



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

December 2014

- Thur 4th Movie Makers' Gala Evening. Social Night with the 2014 Video and Audio Visual Entries. Please bring a plate.
- Tues 9th Club's 2014 Annual Dinner and Presentation Evening at Villa D'Oro, Flinders Street Wollongong. 6:30pm for 7:00pm start.
- Wed 31st 2015 Fees Due.

2015 Membership Fees

Member	\$65.00	Pensioner	\$55.00
Student	\$35.00	Family	\$95.00

CLUB MEETINGS

2nd and 4th Tuesday of Each Month
at 7.30pm

FIGTREE HEIGHTS PRIMARY
SCHOOL

St Georges Avenue & Lewis Drive
FIGTREE

Vehicle entrance via Lewis Drive
FIGTREE

UBD Map: 34 Ref: P6

Club Address: **P.O Box 193**
FIGTREE, NSW. 2525

Phone Contact:
0457 415598

Club Website:
<http://www.wollongongcameraclub.com>

Enquiries:
photogroup@wollongongcameraclub.com

Competition Entries by email
email address is found on the Club's Website

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

awardimages@wollongongcameraclub.com

I think everything can be painted because painting can change reality; but everything cannot be photographed and the photographer often comes home empty-handed, with images which (often) have a documentary interest, but which rarely go further than that. One has to be completely available, very tenacious and admit that many subjects won't give any results... and a miracle sometimes happens, without warning. *Martine Franck (2 April 1938 – 16 August 2012) was a well-known Belgian documentary and portrait photographer. She was a member of Magnum Photos for over 32 years. Franck was the second wife of Henri Cartier-Bresson and co-founder and president of the Henri Cartier-Bresson Foundation.*

Dates For Your Diary

Thursday; December 4th 2014.

Movie Makers' Gala Evening at the Figtree Heights Primary School commencing at 7.30pm.



Come and see all the club entries in the Movie Makers Video of the Year and Audio Visual of the Year Competitions for 2014. See what the members have been doing during this past year.

This is a social evening so please bring along a plate (with food) for supper.



The Movie Makers' Group member will welcome you and will be happy to discuss their field of photography with you.

Tuesday; December 9th 2014.



Club's Annual Dinner & Presentation Night at Villa D'Oro, Flinders Street Wollongong 6.30pm for 7.00pm start. This is the final Club activity for 2014 with the presentation of trophies and awards for the Movie Makers and Photographic Group competitions for 2014.



Saturday; December 13th 2014.

Dawes Point Photowalk, Sydney

Start Time: 5:00am Sunrise Time: 5:37am Finish Time: 6:30am
 Address: Hickson Road, Dawes Point, Sydney, 2000
 Location Review: Dawes Point Reserve, Sydney
 Meeting Point: Underneath the Harbour Bridge at Dawes Point

There are not too many better ways to start your day than watching the sunrise in Sydney. And that is exactly what we will be doing for our December photowalk and will be a great way of finishing off the year

Photowalk Notes: Come along and join us at Dawes Point Park in Sydney under the Harbour Bridge. From here you can get some great shots of the sun coming up from behind the Opera House. We will move around and finish at the Overseas Passenger Terminal, which is another favourite location of The Photowalk Guys.

RSVP <http://thephotowalkguys.com.au/upcoming-photowalks/>

2015 Half Day Workshops with Digital Camera Warehouse.

Digital Camera Warehouse (DCW) is running two (2) workshops in February 2015. They are:

- 📷 Photographic Fundamentals (14/02/2015);
- 📷 Shooting Flash on Location (14/02/2015);

The dates above are for the Sydney Workshops. These workshops are also held in Melbourne and Brisbane should you want to travel interstate. The cost for each workshop is \$90.00 Use the following link:

<http://www.digitalcamerawarehouse.com.au/webcontent142.htm?cx=017586596898081473407%3Aphssu3njfsc&cof=FORID%3A10&ie=UTF-8&q=2015+Sydney+workshops&siteurl=www.digitalcamerawarehouse.com.au%2F&ref=&ss=&sa.x=0&sa.y=0>

Reference: <http://digitalcamerawarehousebuyersguide.realviewdigital.com/?iid=106556#folio=31>

Tuesday, November 11th 2014

The meeting was opened by chairperson Jim Ollis who warmly welcomed 17 members and 1 visitor. Jim announced apologies were received from Bruce and Sue Shaw, Barbara Hipsley, Greg Delavere, Kathy Pond and Norm Melvin.

