

**ALAMANCE
PHOTOGRAPHY
CLUB**

2012-2022

©

**October 2022
Newsletter**

www.alamancephoto.com

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**September PhotoShow Winners
"H2O Reflections"**



1st Place – Tom Dierolf

APC ACTIVITIES

Next Meeting

Oct. 17, 2022

7:00pm First Baptist Church

Field Trips

July—Sept. 2022

Rivers and Streams

Programs

Oct. 17, 2022

Bob Finley—Birds

October 29, 2022

Old Salem

PhotoShows

Nov. 21, 2022

Abandoned Places

Exhibits

Sep. 6 - Oct. 15, 2022 Alamance Arts

President's Comments—October 2022

By Keith O'Leary

Greetings Alamance Photography Club! Autumn has arrived and I am thankful we are starting to experience some cooler weather. Thanks to Dean White for hosting a great PhotoShow on Water Reflections with 29 in attendance last month...and congratulations to the winners. Please make plans to attend our October meeting and hear our own Bob Finley speak on Bird Photography.

Are you enjoying using Google Photos? If you haven't tried it yet, use the emailed links to check out the photos submitted for last quarter's field trip on Rivers and Streams and photos taken at the Model Railroad exhibit recently at Twin Lakes.

Also make sure you stop by Alamance Arts at 213 S Main St. in Graham to view our current exhibit "The Photographer's Eye". Speaking of Alamance Arts, we will start forwarding you an e-copy of the Alamance Arts Newsletter soon, so be on the lookout for that.

As you continue reading this newsletter, you will see we have a lot going on. I hope you are learning more about photography and enjoying our various activities. Thanks all for your participation in making this a great club.

Stay well and Happy Shooting!

APC BOARD

President	Keith O'Leary	Publicity	Carole Barnard
Vice President	Sam Lynch	Outings/Field Trips	Hugh Comfort
Secretary	George Siple	Membership	Ken Sellers
Treasurer	Dianne Sellers	Web Master	Christie O'Leary
PhotoShow Chair	Dick Schenck	Past President	Scott Duvall
Exhibit Chair	Angela Bostek	Editor	Ray Munns

September 19th PhotoShow



2nd Place – David Hall



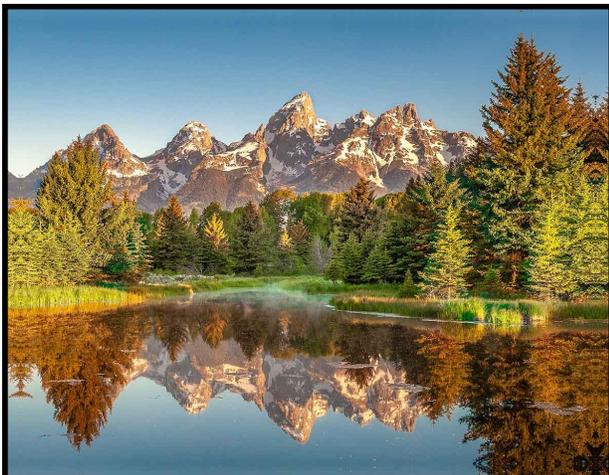
3rd Place – Bob Finley



HM 1 – George Bohannon



HM 2 – Tom Jamison



HM 3 – Don Myles

Dean White, thank you for your time and effort in assembling and judging the APC September PhotoShow! Your experience, comments, and suggestions were very helpful in developing our photography skills. Also, thanks to Dick Schenck and his team for collecting the photo entries and making the PhotoShow possible.

October 2022 Program

Bird Presentation by Bob Finley



A collection of more than 50 species of bird photographs taken in more than 3 dozen locations from local storm water ponds to the Outer Banks to California, Alaska and Canada by an “enthusiastic amateur” photographer who lives in the middle of an 82 acre farm, surrounded by critters.

Membership Corner

Ken Sellers

We continue to have good attendance at our monthly meetings. Visitors also have been attending as they see or hear about us. This is the way it should be. If you know of anyone who has an interest in photography and would like to interact with others who share that interest, invite them to our monthly meeting. Anyone interested in the APC is welcome to attend 2 meetings as a guest before joining. Our membership drive will begin soon. Watch the newsletter for more info on membership options for new members.

