A person is holding a camera, with a wooden surface in the background. The person's hands are visible, holding the camera. The camera has 'OLYMPUS' written on it. The person is wearing a watch on their left wrist. The background is a dark wooden surface.

# Photography basics in 20 pages.

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**A GUIDEBOOK FOR THOSE WHO ARE  
JUST STARTING THEIR JOURNEY IN  
PHOTOGRAPHY.**

**By Athanasios Doumas**

# Photography Basics in 20 pages

by  
Athanasios Doumas

# Introduction

You just got your new camera. You're excited and ready to enter the world of photography and capture all the amazing things you experience in the world. You take it out of the box, and it looks a lot like a spaceship... Buttons and wheels and screens and things on the screen that are completely unknown to you. You feel like a pro – one of the big guys – but then you try to take your first picture and it turns out...black. *Is it broken? What did I do wrong?* You try again... and get the same result. You open the manual book and immediately get lost. 300 pages for a camera? You try to search online instead. (Check [www.thephototalks.com](http://www.thephototalks.com) for easy-to-follow advice and tips!) You're still lost amidst too much information, but eventually, you realize that your camera wasn't in auto mode. You turn the dial and take your first picture that actually shows up! However, it isn't what you hoped for. It looks too easy, too amateurish. The camera then ends up on a shelf, gathering dust rather than memories.

Does this sound familiar? Even a little bit? Trust me, I can totally relate. I've been there and I know how it feels.

Now, are you ready to turn the dial to manual mode and properly start your journey into the world of photography?

Don't worry, it won't take 300 pages or an entire year of practice. Although learning is a lifelong process, in this book you will find the fundamentals to help you start this exciting artistic adventure. You will gain an understanding of how your camera works and, more importantly, what all the buttons do! You will learn how each setting affects the picture and how to use them in order to achieve your creative goals. And the best part? It will all be shared in simple, easy-to-understand language.

I would suggest getting a pen and paper, but you won't actually need any. Everything you need will be in the next 20 pages and it will all be summarized in a small cheat sheet at the end for your convenience. So, get a coffee, find a comfortable spot, and invest the next hour in yourself and your photography skills

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# BASIC PHOTOGRAPHY SETTINGS

Checking your camera, you will notice 3 major settings in the middle of the screen. They are the 3 major components, or tools, that will help you manage the light that comes into your camera. In the practice of photography, everything is about the light. “Photo” comes from phos (φῶς), which means light and “graphy” (γραφή), which means writing. Roughly translated, the word means “writing with the light.”

Back to the main settings in your camera.

You have:

- Shutter speed
- Aperture
- ISO

What these three elements have in common is that they control the light. More specifically, they control *how much light* will enter your camera.

Your camera consists of many small electronic components. Some major parts, however, are the ones that make it feasible to capture the light and transform it into a picture.

The first is the *sensor*, which absorbs the light that enters through the lens and, after some electronic magic, produces the picture.

In front of the sensor is something called the *shutter*. Imagine something like a curtain in front of the window. This opens and closes at speeds that you can adjust (shutter speed) and makes the distinctive *click sound*.

Then you have the mirror (or maybe not, if you’re using a mirrorless camera). The mirror is simply a mirror that helps project what the lens sees into the viewfinder (the small little hole that you put to your eye to see). This projection then passes through the pentaprism, a big chunk of glass that helps the light reach the viewfinder.

Last but not least, there is the aperture, a component inside the lens. This is a mechanism that is very similar to the human iris. When it is dark, your eye opens wide to allow more light in, and the opposite happens when there is too much light. The same thing happens with the aperture too!

As you can see, everything is about how the light is going to reach the final destination—the sensor. Through a course of “obstacles”, the light is manipulated and eventually reaches the sensor, giving you the final picture.

We will see in the next chapter exactly how each of these 3 major settings affects the light and your picture so that you can learn how to use them and shape the light in any form you want, which will help you achieve the best pictures you’ve ever taken.



# SHUTTER SPEED

The shutter is activated when you press the shutter button. It is what gives the camera that characteristic clicking sound. Basically, you can think of it as a curtain that opens and closes in order to allow or restrict light from reaching the sensor. That's it!

When you adjust your shutter speed, you effectively control how fast this "curtain" opens and closes. This affects the amount and intensity of light that reaches the sensor. Shutter speed is measured by fractions of a second. So, the 1/200 setting is like 0.005 seconds. Pretty fast, right?! Most modern cameras can reach more than 1/4000!