Business:

Jim advised members the following:

- ☞ New Judging System 2015. Commencing February 2015 a new Judging system will be trailed whereby the judges gives points out of 15 for each image:
 - 5 points for Impact;
 - 5 points for Composition; and
 - 5 points for Technical.Members will then be asked for their feedback to see how effective this system is.
- ☞ Next Competition. November 25th is the next completion and the last for the year. It is an OPEN competition
- ☞ 2014 Print/EDI of the Year Competition. Members were asked to:
 - Print Images: To be bought to this meeting. Closing date.
 - EDI's: Please advise EDI Co-ordinator Ruth Brooks which EDI entry you wish to be judged.
 - Image Entry Condition: The images must have been entered into a monthly completion in 2014 to be eligible.
- ☞ The Annual Dinner & Presentation Evening. Will be on 9th December 2014 at Villa D'Ororo Flinders St Wollongong, 6.30pm for 7.00pm start.
- ☞ Annual Dues are now due for the 2015 season.

Guest Speaker:

Jim Ollis introduced our guest speaker for this evening; Brendon Parker.

EDI Resizing. Brendon gave a short presentation of how to resize images and what to do when one sends them in for the EDI Competition by using Picassa and the Export Icon. Jim Ollis has also produced a short presentation which has been sent to all members. It's a very easy to follow tutorial on how to resize images in Photoshop and Elements.

Chasing Resolution. Brendon then provided a brief history of his work and how he has over 10,000 glass plates and did much dodging and burning in the dark room while working in the Laboratory as a Metallurgist. He has not done this since 1996 and he is disappointed that he had to leave his \$300,000 microscope behind when he left Monash University.

Brendon explained that much of his working life until 1993 was spent looking at metals through increasingly more powerful and expensive microscopes looking at detail which enabled the design of new alloys with very high strength and toughness. There is however much exciting detail which can be seen at magnifications only a little greater than that achievable with a camera. He demonstrated the use of two very low cost (<\$100) microscopes.

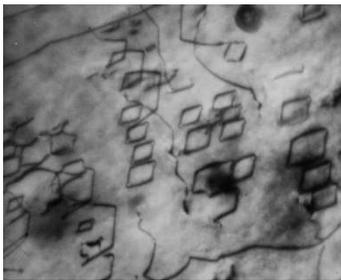
Brendon began by pointing out the similarity between cameras and microscopes - essentially an imaging lens and a sensor. The difference is that the sensor is closer to the lens than the object being photographed in a camera whereas the reverse is true for a microscope. The crossover point is where the distances are similar and the object and image are the same size. This is the 1:1 macro position for photographers although some specialist macro lenses can magnify up to 5 times.

Magnification is not a good way to talk about the fineness of detail we might see- magnification can be easy to achieve but no more detail is seen. We should discuss performance in terms of the finest detail we can resolve and in microscopy we use the "micron", a thousandth of a millimetre, as a measure of this "resolution."

Our eyes can resolve objects about 70 microns in size at a distance of 250mm. This is a little less than a tenth of a mm. So what can we do with a camera? Modern cameras have a pixel spacing of about 5 micron but the lens quality also limits the resolution and many cannot take full advantage of sensor resolution. Sadly, as sensors continue to improve lenses do not! We are stuck with the physics.

So what can a camera with a good macro lens resolve? About 10 microns, with a very specialised and expensive lens we can reach 2 micron.

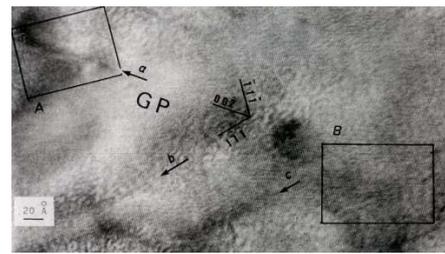
A very good optical microscope can resolve about 0.2 microns before it reaches the limit imposed by physics. "Toy" microscopes, such as those available from Aldi (\$50), can resolve about 1 micron and take photos and movies!