Ken Sellers – Membership Chair

The Photographer's Eye

September 6, 2022 – October 15, 2022

Alamance Arts has provided us with a wonderful location for our exhibition as well as providing a nice opening night reception consisting of over 140 visitors. There has been a steady stream of visitors from not only within Alamance County, but also from other locations across the state.

This is a reminder that if you have participated in this exhibition, please plan to pick up your pictures from Alamance Arts on Monday, October 17, or on Tuesday, October 18, 2022, in order for Alamance Arts to prepare for their next exhibition.

To all of you, thank you for your support of *The Photographer's Eye* and The Alamance Photography Club.

WANTED! - YOUR TOP 15

As you may know, our December meeting has traditionally been a time of good food, fellowship and enjoying a slideshow of our pictures set to music. This year will be no different except instead of highlighting pictures you have already submitted during the year, we are asking for the following:

Select up to 15 of your best pictures of any subject and email them to apcphotoshow@gmail.com no later than 12/02/2022.

Although not required, try to pick photos that have not been previously shared with the club.

Photos must be named as follows: FirstName.LastName_nn. Ex. John.Doe_01, John.Doe_02, etc.

Each photographer will be highlighted with their submissions in the slideshow.

Thanks,

Keith O'Leary

On behalf of the PhotoShow Committee



WEBMASTER NOTES

Website content includes:

- Announcement board of recent & current events
- Membership Info
- PhotoShow themes for the current year + winning photos from the last 2 years
- Club Activities
- Calendar of Events
- Field trip info w/pictures of past exhibits
- Member Galleries
- Newsletters from the last 2 years
- Online contact form

Coming Soon: [Online renewal and credit card payments!](#)

Christie O'Leary
Webmaster

A decorative border of various food items including a fried egg, corn, cucumbers, bread, cheese, tomatoes, avocado, lemons, and shrimp.

APC Lunch Bunch

*Join us for lunch, the first Thursday of every month,
at Southbound Sandwich Works, Correct Time Plaza,
3328 S. Church St. in Burlington at 12:00 noon!*

*No agenda, no program, no music, just friendly conversation with
fellow photographers. Spouses of members are always invited.*

Questions, call Leonard, at 336-270-3194.

Hope to see you October 6th at 12:00 o'clock!

Q4 Field Trip—Old Salem

Our 4th Quarter field trip will be in-person to Old Salem on October 29, 2022. Old Salem Museums & Gardens shares the rich, authentic, and diverse cultural history of the early South—with special emphasis on the Moravians in North Carolina, enslaved and free people of African descent, and Indigenous peoples of the Southern Woodland, through the preservation and interpretation of material culture, architecture, and cultural landscapes. To investigate what is available, go to the Old Salem website: <https://www.oldsalem.org/>

Please review the photography rules at: <https://www.oldsalem.org/photography/>

Generally outdoor photography is free on museum grounds so long as you do not interfere with other visitors. To photograph indoor activities you will need to purchase a ticket to get in – see the website for details.

*We encourage all participants to gather at **11:30 AM at the Muddy Creek Café** located at 626 South Main St., Winston-Salem, NC 27101 for a group lunch. Since reservations are not accepted, we will need to get there in time to secure tables. A menu is available on the website.*

We will have sign-up sheets at the October APC meeting on October 17 to help form car pools for those interested.

Should rain cause a cancellation on the day of the event, this location will then become a personal field trip through the end of November.

Model Railroad Model Shoot

For those who participated in this event, your 5 favorite photos should be submitted by October 17 as directed with previous email. All submitted photos will then be shared with the APC membership.

9 Tips for Gorgeous Fall Photography

By Darren Rowse

I love fall photography; what could be more beautiful than golden leaves lying on lush green grass or waving against a deep blue sky?

Unfortunately, capturing autumn colors can be a bit tricky. For the best photos, you must carefully choose your gear, your lighting, and your settings – and if you're a beginner, it can all get pretty overwhelming. But never fear! In this article, I share my top tips for stunning fall photography. I explain:

- How you can use a simple filter to bring out lovely autumn colors
- How you can adjust your white balance setting for gorgeous warm images
- How you can create amazing shots by chasing the right light
- Much more!