Let's explore how this affects the light and your final photograph.

*The first thing that will be affected is the amount of light reaching the sensor.*

The faster the speed is, like 1/4000 (0.00025 seconds), the less time the shutter will remain open.

Basically, if the "curtain" closes that fast, it will allow LESS light to reach the sensor; less light means a darker picture.

*The other thing it affects is how moving subjects will appear in your photo.*

The faster the shutter speed, the more stable a moving object will appear, such as a person running.

The slower the shutter speed, the more blurred a moving object will appear.

## Extra TIP:

One more thing that you should consider is what focal length lens you use. There is a lowest shutter speed that you can use in order to obtain crisp images and avoid camera shake, meaning blurry pictures.

Before you start shouting, allow me to explain!

If you are using a 50mm lens and you set your shutter speed at 1/30, chances are good that the image is going to be slightly blurred (unless you're using a tripod—more on that below).

The rule of the thumb says that the lowest shutter speed you can use matches the focal length of the lens you are using. Thus, for a 50mm lens, the lowest shutter speed is going to be 1/50; for a 200mm lens it's going to be 1/200, and so on.

If you're using a tripod, you can set the shutter speed as low as you wish! Just bear in mind how this will affect your subject if it's moving!

Using a tripod and a very low shutter speed of 5 seconds or more can help the sensor gather more light from the environment, which can be highly useful in night photography. Unfortunately, this is feasible only with the camera being stable and not handheld! We will discuss more about night photography in a later chapter!

***To sum up, the shutter speed controls how much light reaches the sensor and also affects how the motion is going to be depicted in your picture.***

# APERTURE. What is the aperture?

This is an element inside the lens itself.

We use a lens to capture and focus the light and direct it to the camera sensor. Inside the lens, along with many other components, there is the diaphragm. Imagine the diaphragm to be like the iris of the eye. The more open it is, the more light passes through. Now, let's see how aperture affects our photos.

Aperture has the symbol "f" in your camera settings. By changing the aperture value, the f-number, we control the diaphragm inside the lens. Manipulating the aperture allows you to open and close the diaphragm.

That means that this little hole opens and closes. And, of course, you guessed it right! The more it opens, the more light comes through the lens to the camera sensor. The more it closes, the less light comes through the lens to the camera sensor.

Also, similar to the shutter speed, it controls the amount of light, making your photo brighter or darker.

However, it also affects your depth of field!

Now, what is the depth of field?!

The depth of field is *that field or area inside our frame where things will appear sharp and focused, while everything outside that field will be out of focus.*

Now, how do you create that blurry background that makes a photo look so good? This was admittedly the first thing I ever searched for too! This effect is called bokeh, which is controlled by the aperture.

Aperture has a minimum and a maximum value. It might be a bit confusing at first, but you will get a grasp of it in time.

The lower the aperture number is, the more the diaphragm (or hole) opens. That allows in more light and also creates a narrow depth of field.

The bigger the number, the more the diaphragm closes. That allows less light and also creates a wider depth of field.

The maximum aperture value is indicated in every lens and is quite often the main selling point when choosing a lens.

Lenses come in two types when it comes to aperture—fixed or variable. Usually, entry-level zoom lenses have a variable aperture, meaning that the maximum aperture changes according to the focal length.

For example, consider a kit lens like the 18-55mm f3.5-5.6. Those numbers mean that the maximum aperture at 18mm will be f3.5, and at 55mm it will be f5.6.

A variable-aperture lens comes with its own pros and cons, which we will see in another chapter.

On the other hand, a fixed aperture means that the maximum aperture will remain the same throughout the whole zoom range of the lens.

According to the lens you choose, you will get either a fixed aperture or a variable one. Also, higher-end lenses come with a higher maximum aperture, like f1.4, which means that they allow more light to enter your camera sensor, but also create a better and smoother bokeh.

**So, to sum up:**

- Aperture controls the diaphragm inside the lens.
- It has a maximum value and a minimum value.
- Maximum is the lower value, e.g., f1.4, while minimum is the highest value, e.g., f22
- The lower the f-number, the more the diaphragm opens, the more light it allows to pass, and the narrower the depth of field will be (blurry background – portrait).
- The higher the f-number, the more the diaphragm closes, the less light it allows to pass, and the wider the depth of field will be (crisp image across the whole frame – landscape).

# ISO

Similar to shutter speed and aperture, the ISO setting affects the amount of light being used to create an image.

As said earlier, every camera has a sensor, which is what absorbs the light and creates the final picture you see.