Secret Life of Metals
(Electron Microscope)



Image of Pollen (Using an
Aldi Microscope).



Resolving Atoms in Aluminium (fine
structure in background)

The wavelength of visible light is 0.5 micron (green) and so we need to use something different to achieve higher resolution. Ultra violet helps a bit but the next short wavelengths in the electromagnetic spectrum cannot be focused with lenses. We eventually come to electrons which may be focussed by electromagnetic lenses and which have a wavelength of .000037 microns at 100,000 volts. Since atoms are about 0.00025 micron in diameter we have the potential to resolve them.



Macro of Flower Showing Pollen



Scanning Microscope Image of
Housefly (false colour)

Lenses of all types have limitations imposed by physics. What if we could form magnified images without the use of lenses? We can, this is the principle of the scanning (electron) microscope, where a very fine probe of electrons strikes a point on an object, a sensor detects what is reflected from the object at that instant. The fine probe is then scanned (using electromagnets) to the next point on the object and the sensor again detects what is reflected. If the fine probe is scanned continuously in a known pattern then the signal from the sensor may be used to change the brightness of the scanned image on a TV screen, so forming an image of the object. The magnification is simply the ratio of the TV screen size (say 20cm) to the size of the scan on the object (say 1mm) giving a magnification in this example of 200 times. The resolution of such a microscope depends on how fine a probe we can make and it approaches .001 micron. With no lenses there are no lens aberrations and depth of field is very large and so some amazing images can be created.

At the end of the session members were invited up to view various microscopic slides and ask questions on Brendon's work.

Tuesday, November 25th 2014

Compere Jim Ollis opened the final Competition meeting of the year and warmly welcomed 30 members and 2 guests Frankie Pinkerton and the President of Frankston Club Jeff Symons. Geoff Gray then spoke about how Jeff was the person who assisted Wollongong Club to set up their new Web site 2 years ago and a round of clapping showed the club's appreciation to Jeff and his Club.

Business:

Jim reminded members:

- ☛ Print/EDI of the Year Entries. Required to be handed in at end of tonight's meeting, November 25th 2014.
- ☛ Annual Dinner & Presentation Evening. Annual dinner 9th December, please our Treasurer, Kathy to night or pay via direct deposit (preferred).
- ☛ 2015 Fees. 2015 Membership Fees are due and can be paid to our Treasurer, Kathy or via direct deposit (preferred).
- ☛ 2015 Competition Year Definitions. Jim announced the Set Subjects for 2015 and then explained their definition:
 - **March 2015- Rock Pools of the ILLAWARRA-** an image portraying rock pools/rock pool creatures as a natural phenomenon of the rock platforms-in the area Helensburgh to Gerroa.
 - **May 2015 - ANZAC and Military History-** an image relating to the Armed forces and affairs of war.
 - **July 2015- New and Old images in one frame-** depicting either living or non-living subject matter that is captured in the one image that are the same or similar.eg. Grandparent/child; buildings old and new; transport – past and present; furniture; fashion old and new; plant life-1st bud/ last bloom; animal life- baby/ mother etc.
 - **September 2015 - Nature- an image of animal/nature's forces or plant life in its natural surroundings.** See the 2015 FIAP NEW complete Nature definition on FCC website and link to www.roykillen.com for a way of understanding more about the Nature/Wildlife definition. Click on the "Tutorials" button on the left of the home page and then click on the "Nature" button.
 - **November 2015 - Street Culture and Urban Photography-** an image depicting life/scenery in an urban (i.e., relating to a city or town) environment that is living or inert.

Jim extended an invitation to all are welcomed to our first meeting in 2015 which will be Tuesday February 10th. This will be a Social evening and viewing of EDIs.

Competition:

The Judge for this evening Jeff Acres has driven down from Pennant Hills. Jeff said he has just returned from Perth and has completed the EDI comments. He said when reading his evaluations to remember that it is his opinion of how your image has appealed to him and he trusts that his comments will encourage member's in their photography.

