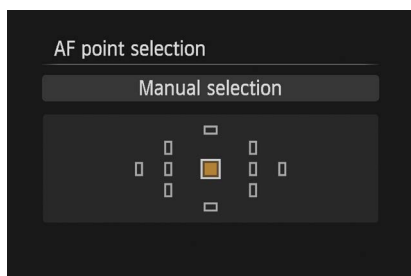
You should note that holding down the shutter button to continually track your subject for long periods of time will drain your battery quickly. Another option is to use the AF-ON button on the back of your camera (B) to achieve focus. That way you don't have to worry about taking unwanted photos while attempting to focus on your subject.



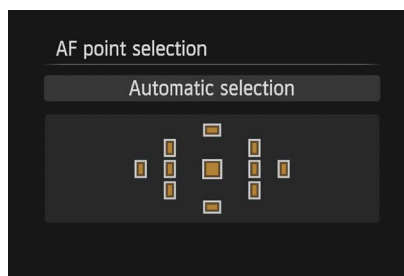
B

AF POINTS

The 6D has 11 focus points and two autofocus settings: Manual selection and Automatic selection. Manual selection lets you choose a single focus point (A), and Automatic selection allows the camera to decide which points to focus on (B).



A



B

There are three things to take into account about AF point selection:

- When you are using any of the Basic zone shooting modes, you will only be able to use Automatic selection.
- The AF point in the center is generally the most accurate when it comes to achieving focus.
- You always have the ability to lock your focus and then recompose your image before taking a photo. To do this, press the shutter button halfway or press the AF-ON button to achieve focus on your subject. Continue holding down the shutter button or AF-ON button, and recompose your image. When you are happy with the composition, press the shutter button down completely to take the photo.

MANUAL FOCUS FOR ANTICIPATED ACTION

For most of my photography work, I use autofocus. But with fast-moving subjects, focusing manually can sometimes actually make it easier to get the shot. In **Figure 4.8**, I knew that my son was going to continue to turn his head and fidget as I attempted to capture a great shot of him. Too often, I found that I was missing the “moment” by less than a second, which is generally how long it takes the autofocus to achieve focus on a moving subject. Since he was standing in the same place, I quickly turned on Manual focus and waited for him to turn and face me. Because I didn’t have to wait for the camera to focus, the photo was taken instantaneously.

A SENSE OF MOTION

When photographing moving subjects, you might not always want to freeze the action in your image. Occasionally, you might want to convey a sense of motion and movement. There are two techniques you can use to achieve this effect: panning and motion blur.

PANNING

One of the most common ways to portray motion in an image is by panning (**Figure 4.9**). Panning is the process of using a slower-than-normal shutter speed while following along with your subject as they move across the frame. When done correctly, this technique adds motion blur to the background while allowing your subject to retain much of its focus. The key is to time the movement of your camera with the movement of your subject and with the shutter speed. If you move too quickly or too slowly, the image will not turn out. Another thing that can help keep the subject sharp and crisp is using a flash source to freeze the subject.

ISO 320
1/160 sec.
f/3.5
100mm lens



FIGURE 4.8
By changing my focusing mode to Manual, I was able to instantly take a photo as my son turned to face me.

ISO 500
1/20 sec.
f/2.8
24–70mm lens

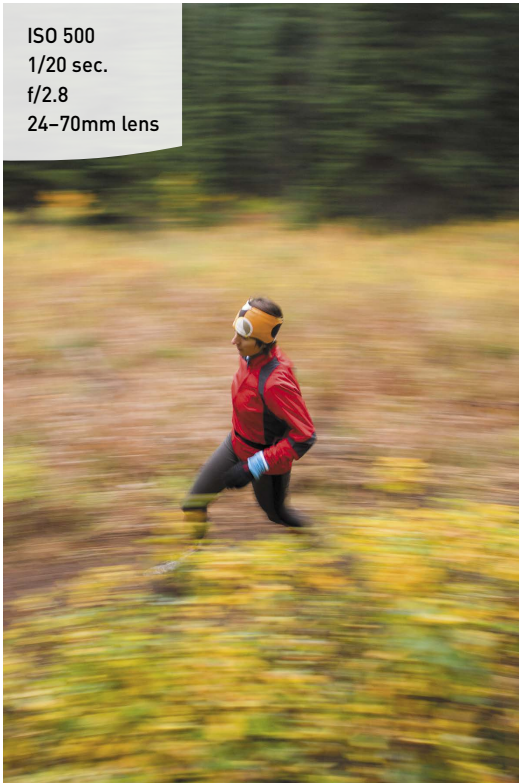


FIGURE 4.9
By timing the movement of my camera with the speed of the trail runner, I was able to showcase motion in this image.