Now, the ISO controls the sensitivity of the sensor to light! Meaning that, by increasing the sensitivity, the sensor will absorb more light! Simple, right?!

Let's dig into that for a bit, what do you say?!

I'm sure that at some point, you tried to shoot something in low-light conditions! And I'm also sure that when you got back home, you noticed that it looked like there was some kind of grain over the top of the image. Am I right?!

That is what we call "noise!"

It's quite annoying, I know. We won't talk more about noise here, but we will see the relationship it has with ISO.

In simple terms, the higher the ISO, the higher the noise. Essentially, you will get more light at the expense of more noise.

Also, what ISO affects is the dynamic range; a higher ISO gives you a lower dynamic range, making colors appear weird.

Modern-day cameras perform really well in terms of ISO performance. We're going to talk about the characteristics of different cameras and various buying tips later, but for now, let's stick to the basics.

You want your ISO number to be at 100 (the base value for most models) at all times. This will ensure that you don't have any noticeable noise in your pictures.

Now, when the light conditions aren't ideal, and you want that extra boost of brightness, you can certainly increase your ISO. My experience says that even entry-level cameras can handle ISO values up to 800 and produce stunning photos! Full-frame cameras and more professional-grade equipment can go up to 6400 ISO and produce images that you can print and hang on your wall without any sign of noise.

In other words, don't be afraid of a little noise. You can always fix it with some noise reduction in post-processing.

To summarize, the higher the ISO, the more the light and the higher the noise in your picture.



# EXPOSURE TRIANGLE

In previous chapters, we talked about the three pillars of photography and how they affect our photos. We learned how to adjust their values in order to achieve the photo that we have envisioned in our minds. Now, let's put it all together so we can work with them in any situation, depending on what we want to achieve!

Let's start with exposure.

The camera will tell you, based on your settings, how the picture is going to look.

- If it is on the plus side, it's going to be bright.
- If it is on the minus side, it's going to be dark.

As you will see, the distance between 0 and +1/-1 is 3 grades. This "distance" or movement is called one stop (1 stop).

Each one of these grades is called a click.

So, one stop = 3 clicks.

The photometer/Lightmeter of the camera will move by one click each time you make any adjustment that is going to affect the light in your photo. For example, if you change your shutter speed from 1/30 to 1/40, this will register as one click in the photometer. This is a good way to keep track of your exposure.

Now, look at your camera. You can see the shutter speed, the aperture, and the ISO values. What these 3 have in common is that they all control the amount of light in your photo. Your goal is to adjust these settings and aim for the photometer to be in the middle, which indicates that your exposure is on point!

PS: That's not always the case, but we're going to talk about the metering modes in another chapter.

Experience Tip: I found that an underexposed picture – by only ONE CLICK – generates higher contrast. Try it out!

Now, what's the idea behind all these?

So, you have your photometer telling you whether you've exposed your subject properly. And you have your subject, which is either moving or being stable, and you want to make it appear in a certain way in your photo.

As discussed, each element controls a different aspect.

- Shutter speed controls the movement
- Aperture controls the depth of field
- ISO is responsible for the noise

Depending on your creative style and how you want to make the subject look, you will need to adjust your settings to make it happen, while also considering your photometer to ensure that your exposure is on point.

It's not as difficult as it sounds. Besides, that is part of the magic—having complete control over how the picture will look!

PS: You can do all of that in MANUAL MODE! TURN YOUR CAMERA TO MANUAL NOW!

Basically, that's the process of making a photo, at least the technical aspects regarding the settings. I know it sounds like a lot, but trust me, after some time and practice, all these settings and calculations will come naturally, without your even looking at your camera!

I found myself in Lake Geneva this February. The place was amazing but it was winter, meaning that the weather was gloomy and cloudy, which ultimately means less light.

At the time, I was using my 70-200 f4 lens.

That means 2 things:

- my shutter speed can't go under 1/200 so I can ensure no camera shake
- my aperture can't go lower than f4

So, I start with a shutter speed of 1/200 and set the aperture at f6.3, because I wanted to make sure that the depth of field would be sufficient to give me a crisp photo.

Then I looked at my photometer and saw that it was at -2 stops from 0.

The only thing I had left to change was the ISO, so I set it at 400. That made the photometer show exactly 0!

As a result, my subject was exactly as I wanted—clear and focused through the whole frame; there was no chance of camera shake because my shutter speed was high enough and the ISO was within low limits.