Ready to become an autumn photography master? Then let's dive right in!

1. Use a polarizing filter to enhance colors

If you want to capture rich, bold fall colors, then you should start by purchasing a polarizing filter.

Polarizers go on the front of the lens and cut down on reflected light. Reflections on wet and/or waxy leaves reduce color intensity, so by blocking this unwanted light from reaching your camera sensor, your fall photos will get a saturation boost.



Make sure you purchase a high-quality filter, though; a cheap polarizer won't do its job effectively and can introduce annoying color casts. So pay for a well-made option, such as a circular polarizer offered by Hoya.

Note: The polarizer's diameter must match the diameter of your lens. Pick the lens you plan to use most in the fall, figure out its diameter, then buy a corresponding polarizer.

Also, bear in mind that polarizers do reduce the total amount of light hitting the camera sensor. To compensate, your camera will be forced to lengthen its shutter speed, which can introduce camera shake. To prevent this, I recommend shooting with a good tripod!

9 Tips for Gorgeous Fall Photography . . . Continued

2. Shoot during the golden hours

The hour or so after sunrise and the hour or so just before sunset are known as the golden hours. If you've ever spent time observing the evening light, you'll know why: When the sun is low in the sky, it casts beautiful, soft, golden light across the land – light that looks amazing when illuminating fall subjects.



Golden-hour light offers several major benefits. It's soft, so it helps you capture photos with lots of beautiful details. And it's warm, so your images will have a stunning golden color cast.

Personally, I'm a huge fan of how the low sun accentuates red and gold colors. You can capture breathtaking fall landscapes, close-up details, fall portraits, and so much more.



If you can get up early enough, morning can actually be a bit better than evening. For one, fewer people will be out, so you'll often get forest paths all to yourself. And morning tends to come with less wind, which is ideal if you want to combine stunning fall colors with pond reflections.

9 Tips for Gorgeous Fall Photography . . . Continued

3. Don't ignore the overcast days

If you're after rich, warm colors, golden-hour lighting is great but you can also capture unique images on overcast days. The clouds act as giant diffusers, creating a soft, even light that brings out detail, adds atmosphere, and even saturates colors.

For instance, fall forest scenes look amazing under overcast lighting. Little details – fallen leaves, September flowers, and wilting plants – also look gorgeous.

One tip: If the sky is cloudy, make sure that you go out to shoot during the middle of the day. As the sun sinks lower in the sky (i.e., behind the clouds), the world gets dimmer and dimmer. Late in the afternoon, you may struggle to capture sharp handheld images.



4. Look for color contrast

Fall is full of all sorts of beautiful color contrasts: red leaves on green (grass) backgrounds, orange leaves on blue (sky) backgrounds, purple flowers on yellow (leaf) backgrounds.

And if you can incorporate those many contrasts into your images, you'll end up with some breathtaking results.



You see, color contrast adds three-dimensionality by creating a clear separation between the subject and the background. Plus, contrasting colors are just inherently striking!

If you're struggling to see color contrasts, consider printing and carrying a color wheel. Opposite colors contrast beautifully, though neighboring colors do blend very nicely (and create a more muted palette).

Once you start to see color contrast with regularity, try experimenting with different color balances. You might include a lot of red and a little green for a more restrained look – or an equal amount of both for an intense result.

9 Tips for Gorgeous Fall Photography . . . Continued

5. Consider the position of the sun

Some fall photographers prefer to avoid including the sun in the frame. Why? If the sun hits the camera sensor, it can create lens flare, which will wash out the scene and reduce the impact of autumn colors.

On the other hand, by incorporating the sun into the frame, you can create interesting sunstar effects that enhance rather than detract from your fall landscapes and portraits. (Stop down your aperture to around f/8 to get a nice sunstar!)



So I'd encourage you to experiment with both methods. Spend some time shooting away from the sun (so that you capture beautiful front-lit and side-lit subjects). Then turn around and shoot at the sun. See if you can deliberately create lens flare.