Jeff commented on the many images this evening that included the lovely model from Sue Robertson's Creative Photography excursion at Austinmer and to see how different authors had provided such a range of images

**Small Prints:**

Jeff explained how not to confine yourself to the size of the image taken – but crop parts of it to provide a stronger image. Jeff liked the way the model was reflected in the pool it was a great composition – perhaps a ½ stop overexposed but he realised this can happen if image is commercially printed.

The rose had sharp focus in the centre and a softness to outer edges. Another shot of the model showed something different by highlighting on the texture of the dress. The purple bottle brush was extremely sharp

and in focus all over. The tiger image was well framed with good detail in the eyes. The image showing the pool was well handled with the sun streaming into the pool showing good control of light and clear detail in the foliage. The image showing a cut out circle with part of a child's face behind it was very creative- well seen and a sharp image.

The spider web shot captured the back lighting effectively. The seascape showed great reflections. Jeff suggested experimenting with aperture/speed to achieve good depth of field when shooting close up images. Also watch out for any bright areas in the frame as this will distract the viewer.

Jeff liked the colours in the lotus flower and showed how by cropping the light top part of the image one has a stronger image.

Jeff awarded 4 merits and 3 credits and found it very difficult to select Best in Section. He finally decided Kerry Gilmore's "I spy with my beautiful eye" was the winner.

Small Prints: 14 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> "I Spy With My Beautiful Eye", Kerry Gilmore</p> <p><i>Merits (4):</i> Jill Bartlett, Kerry Gilmore (2), Barbara Hipsley</p> <p><i>Credits (3):</i> Jill Bartlett, Ruth Brooks, Franki Pinkerton (Visitor)</p>
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Monochrome Prints:

A Grade:

Jeff said top look closely at all these images as they showed good tonal range. The old worker and the old ship image told a story as well. The shot of the town showed great detail in the clouds. Perhaps the background could be changed for the lady with the hat as detail was so good in the hat. The sepia image was intriguing with sharp detail in the frame that led your eyes through to the outside scene. The portrait of the old lady showed a beautiful expression on her face and good tones throughout and showed a story of what she was doing.

The aboriginal face image was very evocative and capturing with good details overlayed with a country scene that told a story.

The shopper's image was an excellent piece of photojournalism capturing everyday life that conveys a story to us.

Jeff awarded 4 merits and 1 credit with Best in Section to Bernie Gromek's old man and the ship titled "Heartbroken".

B Grade:

Jeff told how important it is to have a vast tonal range from the very black blacks to the white whites when printing monochrome images. He said to look how this surf image displays this total tonal range. The Architectural image was captured nicely and well framed. Jim liked the way the monochrome brought out the texture in the netting around the lady – maybe the face was 1/2 stop overexposed. Jeff was impressed with the mottled overlay treatment over the boy's portrait and liked his expression. The old Butcher shop gallery was done in nice sepia colours. The image of the 2 dolphins was well framed and well captured but needed a boost to make it stand out.

The stamens on the flower were pin-sharp and a great study in monochrome of a flower. The Snowgum image showed great patterns but were not really sharp. The moonlike image had good detail in foliage but too large an area of blackness.

Jeff awarded 3 merits and 3 credits with Best in Section awarded to Norm Melvin's portrait of the Boy.

Monochrome Prints, A Grade

7 Entries received from 7 Entrants.

Best In Section:

“Heartbroken”,
Bernie Gromek



Merits (4):

Eunice Daniel, Greg Delavere, Geoff Gray, Bernie Gromek

Credits (1):

Sue Souter

Colour Prints:

A Grade:

Jeff was impressed with the quality of all the A grade images.

He liked the way the 2 monkeys were framed on the diagonal and the beautiful sharp detail of their eyes and their fur. The bright colours of the shell were impressive with very sharp detail. The gums showed a nice earth colour and the trees seemed to pop out of the image. Jim liked the diagonal angle the author used to take the photo of the model and the subtle tones used.