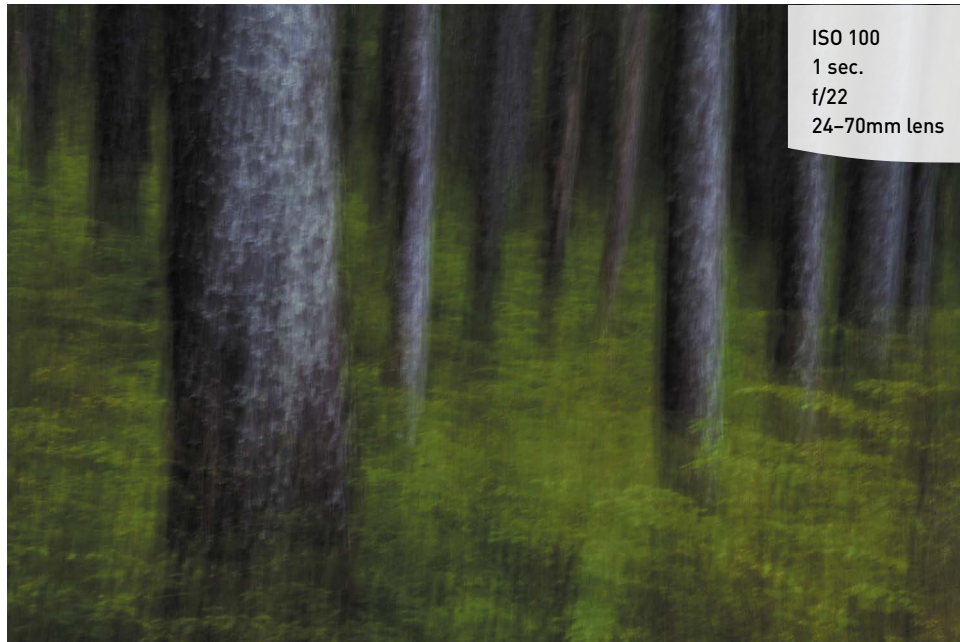
Panning photography often involves a lot of trial and error until you get the perfect combination of shutter speed and camera movement. Don't be discouraged if you don't get it the first time around. The beauty of digital photography is that you can instantly check your images, allowing you to tweak your settings and reshoot a scene to get things just right.

MOTION BLUR

Another way to give the viewer a sense of movement or motion in your images is to include blur in the image. This blur is less refined than it is in a panning shot, and there's no specific or correct composition, colors, or way to move your camera to get a desirable effect. Sometimes you might even achieve it by accident. In **Figure 4.10**, I was attempting to take an artistic photo of a patch of trees in Alaska. By choosing a slow shutter speed and moving my camera vertically along the trees, I was able to add motion blur to a scene that normally wouldn't have had any movement. This is a great way to get creative with a scene that might seem ordinary.

FIGURE 4.10

Adding blur to a shot can be a fun and creative way to lend an artistic flavor to your images.



ZOOM IN TO BE SURE

When reviewing your shots on the rear LCD, don't be fooled by the display. The smaller your image is, the sharper it will look. To ensure that you are getting sharp, blur-free images, make sure that you zoom in on the LCD monitor.

To zoom in on your images, press the Playback button on the back of your camera and then press the Magnify button (**Figure 4.11**). To increase the level of magnification, rotate the Main dial to the right with your index finger. Once you are zoomed in, you can use the Multi-Controller to check focus and scroll to different areas of the frame.

To zoom out, simply rotate the Main dial all the way to the left or press the Playback button once again.



FIGURE 4.11
The Magnify button is a useful tool for checking that you achieved proper focus.

TIPS FOR SHOOTING ACTION

GIVE THEM SOMEWHERE TO GO

It is easy to get wrapped up in the fast pace of action or sports photography, but it is important to remember proper subject placement and compositional techniques. A poorly composed shot can easily ruin a perfectly in-focus image.

One of the best things you can do is provide space for your subject to move. Place them on the side of the frame that allows their motion to lead them in the direction they are headed (**Figure 4.12**). This provides the viewer a sense of anticipation. Unless you are going to completely fill the image with your subject, try to avoid placing your subject in the middle of the frame.

GET IN FRONT OF THE ACTION

Another technique to keep in mind when photographing action is to get out in front of it (**Figure 4.13**). When you are photographing people or animals, it is usually best to show their faces and expressions, which adds a sense of urgency and emotion to your image.

FIGURE 4.12

Give your subjects room to lead the action in a direction.



FIGURE 4.13

Capturing your subject from the front allows the viewer to feel as if the action is coming right at them.



Chapter 4 Assignments

The mechanics of motion

For this first assignment, you need to find some action. Try to explore the relationship between the speed of an object and its direction of travel. Use the same shutter speed to record your subject moving toward you and across your view. Compare the difference made by the direction of travel.

Wide vs. telephoto

Just as with the first assignment, the idea is to photograph subjects moving in different directions, but this time use a wide-angle lens and then a telephoto. Take note of the fact that when using a telephoto lens, you will have to use a faster shutter speed in order to capture a subject moving at the same speed.