6. Play with your white balance settings

White balancing is the process of handling color casts in your images. Some light sources – such as the low sun – produce very warm, orangish light, while other light sources – such as artificial flash – produce very cold, bluish light. But when you dial in the correct white balance, you neutralize (i.e., remove) this warm or cold result. Successful neutralization helps the underlying colors shine through and ensures the photo more accurately represents its subject.



Generally speaking, it's a good idea to neutralize color casts, so it can be helpful to work with your camera's white balance presets or even to set the white balance using a gray card. If you're shooting in RAW, you can always adjust the white balance during post-processing without issue, but it saves time to get it right from the beginning.

Also, note that you don't always need to use the white balance to correct image color. You can actually use a warm or a cool white balance setting to add mood to your fall files. For instance, if you want to enhance reds and oranges, you can use a high-temperature white balance preset to warm up the image!

9 Tips for Gorgeous Fall Photography . . . Continued

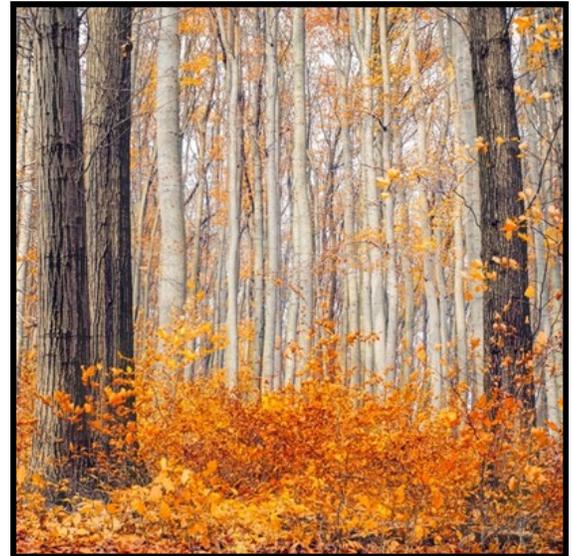
7. Aim to portray the chaos

Fall scenes tend to be pretty chaotic. They often feature waving branches, fallen leaves, colorful shrubs...the list goes on.

And in photography, chaos is generally a bad thing. Many photographers spend long minutes working each scene so they can reduce the chaos. After all, chaos distracts the viewer and prevents them from looking toward the main subject, right?

Not always! If you can embrace the chaos, you can capture unique images that go beyond the standard fall shots. Try to carefully compose your shots so that all the elements fit together like a puzzle. And see if you can intersperse different colors throughout the frame – some reds here, some greens there.

In “chaos” shots, the goal is to think in terms of abstract geometry. Make sure that you carefully balance different colors and textures throughout the scene. And test out different apertures to see whether the images look good as deep depth of field shots or shallow depth of field files.



8. Bring out fall colors in post-processing

Most of the best fall photo effects are done in-camera, and you shouldn't see editing software as a way to “fix” or “create” amazing images.



However, you can enhance your autumn photography by bringing out colors, boosting depth, and increasing detail. It doesn't require specialized knowledge, either; you can handle all your fall photo editing in an intuitive program such as Lightroom.

I'd recommend first adjusting the exposure to make sure you capture the level of detail you're after. If you notice any detail less shadows or highlights, use the tonal sliders (i.e., the highlights, shadows, blacks, and whites sliders) to recover the missing data.

9 Tips for Gorgeous Fall Photography . . . Continued

Then make some contrast changes. This will often look nice and add plenty of punch, but don't go overboard. Too much contrast will start to create unrealistic effects, which is absolutely not what you want.

Finally, experiment with different color intensity sliders. The Saturation slider, for instance, can boost the overall color intensity. The Vibrance slider, on the other hand, enhances cooler colors. And if you're feeling especially adventurous, you might even try tweaking individual colors (using Lightroom's HSL panel or Photoshop's Hue/Saturation adjustment layer).

9. Go out when the weather is bad

I know, bad-weather days make you want to stay inside, not venture out with your camera.

But if you take the plunge, you'll quickly see that fall colors combined with foggy, rainy, or even (if you're lucky!) snowy afternoons can look incredible.