The rock platform foreground added to the image as the author had crouched down low for this effect- great colours and tones. The walrus image showed great interplay between the two and very sharp detail. The trees were a good composition and showed up the bark patterns clearly. Jeff wondered how the creative shot was done with the genie springing out of the bottle- very effective. The bright yellow orchids showed clear details but may need the light background to be changed. The image of the Gazebo on the beach at twilight was fascinating- taken at a nice time of day – with beautiful tones – well done. The photo of the Himba native lady was a great image with lovely eyes and expression, a nice subtle background and well framed.

The judge awarded 5 Merits and 2 credits and found it so difficult to select Best in Section. Winner was Dawne Harridge’s monkey image titled “Bliss”.

Monochrome Prints, B Grade

9 Entries received from 9 Entrants.

Best In Section:

“Adam in Bark”,
Norm Melvin



Merits (3):

Dawne Harridge, Norm Melvin, Jim Ollis

Credits (3):

Brendon Parker, Kathy Pond, Sandra Tibbitts

B Grade:

Jeff stated how the image of the man leaning out of an old window was telling him a story and this was important for your image. The composition of the man’s feet walking on the sand was good but the water droplets were not sharp. Jeff was very confused and confronted by the reddish blob image but impressed by it at the same time. The girl in the surf image showed movement and great effect – perhaps crop out the sky. The meerkat image showed how well controlled the lighting was. The tall egret was a nice exposure while showing some action. With the baseballs and end of baseball bats Jeff was very impressed with the composition but concerned that it was underexposed. The Old Homestead showed nice details. The sunset images were well controlled but perhaps crop some of the dark base.

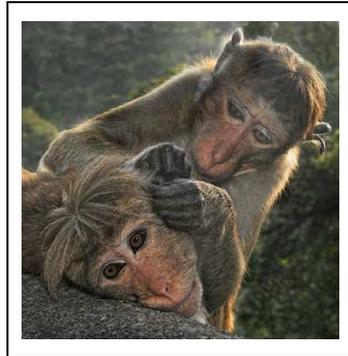
Jeff awarded 3 merits and 2 credits with best in Section going to Brendon Parkers’ man in the window image titled “Seen better days. Jeff then asked about the blob image and Norm explained how it was a blob of rain running down a dusty bus with glow of taillights in the water and he added teeth to make it look like an angry dog! Well done Norm and great to see you back at the club and winning awards.

Colour Prints, A Grade

11 Entries received from 11 Entrants.

Best In Section:

“Bliss”,
Dawne Harridge



Merits (5):

Dawne Harridge, Colin Marshman, Craig Parker,
Helen Robinson, Sue Souter

Credits (2):

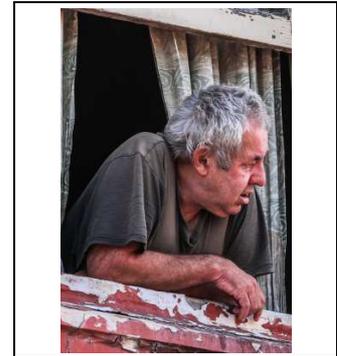
Geoff Gray, Jeff Symons (Visitor)

Colour Prints, B Grade

9 Entries received from 9 Entrants.

Best In Section:

“Seen Better Days”,
Brendon Parker



Merits (3):

Wayne Fulcher, Norm Melvin, Brendon Parker

Credits (2):

Casandra Best, Jim Ollis

Jim closed the meeting by asking members to show their appreciation of the judge’s comments and efforts in travelling down from Sydney. All were then invited to have supper and join in conversation with each other.

EDI’s:

Jeff Akers had judged the EDI Entries prior to coming to the Club’s Competition evening. The judge’s comments for all EDI Entries can be found with the entry on the club’s website.

Generally the judge’s comments fell into three sections, Story Telling, Composition and Lighting Conditions.

Images that received an award did so upon the photographer’s ability to control each of the above sections and is evident in the sudge’s comments such as “..a strong sense of story..”, “.. well compose ..”, “.. gives depth to the mage ..”.

Images that didn’t receive any award were given positive, yet constructive comments as to where the photographer missed out. In most cases the photographer had the image, yet some technical aspect was missing or “.. not taken advantage of ..”. The judge commented a couple of times of images being a good “record shot” but for some element in the image “distracts from its (image) impact.” The judge also commented on Lighting Condition with references such as “.. not enhanced the subject ..” and “ .. lighting has let you (the photographer) down ..”

