

Stockton Camera Club

The Shutter Tripper

August 2023

July Images of the Month



**1st Place - Digital
Female Grizzly Bear
And Her 2 Cubs
Sharon McLemore**

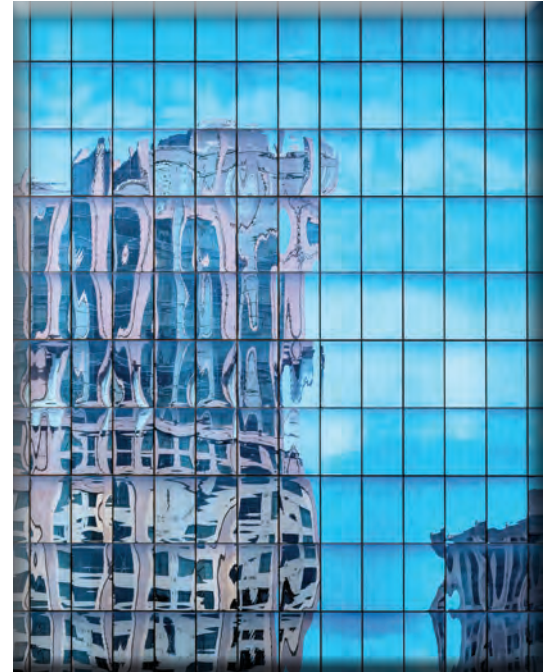
**1st Place - Print
Ready to Boogie
Ron Wetherell**



August 2nd and 3rd Place Print and Digital Images



3rd Place - Prints
Pacific Grove Coast #49
Wayne Carlson



2nd Place - Digital
Vegas Reflection
Dean Taylor

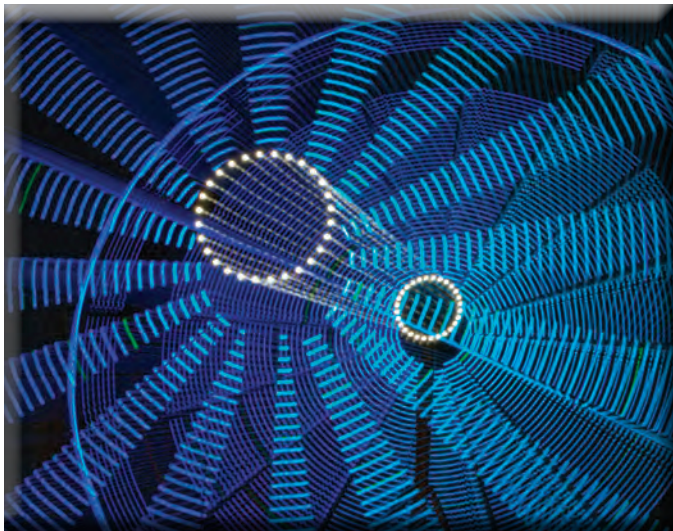


2nd Place - Print
St. Martin Church,
Lake Bled, Slovenia
Doug Ridgway



3rd Place - Digital
Jellyfish Descending
Dean Taylor

August 10's



Blue Carnival Lights
Debra Goins



**Early Morning Light
Behind the Bathroom Door**
Trey Steinhart



Hummingbird Feeding Cycle
Heide Stover



Flame Skimmer Landing
Heide Stover



Spring in the Sierras #2
Wayne Carlson

**Monthly Meeting
July, 2023**

Heide opened the meeting and introduced the guests. Ken Cawby is interested in photography and likes to do landscapes. Louie Medina and Moraima Arias are both veterans and attending UOP in Stockton. Louie is interested in photography. Welcome!

Heide will be checking the Boat House at Oak Grove Park in Stockton to see if it is available for the Club's Annual August Potluck. She will send out information about it. She also said we will work on "Practice Judging Prints" during the Potluck.

(Please remember there will be no August Club Competition Meeting at the bowling alley in August.)

Dean introduced Jan Lightfoot as this month's judge. Jan is from Vacaville and a longtime member of the Sierra Camera Club. She does a lot of judging including judging for the SCJCCC. She is an excellent photographer.

There were 27 Open entries and 9 Special Subjects in Digital Images. A total of seven 10's were given.

WINNERS FOR THE DIGITAL IMAGES FOR JULY:

1. "Female Grizzly Bear And Her 2 Cubs" by Sharon McLemore
2. "Vegas Reflection" by Dean Taylor
3. "Jellyfish Descending" by Dean Taylor

There were 12 Open entries and 3 Special Subjects in Prints. A total of five 10's were given.