For one, bad weather can add lots of atmosphere. Rain is a great way to add a melancholy mood, while snow can create uplifting vibes or a sadder, lonelier look (depending on how you approach and edit your photos). And fog pretty much always looks great, though if you want really powerful images, try to combine fog with repetition (such as lines of trees in a forest).



You do have to be careful, though. It's easy to get lost in heavy fog or snow, so always carry a phone and tell someone where you're going in advance. And bad weather can damage your camera, so make sure you protect it.

Now that you've finished this article, you're ready to capture some beautiful autumn images.

So have plenty of fun photographing the fall colors. And make sure you shoot whenever you can. In many areas, peak autumn scenes only last for a few weeks. You don't want to miss out!

Carry a rain cover at all times. (I'd also encourage you to carry a second cover that wraps around your camera bag and keeps it dry).

Different Perspectives to Spice up Your Photos

By David Peterson

Perspective refers to the relationship of imaged objects in a photograph. Sounds exciting, right? Believe it or not, it actually is! You probably do not give it much thought but every time you take a picture your camera is taking a three dimensional scene and creating a two dimensional image of it. Perspective is what gives a sense of depth and spatial relationships between the objects in your photograph. Just by putting a little thought and creativity into perspective you can dramatically improve the composition of your photos. Read on to discover what you can do as a photographer to try new perspectives in your composition and freshen up your photos.

The "Go To" Perspective



Picture yourself at a spectator event like a race finish line or a parade. All around you people have cameras and are snapping away taking pictures. What is their perspective? Most likely you are all shooting from the basic, default, eye level perspective. As you stand and take photos, you are likely capturing very similar images to all the other photogra-

phers around you. This ground level perspective is what you see in photos most often, and it is likely what makes up the bulk of your portfolio. This is not necessarily a bad thing, but there are often other perspectives that you could try and make more of a statement with your photos. Part of choosing a perspective is understanding what you are trying to portray in the composition. Is it an intimate setting? Do you want the sense of being an unknown observer? Do you want to feel right in the action? Read on for how to accomplish these different purposes.

Different Perspectives to Spice up Your Photos . . . Continued

Shooting High and Shooting Low

One of the most obvious things you can do to change perspective is to change the height of the camera with respect to the subject. Let's begin with a higher perspective. This requires you to get higher than your subject and shoot down on them. You may need to climb a ladder, climb a tree, scale a building in a single bound... whatever it takes. Interestingly, this is the perspective you often have when photographing children. Because they are usually smaller than us, we often point the camera down at them. Unfortunately, it conveys the smallness of the child.

What are the advantages of a higher perspective? Shooting a person from above is extremely flattering. It does wonders for double chins and other "not so slim" areas. If you are doing a maternity shoot for a self-conscious mom, consider giving this a try. Another advantage is that as your subject looks up at you, there is light in their eyes. You can get that beautiful catch light in the eyes that may be difficult to capture otherwise. You can also greatly reduce background clutter by taking a close shot from above. If the background is distracting, a change of perspective may provide the clean shot you want.



Shooting from a low perspective creates a very different look. This is not a common perspective but is actually easy to accomplish. You just need to get down low and shoot up to your subject. This perspective conveys strength and power. Your subjects will appear larger than life. In fact, this technique is often used to create a forced perspective that we will



discuss later in the article. Low perspective also helps to get rid of background clutter by placing the sky (or other background) behind your subjects. You can use this to avoid trees that appear to grow out of your subject's head or poles that give your husband the appearance of a unicorn. This is what you need to create a strong silhouette shot, and it's also fun for any shot where your subjects are jumping because it gives the illusion that they are higher off the ground than they are in reality.

Different Perspectives to Spice up Your Photos . . . Continued

Notice how different the second shot on the previous page is with a low perspective. It is amazing how much your view of the world changes when you get out of the "stand and shoot" position. This picture has the sky as the backdrop so trees or other things that might detract from your subjects are not a problem from this vantage point. You have also made your subjects appear bigger and more powerful than they really are. This technique can also be used for shooting building facades or trees to give the appearance of tallness. The sky is the limit with this one.