There were a number of monochrome entries with a mixture of success. The judge commented about Tonal Range (white to black) being important for a monochrome image to have impact especially when its competing against “colour” images. The judge also commented upon the photographer’s use of monochrome and whether, in his opinion, “some colour toning” would assist in making the “image stronger”.

From this competition one thing that can be learnt can be summarized by his comments for the entry; “Japanese Art”, where he wrote: “I believe that with a table top setup, you have full control of every aspect of the lighting, sharpness and arrangement of the subject. I would suggest that you could have controlled your depth of field better so that the flower is sharp, as well as the bowl”.

The judge awarded 6 merit and 9 credits with Jill Bartlett being awarded Best In section for her image “Metamorphosis”.

EDI (Electronic Displayed Images): 28 Entries received from 14 Entrants.

	Best In Section:	“Metamorphosis”, Jill Bartlett
	Merits (6):	Jill Bartlett, Greg Delavere, Barbara Hipsley, Craig Parker, Kathy Pond, Sue Souter
	Credits (9):	Chris Butcher, Barry Daniel, Barbara Hipsley, Brendon Parker, Craig Parker, Kathy Pond, Bruce Shaw, Sue Shaw, Sue Souter

The judge’s comments on Jill’s Best in Section award are: *“An interesting, well composed and evocative composition that shows a great level of creativity. I like the contrast between the strong diagonal cracks in the rock in comparison to the subtle curves of the fabric and the body of the model.”*

The Techno Shop

New Smartphone Optical Zoom Lens



When you take a picture with your smartphone, there’s a good chance you’re satisfied with the results, provided you didn’t have to zoom in on your subject. DynaOptics, creates optics components for mobile devices, has an ingenious and conceptually simple solution to the problem, which could find its way into future smartphone/s you can buy. Traditional optical zoom lenses extend out from the phone or camera body whilst the DynaOptics’ lens uses a lateral movement,. This result in a tiny module, less than 6mm in height, that can be

fitted inside a smartphone, equipping it with at least a 3x optical zoom feature.

Reference: <http://www.digitaltrends.com/mobile/dynaoptics-optical-zoom-for-smartphones-news-interview/#ixzz3ISMiEmd5>

Kodak’s New PixPro SP360 Action Cam

The PixPro SP360 has an ultra-wide angle lens that faces upward, thereby yielding the 360-degree angle-of-view on the horizontal axis. On the vertical axis, the lens has a 214-degree view. Still, in photographic terms, the lens on the PixPro SP360 is able to look “behind itself,” which seems to be becoming a trend lately. Users can choose between recording a 360-degree panoramic view, an interactive 360-degree ring view, a split 180-degree front and rear views, a 214-degree dome view, as well as a 214-degree front view. The 16-megapixel MOS sensor records either Full HD 1080/30p or 720/60p HD video, with the option to crop out shorter perspectives and save it as a new video file. The camera can also capture high-resolution still images. The PixPro SP360 can be controlled remotely via an Android or iOS device using Wi-Fi (NFC pairing is available for devices that support it), and the video can be edited and viewed on a PC or Mac via software. Weighing only 3.6 oz, the PixPro SP360 will be available for \$350; it will also come in various bundles that come with different accessories. More information is available on the Kodak PixPro website.



Reference: <http://www.digitaltrends.com/photography/kodaks-new-pixpro-sp360-gopro-lookalike-360-panoramic-action-cam/>

Turn a smartphone into a 3D camera with this lens accessory

The Kúla Bebe is an accessory that attaches to your smartphone by creating two slightly offset images using four mirrors that can later be turned into a number of 3D formats using Kúla's proprietary software. One way to experience your 3D photos and videos is Kúla's own CinemaBox, which attaches right to the display of your smartphone. Another easy way is to create an image for cross-eyed view that you can either view on your screen or print out.