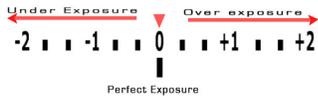
I pressed the button and took the photo! Voila!

Do you get the picture?! That's pretty much it! You now have the basics to start shooting in manual mode and exploring the world!

Let's recap!

- Acknowledge your limitations (lens focal length, your ISO, your available light, your maximum aperture, and so on)
- Decide how you want your subject to appear in your photo (blurry background, dark, light, crisp, showing movement, no movement, etc.)
- Adjust your setting according to what you want to achieve
- Check your photometer
- Adjust your settings; if the photometer indication is not good (underexposed/overexposed), it will not be at zero
- Press the button and take the photo!

# METERING MODES



We're all familiar with this one, right? Well, even if you're not, don't worry. You will be in 2 minutes!

What you see over here is an exposure meter, which basically covers half your camera's screen. Its job is to show you how much light is on the subject within your frame.

It detects the light, and based on the camera's calculation, it tells you if there is enough light to properly expose your picture or if there is less/more light than needed. In order to use this effectively and get the best out of it, you must understand how it works and how you can tweak it to your favor.

This is where the metering modes come into play. Each camera has a photometer, like a sensor that detects light. What you can adjust with that is the area that the sensor will cover.

**Matrix/Evaluative/Multi:**

This mode basically lets the sensor take a sample from the whole frame, make an average calculation of the light, and give the result. This can work really well for landscapes or pictures that have consistent lighting across the whole range of the frame.

**Spot:**

This mode makes the sensor detect light only by a single spot, one that sometimes coincides with the focus point (if you have a single-point focus mode enabled). Basically, this will be the center point of your frame. This can help if you have a high-contrast scene—for example, a face on a brightly lit day and you want to properly expose only the face. This will help you isolate the subject and get a proper, more accurate metering and then adjust your setting based on that, with better results.

**Center-weighted:**

This is basically a wider version of the spot mode. It lets the sensor detect light from a wider area around the center spot, giving you an average calculation for your metering.

It is important to know that you can adjust the exposure mode based on the conditions of the shooting. This will save you time from having to take the picture again because you overexposed the sky or because the bride's features look too dark. You can use it to your advantage and make your pictures look great with less effort and frustration.

# SHOOTING MODES

Cameras now offer different shooting modes. These are found on the small dial that typically has some lettering on it.

## AUTO:

The camera will take control and use the necessary setting in order to achieve the perfect exposure based on the reading it gets from the photometer.

## MANUAL:

You will have complete control over all settings of the camera and can decide what's best for your particular shot.

## APERTURE PRIORITY (A):

This is something of a semi-auto mode. The camera lets you choose the aperture and then accordingly adjusts the rest of the settings to achieve the perfect exposure.

## SHUTTER PRIORITY (S):

Similar to APERTURE PRIORITY, SHUTTER PRIORITY will let you choose the desired shutter speed and the camera will accordingly adjust the rest of the settings to achieve the perfect exposure.

Some modes can be useful if you're in hurry and only care about having control over certain aspects. For example, in terms of depth of field, you can use Aperture Priority to save time in figuring out how to compensate your exposure for the perfect result.

Explore all of these shooting modes and find the one that suits your needs best!

# WHITE BALANCE

Simply put, white balance controls how “warm” or “cold” your image will appear.

Your camera will try its best to make the white color appear white and not overcast with blue or orange shades. Depending on the light it detects, it will determine if it’s sunny or shady and it will try to counterbalance the overcast color in order to achieve a realistic presentation of what you see.

Now, you have a few options when adjusting this setting. Your camera will normally give a few preset options, e.g., *sunlight*, *shade*, *cloudy*, *lightbulb*, *fluorescent light*, *manual*, or *auto*.

What these settings are doing is basically telling your camera that what it sees is either warm or cold, so that the camera will counter the effect and make it so that the colors appear as real as possible.

For example, if you set it to cloudy, the camera will understand that what you are seeing with your eyes is “cold”; thus, it will try to balance it and make it slightly “warmer” in order to bring it to the most natural point.

In manual mode, you can dictate how much “warmth” or “cold” the camera will give to the picture. You will notice that it measures that range in Kelvin degrees. The higher the number, the “warmer” the picture will appear and vice-versa.

For example, if you want to make the sunset look a bit warmer, or more yellow, you can set it to manual and increase it until you reach the result that you’re aiming for.

The good thing with white balance is that when you shoot in RAW format (and you should!), you can always adjust it to your preference with just one slider, without any trouble.