Hidden Perspective

This type of perspective creates the feel of intimacy. It appears that the photographer is unbeknownst to the subject. The photo below is a great example of hidden perspective. We are looking at the girl through the grass. This may seem creepy, but it can actually make for a very unique photo. It is great for a shot where you want a candid, lifestyle appearance. The challenge here is to find a way to create the hidden perspective. You will need something in the foreground of your picture to accomplish this. Choose a larger aperture (low f-stop number) to create a shallow depth of field. You want the foreground to be obscured with your subject in sharp focus behind it, so place your camera very close to the foreground object(s). You might try shooting through the slats of a fence, around a corner, or through tall grass in a field. Get creative!



Different Perspectives to Spice up Your Photos . . . Continued

Framing

This perspective is just what it sounds like. Place something in your composition to frame your subjects. This technique draws the eye to your subject and creates more visual interest in the photo. You may have seen family holiday photos where the subjects literally hold a picture frame around themselves - that is framing in the most obvious sense! That is one way to do it, but you can also find more subtle ways to frame your subjects and create a similar look.

Start viewing the world with an eye for frames, and you can dramatically change your photography. You can incorporate your subject's environment creatively into the photo. Whether indoors or out there are plenty of opportunities for framing. Architectural features like doors or windows make great frames. The great outdoors also provides frames. Look for tree branches, playground equipment, and other background elements with which to frame your subjects! Frames come in all shapes and sizes. In the image below you can see equal space on either side of the frame. The frame would not have the same visual impact if it were cut off on one side... simply placing your subject in front of a background is not framing.



Different Perspectives to Spice up Your Photos . . . Continued

Close Ups vs. Wide Angle

Think about the last photo shoot you did. It is likely that the majority were either close ups or from a wider angle. Photographers tend to be more comfortable with one or the other. I know personally I find myself constantly defaulting to the close up. I think I am more comfortable with my ability to get sharp focus when shooting a close up. There have been many times I have looked back through my images wishing I had more wide shots. Sometimes it is just helpful to show the big picture.



My recommendation is to take both close up and wide shots in every shoot you do. The close ups will provide detail and intimacy, so use it to highlight people's faces and eyes and to show emotion. The wide perspective will show the context of the picture and allow you to tell a story with your photo. You do need to be more careful with your composition when you are taking the entire scene in with your lens. The wide shot of the barn tells the story of the former glory of this place, but it would also be visually interesting to take some close ups of a window or the doors. Each perspective serves a different purpose, and they should both be included in the shoot.

Different Perspectives to Spice up Your Photos . . . Continued

Lines and Vanishing Point

This uses linear perspective. Lines draw the eye to the subject, and you can use them in your compositions to boost the visual appeal. Look for leading lines in the world around you. They are in the obvious things like railroad tracks and roads, but they can also be found on the playground or in grocery store aisles. Vanishing point refers to the phenomenon that occurs when our eyes view two parallel lines moving into the distance. As the lines move further from us, they appear to vanish. Placing your subject at that vanishing point creates a dramatic, impactful photo. Looking for leading lines and photographing "down the line" makes what could otherwise be a very typical, boring photo look fresh and interesting.



Forced Perspective

Forced perspective involves taking some of the perspective we have discussed above to create images that trick the eye and boggle the mind. You will use the art of optical illusions to make things appear larger, smaller, farther, or closer than they actually are. Take a look at the work of MC Escher, and your brain will experience this kind of trickery. He makes impossible spatial relationships appear to be reality. Capturing this type of illusion in a photo takes a lot of creativity, some patience and setup, and great timing. You will need to employ scaled objects and choose the correct perspective or vantage point for the camera. The result is a unique photo that seems to defy the rules of nature.