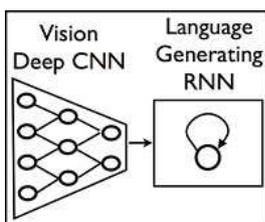
Reference: <http://www.digitaltrends.com/photography/turn-smartphone-3d-camera-kula-bebe/>

Sony's 21MP Stacked CMOS Sensor for Smartphones

Sony has unveiled a new stacked CMOS image sensor for use in smartphones, the IMX230. It features 21 effective megapixels, on-chip phase detection AF and 4K video recording. The sensor uses a backside-illuminated configuration with a layer of signal processing circuits below a layer of backside-illuminated pixels boasting a total of 192 AF points. On-sensor phase detect autofocus and processing should ultimately result in faster and more accurate autofocus with improved subject tracking. The IMX230 unit will begin shipping in April 2015.

Reference: <http://www.dpreview.com/articles/8165301786/sony-debuts-21mp-stacked-cmos-sensor-for-smartphones>

What's in a picture? Google algorithms attempt to describe real-world photos in plain English



It's the holy grail of image databases, and it looks like Google might be getting closer to making a breakthrough. For years now, researchers have attempted to tackle the thorny task of creating an algorithm that can identify (and then describe) the contents of a photograph without user intervention. It's one of those tasks that is so easy for people that we almost don't think about it, and yet it turns out to be incredibly challenging for a computer.

Reference: <http://www.imaging-resource.com/news/2014/11/24/whats-in-a-picture-google-algorithms-attempt-to-describe-real-world-photos>

Quick Tips

6 Tips for Photographing the Moon

Taking a picture of the Moon can be a challenge. When it's near full the Moon is hard to photograph because its intense glare tends to wash out detail, especially in brighter areas of its surface as the Earth is located between the sun and moon, and sunlight is reflected straight back at us, with no shadows to provide contrast. A fainter crescent Moon may require a slightly longer exposure or a darker background sky to show it in its best light. There's no one magic formula for getting great Moon shots. So much depends on your camera and lens, the phase of the Moon, the time of day or night, and local conditions. Here are some tips:

1. Shoot in twilight.
2. Tweak your settings. Set the ISO to low; 80 or 100.
3. Brace your camera.
4. Bracket your shots. With a Moon near full start with a low ISO an aperture of f/6.6, and an exposure length of 1/100 second and then gradually increase the exposure length until the image of the Moon starts to darken.
5. Choose an interesting foreground.
6. Edit your photos, judiciously.

Reference: <http://www.pcmag.com/article2/0,2817,2382453,00.asp?obref=obnetwork>

Tidal Pool Photography

“The best time to go tide pooling is one to two hours before the low tide,” Morris Grover (Oregon USA coast marine life expert) said. “That gives you plenty of time to explore before the tide starts coming back in. The tide doesn't stop at low tide - it immediately starts coming back in for the high tide.” Marine life in the pools can be beautiful and fascinating but it is very fragile and will die quickly if moved or removed. Grover's advice is “enjoy nature, but remember: take only photos, leave only footprints”.

Reference: http://www.beachconnection.net/oregon_coast/72207oregon_coast_tidepools.php

How to Explore a Tidal Pool

Tide pools, small rock cups where seawater collects at low tide, are havens for a stunning diversity of marine life. These pools are also readily accessible to curious nature explorers of all ages. These tips should help you get the most fun and educational value out of your tide pool investigations, while keeping you and the wildlife safe.

Before you go:

1. Learn beforehand by checking out an illustrated guide to local tide pool organisms. Guidebooks with rich photographs to visually identify and learn about life in the Tide Pool.
2. Get a beach etiquette guide on how to handle the wildlife.
3. Establish rules ahead of time to keep all safe from the many hazards on the rock platform.
4. Dress for the adventure.

At the Tide Pool

1. Keep your guide handy so you can identify organisms as you see them.
2. Watch where you walk, because rocks are often slippery with algae and not to step on sea life!
3. Touch animals gently with one wet finger. If in doubt, don't touch!
4. Pick up animals gently, and leave alone any that offer resistance. Sea stars, oysters, mussels, and anemones are usually best left where they are. Crabs, cockles, snails and sea cucumbers can be picked up.