# RAW VS JPEG

What is a RAW file? Should you choose it over JPEG? Why?

Simply put... YES, you should choose to use it! However, let me give you some information about RAW files and their differences with JPEG; after that, you will probably make the same choice.

RAW files are uncompressed data collected from your camera's sensor. When you choose to shoot in RAW format, the final image that you get in your memory card contains all the color range, depth, and dynamic range that your sensor captured. This is something that you want. It's one of the main advantages of digital cameras. With all the details available to work with, you can choose how the final image will look. It gives you much more flexibility while editing. The only drawback is that you have to process through either lightroom, photoshop, or another picture-editing program in order to get the final deliverable product in your hands.

JPEG files are compressed and processed files, handled by your camera's processor. The camera basically gives you a ready-made product that usually looks good (and sometimes even more than good), but it deprives you of the freedom to make the picture look how YOU want it to look. You can still edit JPEG files but consider that you already have less data at your disposal.

For example, a RAW file can be between 20-150MB, while a JPEG file varies between 1-20MB. We're talking about a great deal of extra data and colors.

You might not be interested in editing or retouching pictures; it sounds like a hassle to many people. You can always stick to shooting in JPEG and keeping these files as they are, but for the sake of the time and money that you've already spent on camera gear or this book, give a try at shooting in RAW and then editing. Play with just the basic things like contrast and white balance, and trust me... you will never change back!

There is often the option to save both formats on your memory cards. It might take up more space, but it can come in handy if you want to deliver a fast sample to your client or share a photo with friends on the spot.

# GEAR INFORMATION

The time to pull the trigger on buying that new camera or lens has finally come. But there are so many of them, and they all look the same! In this final section, I will try to shed some light and help you choose, or maybe just confuse you even more!

Let's talk about cameras first.

Their main differences, from a physical aspect, include the following:

## **DSLR vs MIRRORLESS**

**MIRRORLESS** cameras are simply composed of one sensor that gathers the light and gives you the final image. When you look in the viewfinder – the small hole that you look through to take the picture – you see a digital representation of what the sensor is “seeing.” These are lighter and smaller than DSLRs.

**DSLR** cameras use a physical means to transfer what the camera “sees” to the viewfinder. This is done through a mirror, which transfers the image through a pentaprism (a big chunk of glass) to the viewfinder. You get a more realistic representation of what you're aiming at. It is basically what you see with your own eyes. These are heavier and bulkier than mirrorless cameras.

## **SENSOR SIZE**

You have crop sensors, full-frame sensors, and medium-format sensors.

**Crop sensors** are basically in all entry-level camera models. They all come with a crop factor of either 1.5 or 1.6. This means that if you use your lens at 20mm, with a crop sensor it will be as if it's  $20 \times 1.5 = 30$ mm. Depending on your style or your needs, this can either limit you or work in your favor. They have slightly less low-light capabilities than full-frame and medium-format sensors.

**Full-frame sensors** can be found in more advanced camera models and in professional-grade bodies. They are more expensive, but they cover the equivalent of the 35mm film dimensions, which is close to the range of what the eye sees. Basically, the 20mm will be 20 mm. They have a great dynamic range and low-light capabilities.

**Medium-format sensors** are the elite when it comes to sensors. The dynamic range and low-light capabilities that they can reach are unbelievable. They come in bigger, bulkier, more high-end cameras and are very expensive.

Regarding the rest of the differences that you will find between cameras and brands, they play a minimal role, especially if you're just starting out on your journey in photography. Yes, one model might focus 1 split-second faster than the other, or one might be able to take 5 pictures per 1 second instead of 6, but does it really matter? Based on this answer, you can choose the camera that truly fits your needs.

Now, let's talk about lenses. They are expensive, they look cool, and they make you feel like you're a pro photographer. Well, soon you will be!

Basically, you have *zoom* lenses and fixed focal length lenses, or *prime* lenses, as we call them. The difference is that zoom lenses can "see" things through a zoom range, for example, from 18mm to 55mm. Fixed focal length lenses, on the other hand, can only "see" things through one constant focal length, e.g., 50mm.

Then you have the aperture. There are two kinds—those with *variable aperture* and those with *fixed* aperture. You will find this only in zoom lenses.

For example, imagine that you have the 18-55mm lens, which is a zoom lens, with an aperture range of f3.5-5.6. This means that at the wider end, 18mm, the maximum aperture can be up to f3.5. But at the narrower end, 55mm, the maximum aperture can be up to f5.6. As you can understand based on what you learned in previous chapters, this will restrict you a bit. These lenses are cheaper, but they're a great way to start. You can always invest in a better-quality lens like the 18-55mm f2.8, which will have the maximum aperture constant throughout the whole zoom range, giving you more flexibility in low-light situations or other creative challenges.