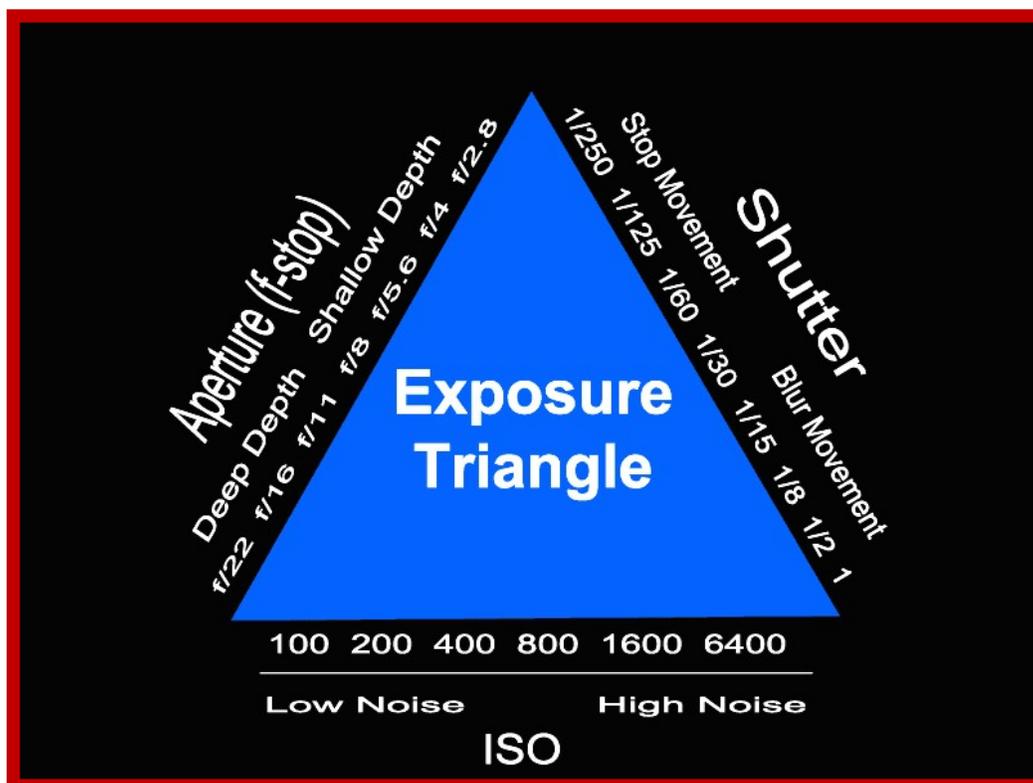


By Flickr user CKoontz

A child as tall as the Eiffel tower. A woman blowing beautiful bokeh bubbles. A person reaching out and grabbing a cloud. A man juggling the sun like a soccer ball. It is all a matter of perspective and forced perspective artists have it mastered. This photographic genera is fun and definitely has wow factor when done right.

Different Perspectives to Spice up Your Photos . . . Continued

Hopefully you are feeling energized and ready to get out and shoot. Try an entire shoot where you avoid the old stand and shoot perspective entirely. Challenge yourself to take a great photo using each of the perspectives described above. Without changing equipment or learning new camera techniques, you can dramatically improve your pictures today just by changing your vantage point. Look at the world around you. Do you see frames, lines? Do you want your subjects to look large and powerful? Smaller and slimmer? Decide what you are trying to convey in the photo, examine the environment, and compose a dynamic photo. You now have a variety of perspectives in your tool bag and the world is your workshop. Get to work today!



Aperture versus Shutter Priority

Which Shooting Mode to Use and When?

By Kunal Malhotra

I too was once a beginner and I completely understand how difficult it is to move into using Manual Mode directly from shooting Automatic. Thankfully camera manufacturers have also thoughtfully provided us with Aperture and Shutter Priority modes. These two camera shooting modes are possibly the best ways you can understand the nature and role of aperture and shutter speed.

Aperture and Shutter Priority are semi-automatic, or we can call them semi-manual camera modes. These two modes can help you get away from the fully automatic modes (P, Auto) and at the same time get you a step closer to using Manual Mode.

What is Aperture Priority Mode?

The Aperture Priority shooting mode allows you to take control of the aperture, whereas the shutter speed and ISO (if you are set on Auto-ISO) are still controlled by your camera. This means that you can adjust the amount of light entering into the camera through the lens. So using Aperture Priority you can set the aperture value as per your need and control the depth of field.



Unlike the automatic modes, this mode gives you the freedom to adjust the aperture value and set the amount of blur effect that you want in your photo.