Reference: <http://www.wikihow.com/Explore-a-Tidal-Pool>

Photographing Tips for Tidal (Rock) Pools

Equipment and other helpful tips:

1. You must use a tripod;
2. Use a Polariser filter to take the sheen off the water and the subject as well as protecting your lens;
3. Carry a diffuser to cast extra or directional light on/into the subject;
4. Make use of your “macro” lens or scene mode as well as long lenses
5. Carry a chamois to dry your lens and camera;
6. Wear a vest or use a back pack for your equipment;
7. Carry plastic bags and small towels to cover your camera then not in use. Sea spray and sometimes mist can cover your equipment quickly.
8. DRESS: Be prepared to get wet & dirty. Boots are a must. Don't be afraid to get down into the scene. Work different angles to get some images that perhaps you haven't seen in books.
9. WEAR SHOES THAT WILL PERVENT YOU FROM SLIPPING, WITH TRACTION. These tide pools are very slippery and contain some very sharp rocks. Dress to stay warm, even when wet.



Reference: <http://jackgrahamphoto.wordpress.com/2008/09/03/tide-pool-photography-interesting-information-and-more/>

How to Photograph Fireworks Displays

Fireworks Displays are something that evokes a lot of emotion in people as they are not only beautiful and spectacular to watch but they also are often used to celebrate momentous occasions. Here are some tips:

1. Use a Tripod. Secure your Camera so that it doesn't move;
2. Remote Release. You can also use the camera's self-timer;
3. Framing Your Shot;
4. Focal Length. of the hardest parts of photographing fireworks is having your camera trained on the right part of the sky at the right time;
5. Aperture. Find apertures in the mid to small range tend to work reasonably well, somewhere between f/8 to f/16;
6. Shutter Speed. More important to get shutter speed right than aperture.
7. ISO. Shooting at a low ISO is preferable to ensure the cleanest shots possible. Stick to ISO 100 and you should be fine.
8. Switch off your Flash;
9. Shoot in Manual Mode and manual focus. The photographer controls the creativity; and
10. Experiment and Track Result.

Reference: <http://digital-photography-school.com/how-to-photograph-fireworks>

Get to Know the Histogram

Most cameras give you the option to check the histogram for each image you shoot which allows you to quickly assess the tonality of an image. That funny looking pixel mountain contains a wealth of information about exposure that you simply can't get from looking at an image on an LCD. Chances are it wasn't your love of graphs that got you interested in photography, but it is by far the best way to tell if an image is underexposed or overexposed. Get to know the histogram and how it can improve your photography.

Reference: <http://www.australianphotography.com/news/photo-tip-of-the-week-how-to-use-histograms>

13 Tips on How to Easily Photograph People in Glasses

It's often difficult to photograph people wearing glasses whether it's normal vision glasses or sun glasses. How do you reduce, eliminate, those glass glare. Here are 13 tips from Jodi Friedman for MCP

1. It all starts with the glasses; and the glass or plastic inside them;
2. Look for the light;
3. Have your subject look off in the distance or away from the camera;
4. Tilt the head;
5. Shade them;
6. Remove the lenses;
7. Angle the glasses;
8. Be respectful of your customer;
9. Banish the glasses;
10. Practice ahead of time;
11. Try some lifestyle shots with sunglasses;
12. Prepare for photo editing; and
13. Don't worry about the glare.

There is no Photoshop action to remove glasses' glare however there are some things you can do in Photoshop to help.

1. Try the burn tool set to a low flow to darken the haze caused by glasses
2. Use a Photoshop action like the MCP Eye Doctor to sharpen, lighten or darken parts of the eyes, just where it is needed. Sometimes you will find only one eye needs darkening or sharpening since the light affects one lens more than the other.
3. Use the clone tool, patch tool and healing tool, as needed for removal of small bits of flare at a time. These tools can be tricky and time consuming, but also effective.
4. On rare occasions, you may have one eye that is fine and one with bad glare. You can duplicate the good eye and sometimes replace the bad one, with good layer masking and transforming.

Reference: http://mcpactions.com/2014/11/03/13-tips-to-photograph-people-in-glasses/?utm_source=Newsletter+110514&utm_campaign=newsletter+102214&utm_medium=email