Like cameras, lenses come with many details and marketing mumbo-jumbo that only serve to confuse you. Stick to the basics, determine what your actual needs are, and proceed with the lens that fits all those criteria for you!

# CHEATSHEET

As promised, here is a one-page summary of the most important information to take out in the field until you familiarize yourself with your camera.

## SHUTTER SPEED:

FASTER = LESS LIGHT + FREEZE ACTION

SLOWER = MORE LIGHT + SHOWS MOVEMENT (BLURRED MOVING OBJECTS)

## APERTURE:

LOWER NUMBER (F 1.8) = MORE LIGHT + MORE SHALLOW DEPTH OF FIELD (BLURRY BACKGROUND)

HIGHER NUMBER (F11) = LESS LIGHT + LESS SHALLOW DEPTH OF FIELD (CRISP DETAIL IN THE WHOLE FRAME)

## ISO:

HIGHER NUMBER = MORE LIGHT + MORE NOISE

LOWER NUMBER = LESS LIGHT + LESS NOISE

WHITE BALANCE: AUTO

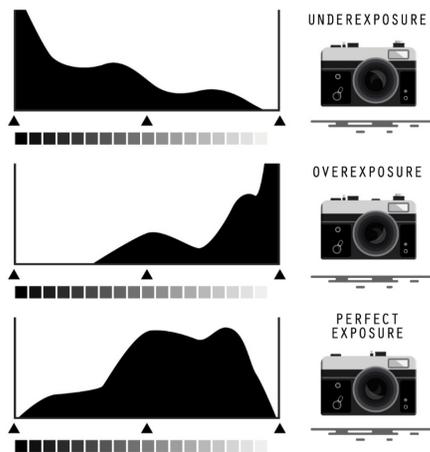
## METERING MODE:

MATRIX: FOR LANDSCAPES

SPOT: FOR PORTRAITS (AND AIM FOR THE FACE)

## TIPS

- Aim to underexpose by clicking your picture to give more contrast.
- Use back-button focusing. Instead of half-pressing the shutter button to focus, assign the focus ability in a different button, usually in the back panel, to have more control in focusing on the subject you want and reframing the picture.
- Don't take only one picture. Take a second one. And a third. A dozen. Cards can hold a huge amount of data. It's not film, so it is better to have more pictures to choose from rather than having only one and **realising** that it's shaky or out of focus.
- Use a histogram. You will often be shooting under harsh light, so it will be hard to check the picture on your camera screen. It can result in missing the right exposure. The histogram will help you check quickly whether your picture is properly exposed.



- Take extra SD cards. You never know when one might fail!
- Always back up your pictures. Always! It's the first thing you should do once you get access to a backup device. Trust me, nothing hurts more than losing content and memories.
- An extra battery can save you a lot of struggle and frustration. They always come in handy as a backup. You never know when you might need some extra juice.
- Carry an extra plastic bag. You can use this in many different ways, such as for covering your camera from rain if you just have to take that shot in bad weather. It can also help you as a clean station to place your camera, in case you've forgotten your tripod and don't want to mess up your camera. Or it can just be a cover if you need to kneel down or sit when you're trying that tough angle.
- Invest more in learning about photography than focusing on gear. Yes, great gear can be nice, and all of us always like some new toys. But stick to essentials until you've mastered at least the basics and have exhausted the capabilities of your current equipment. And remember... if you are going to invest in something, lenses should come first. You can always use the lens in any body, and it will help you explore different styles rather than just buying a fancy new camera body.
- Lastly, but perhaps most importantly—PRACTICE. PRACTICE. PRACTICE. You won't learn unless you shoot. The more you shoot, the more you explore new things or things that you're doing wrong or may not like. In that way, you will evolve and learn and master your personal style.

# EPILOGUE

Congratulations! You finished the book!

By now, you should be able to get your camera out and have everything under control. You have the necessary tools to start your journey into the amazing world of photography.

Keep your camera in MANUAL mode. Put a sticker or something on to hold the dial and never change back!

I know that it can be intimidating to remember everything by heart, but the more you practice, the more naturally it will come to you. So... go practice! Get out there and shoot! Explore! Make memories the way YOU want!

Share this book with your friends and spread this knowledge!

Welcome to the world of photography!