WINNERS FOR THE PRINTS FOR JULY:

1. "Ready to Boogie" by Ron Wetherell
2. "St. Martin Church, Lake Bled, Slovenia" by Doug Ridgway
3. "Pacific Grove Coast #49" by Wayne Carson

Congratulations to all the winners!

The Special Subject for September will be SIMPLICITY. Please let me know if there are any corrections or additions to the notes.

Thank you, Em, Club Secretary

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President's Message

August 2023

By Heide Stover

At our last meeting I was the lucky one that got to run the projector for the judge. Wayne did his best to teach me the routine. It was a few weeks between his training me and the actual meeting. I was a little slow going through the images. Thanks to all of you for your patience! I was so glad that Wayne was able to come to the meeting. I had his help when I got blocked up in a few sections. He really does a lot of work for this. It takes more than just his time at the meeting. Before the meeting he is getting everyone's image downloaded and put in the correct categories. This takes time.

After the meetings he has to get numbers into his computer and into the club files and get everything over to Doug. So, he works before the meetings, during the meetings and after the meetings. I must admit that I did like doing it. It is fun to learn new things.

We had a few visitors at our last meeting. Ken, Loi and his girlfriend, Mort. It was nice to have new faces in our group and we hope to see them again. Potluck news still to come. Bring a dish to share and plan on bringing a print as we will practice commenting on each other's prints. At this point still thinking the third Thursday of the month at 6:00pm. Still working on a place for us to have it.

Heide

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2023 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
August	Stockton, CA	Annual Pot Luck
Thursday September 21	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Simplicity
Thursday October 19	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochrome
Thursday November 16	West Lane Bowling Alley Stockton	November General Meeting Prints Only (No Special Subject)
Thursday December 21	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Glass

2024 Calendar of Events

January	Stockton, CA	Annual Banquet
Thursday February 15	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Domestic Animals
Thursday March 21	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Abandoned
April	TBA	April Workshop/Photo Opportunity
Thursday May 16	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Graveyards
Thursday June 20	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
Thursday July 18	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Photo Journalism

Stockton Camera Club
July 2023 Competition Standings
Congratulations to the winner!!!

The July 2023 SCC competition meetings was held in person at the West Lane Bowling Alley.

WINNERS FOR THE PRINTS FOR JULY:

- 1st Place - "Ready to Boogie" by Ron Wetherell
 2nd Place - "St. Martin Church, Lake Bled, Slovenia" by Doug Ridgway
 3rd Place - "Pacific Grove Coast #49" by Wayne Carson

WINNERS FOR THE DIGITAL IMAGES FOR JULY:

- 1st Place - "Female Grizzly Bear And Her 2 Cubs" by Sharon McLemore
 2nd Place - "Vegas Reflection" by Dean Taylor
 3rd Place - "Jellyfish Descending" by Dean Taylor

Please check out the website <http://www.stockton-cameraclub.com/home.html>

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Ron Wetherell	193	155	38	39	39	39	39	37	0	0	0	0
Trey Steinhart	178	142	36	36	35	36	38	33	0	0	0	0
Debra Goins	173	139	34	35	32	33	38	35	0	0	0	0
Heide Stover	147	110	37	36	38	37	0	36	0	0	0	0
Sheldon McCormick	130	98	32	33	33	33	0	31	0	0	0	0
Joan Erreca	65	48	17	33	0	32	0	0	0	0	0	0
Karleen Gansberg	33	0	0	33	0	0	0	0	0	0	0	0
Bob Harada	31	23	8	0	0	0	0	31	0	0	0	0
Christine Blue	0	0	0	0	0	0	0	0	0	0	0	0
Elizabeth Parrish	0	0	0	0	0	0	0	0	0	0	0	0
Reginald Lee	0	0	0	0	0	0	0	0	0	0	0	0
Reginald Lee	0	0	0	0	0	0	0	0	0	0	0	0
Roger Elkins	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Wayne Carlson	188	161	27	37	37	37	39	38	0	0	0	0
Sharon McLemore	182	146	36	36	35	38	38	35	0	0	0	0
Em McLaren	182	145	37	37	37	36	38	34	0	0	0	0
Doug Ridgway	180	143	37	37	36	38	34	35	0	0	0	0
Dean Taylor	151	124	27	38	35	0	40	38	0	0	0	0
Joanne Sogsti	142	107	35	38	34	29	0	24	0	0	0	0

2023 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

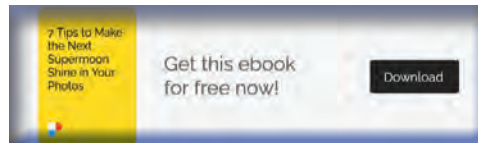


Another Supermoon is approaching!