Getting a feel for the focus modes

In this chapter, we discussed two AF modes that you can use for action or sports photography: AI Servo and AI Focus. Starting with AI Servo mode, find a moving subject and get familiar with the way the mode works. Change from Automatic point selection to Manual point selection and try again. Now repeat the process using the AI Focus mode.

Anticipating the spot using manual focus

For this assignment, you will need to find a subject that you know will cross a specific line that you can pre-focus on. A street with moderate traffic works well. Focus on a spot that the cars will travel across (don't forget to set your lens for manual focus). To do this right, you need to set the drive mode on the camera to Continuous. When a car approaches the spot, start shooting. Try shooting in three- or four-frame bursts.

Following the action

Panning is a great way to show motion. To begin, find a subject that will move across your path at a steady speed and practice following it in your viewfinder from side to side. Now, with the camera in Tv mode, set your shutter speed to 1/30 of a second (try to pre-focus on the spot where you think they will be traveling). Now pan along with the subject, and shoot as it moves across your view. Experiment with different shutter speeds and focal lengths.

Feeling the movement

Instead of panning with the motion of your subject, use a stationary camera position and adjust the shutter speed until you get a blurred effect that gives the sense of motion but still allows the subject to be identified. There is a big difference between a slightly blurred photo that looks like you picked the wrong shutter speed and one that looks intentional for the purpose of showing motion.

Share your results with the book's Flickr group!

Join the group here: [flickr.com/groups/canon6dfromsnapshotstogreatshots](https://www.flickr.com/groups/canon6dfromsnapshotstogreatshots)

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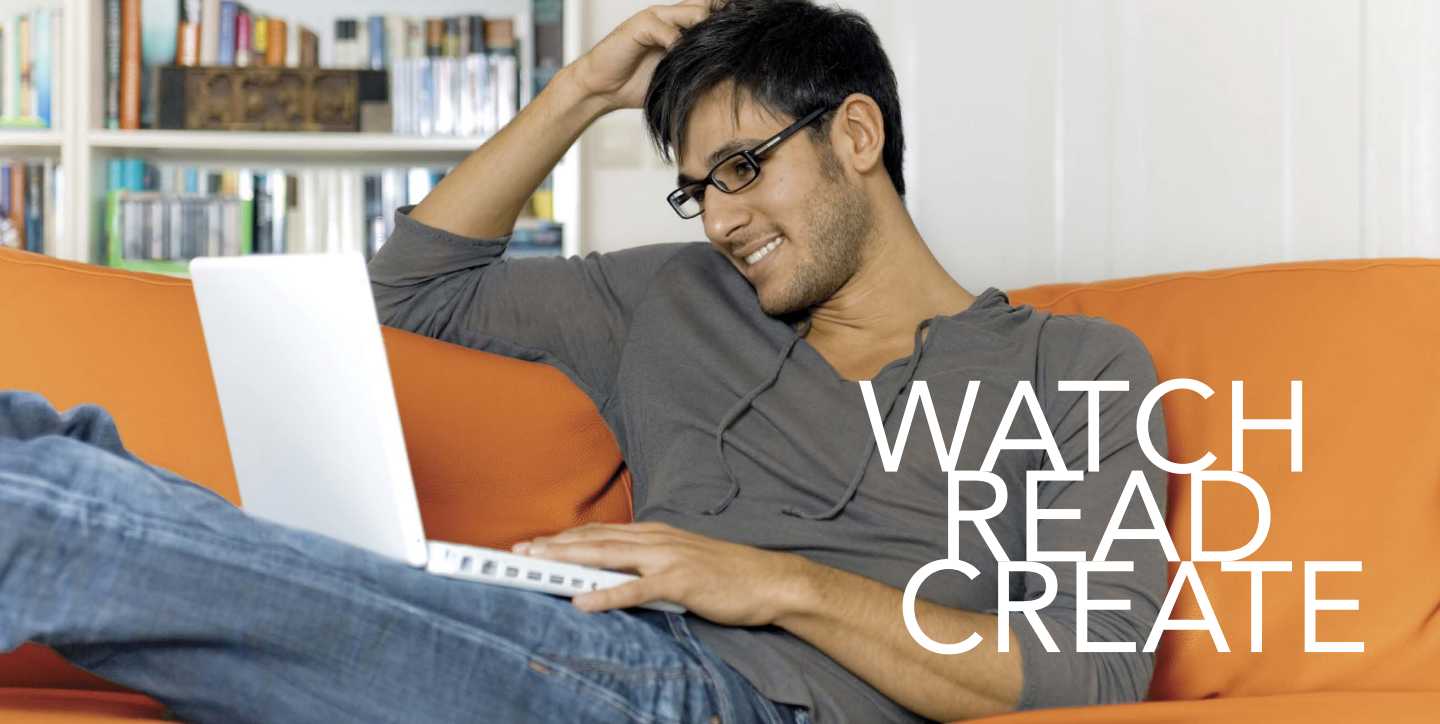
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