Aperture versus Shutter Priority . . . Continued

When should you use the Aperture Priority Mode?

As we discussed, Aperture Priority mode allows you to control the aperture value, which ultimately affects the depth of field. This shooting mode is ideal if you wish to adjust the depth of field as per your desire, whereas leaving the shutter speed and ISO value selection up to the camera.

Situation 1: Portraits

While taking portrait or close-up shots, I am sure you would want to keep the subject in focus and blur out the background by choosing a large aperture (small aperture value). Using Aperture Priority Mode you can manually choose the required aperture value such as f/1.8 or f/2.8 to achieve a shallow depth of field.

Situation 2: Landscapes

While shooting landscapes or cityscapes, you might want to have both the foreground and the background very much in focus. This is only possible if you manually choose a small aperture (high aperture value). Aperture Priority Mode gives you the freedom to select desired aperture value such as f/16 or f/22 to get deep depth of field, while your camera takes care of the shutter speed and ISO value.



Situation 3: Low lighting

Suppose you are in a dim lighting condition and your photos are coming out underexposed. By increasing the size of the aperture opening (selecting a smaller aperture value like f/1.8), you can allow more light into the camera and capture a better-exposed photo.

Aperture versus Shutter Priority . . . Continued

Situation 4: Midday bright sunlight

If you are shooting in broad daylight and are getting overexposed photos while shooting in automatic mode, you can close the aperture opening. This means that by using a higher aperture number (like f/16), you can minimize the amount of light entering the camera through the lens.



What is Shutter Priority Mode?

As the name suggests, Shutter Priority mode allows you to take charge of the shutter speed. Just to brainstorm, shutter speed is the duration for which the camera shutter remains open for the light to enter the camera and hit the sensor. The slower the shutter speed is set on the camera, the more the light is received by the image sensor. Similarly, the faster the shutter speed, the less light would hit the image sensor.



While you are shooting in Shutter Priority mode, you have the freedom to adjust the shutter speed as per your requirement while the camera chooses the aperture and ISO value on its own.

Aperture versus Shutter Priority . . . Continued

When should you use Shutter Priority Mode?

As we just discussed, if you want to take full control of the shutter speed and experiment with your camera, then this is the ideal camera mode. Let's look at two situations when you are most likely to shoot in Shutter Priority mode.

Situation 1: Freeze a moving subject

If you want to freeze a fast moving bird, animal, or car in your photo, using Shutter Priority mode will allow you to do so by setting a fast shutter speed. A shutter speed of anything faster than 1/500th of a second is considered ideal for freezing an object, but this may vary depending on the speed of the subject. Your camera will judge the required aperture and ISO values as per the available light.

Situation 2: Showing movement

If you are out and planning to capture star trails, light trails, or blue hour photos, you would have to select a slow shutter speed so that the subject's movement is well captured in the single photo. To capture long exposure photos, you must carry a tripod along to avoid any kind of shake.

Situation 3: Dim lighting



If you are in dim lighting conditions, you might get underexposed photos while shooting in automatic mode. By simply reducing the shutter speed (e.g. from 1/200th to 1/50th), you can allow more light into the camera and capture a well-exposed photo.

Note: Watch out for the shutter speed going too slow as to introduce camera shake into your image.

Aperture versus Shutter Priority . . . Continued

Situation 4: Broad daylight

Let's suppose you are shooting in broad daylight and your camera is capturing overexposed photos while shooting in automatic mode. Here you can increase the shutter speed. This means that by using a faster shutter speed (e.g. from 1/200th to 1/1000th), you can minimize the amount of light entering the camera sensor.

Conclusion

Using Aperture and Shutter Priority camera modes enables you to get familiar with how the lens's aperture and the camera shutter works. These modes ensure that you get well-exposed photos with your desired selection of aperture value or shutter speed, unlike automatic mode (where the camera makes all the choices for you).



So if your utmost priority is to manually choose the desired aperture value in order to get a particular depth of field, then you must shoot in Aperture Priority Mode. Otherwise, if your priority is to choose a specific shutter speed to capture something creative with the available light (freeze or blur motion), then you must go with Shutter Priority camera mode.