Are you looking for new ideas for the shot, looking for a new challenge? If that's the case, you're at the right place... let me help you unchain your creative potential.

How?

Location power, inspiration, equipment and the following tips are the ingredients you need to have in the mix in order to come up with the best cocktail for the Supermoon. It all begins by deciding how big you want the moon in your photos. Are you ready?



[Get this ebook for free now!](#)

Content

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- [How to shoot the Supermoon](#)
- [Just do it!](#)

1. Focal length defines how big the moon will appear in the photo

When brainstorming, you need to take into account the lens you have available, because focal length determines the size of the moon in the photo. In other words, field of view determines how much area the moon will cover in the image.



Nikon D700

14mm f/2.8 15s ISO 200 10050K

04/05/14 08:57pm Sun elevation: -9.1°
(Nautical Twilight) Moon elevation: 53.8°

Moon as a dot, wide angle lens

Use a wide angle or a fish-eye lens (8-35mm) when you want to emphasize the beauty of the landscape. Thanks to the wider angle of view, you'll capture a large area of the landscape showing all its beauty. The cons is that the moon will appear as a small bright dot in the sky. In this case, if you want to include a subject in the foreground, you'll need to get closer to it.



Nikon D700 24mm f/2.0 1/8s ISO 3200 3650K

07/08/14 10:09 pm Sun elevation: -13.8°
(Astronomical Twilight) Moon elevation: 29.6°



Nikon D700 | 85mm | f/13 | 8s | ISO 200 | 3550K
12/04/13 06:09pm | Sun elevation: -9.4° (Nautical Twilight) |
Moon elevation: 9.3°



Nikon 4Ds | 145mm | f/6.0 | 1/8s | ISO 200 | 5850K
07/12/14 09:26pm | Sun elevation: -2.8° (Golden Hour) |
Moon elevation: 3.2°



Nikon D7100 | 500mm | f/5.0 | 1s | ISO 400 | 5400K
06/13/14 09:41pm | Sun elevation: -5.1° (Blue Hour) | Moon
elevation: 1.3°

Small moon, medium range focal length

By using short to medium focal lengths (50-200mm), the angle of view is narrower, increasing a little bit the size of the moon in the frame, and reducing the area of the landscape captured. The moon appears pretty small in the photo, but its presence gains importance in relation with the landscape.



Nikon D7100 | 500mm | f/5.0 | 1/500s | ISO 6350K
05/14/14 08:45pm | Sun elevation: 0.8° (Golden Hour)
Moon elevation: 0.4°

Big moon, long focal lengths

Finally, if you want the moon to be the main attraction in the photo, go for focal lengths of 400mm, 500mm and beyond. Depending on the idea you have, you can use a teleconverter (for example, a 2x) to increase your focal length and capture a giant moon.

By using such a long focal length, you're reducing the angle of view so much that you'll only capture the moon and the subject in the frame, neglecting the landscape. In this case, you'll need to get far from the main subject (more than 1km). It's the case of the typical long distance shots.

Now that you've decided how big you want the moon in the photo in relation with the frame, begin to think where to go!



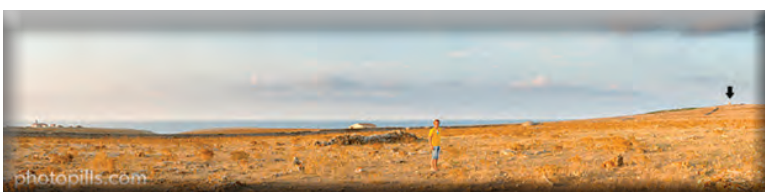
Photo by my Master and friend: [Jose Benito Ruiz](#).
Gatzelugatxe in Biscay, Basque Country, Spain.

2. Go to a location with an interesting subject, a beautiful landscape and space to move

Sure you know many beautiful places for the shooting of the supermoon, powerful locations with a magic atmosphere to inspire you. In my opinion, a great location is the one that combines these three characteristics.

An interesting subject

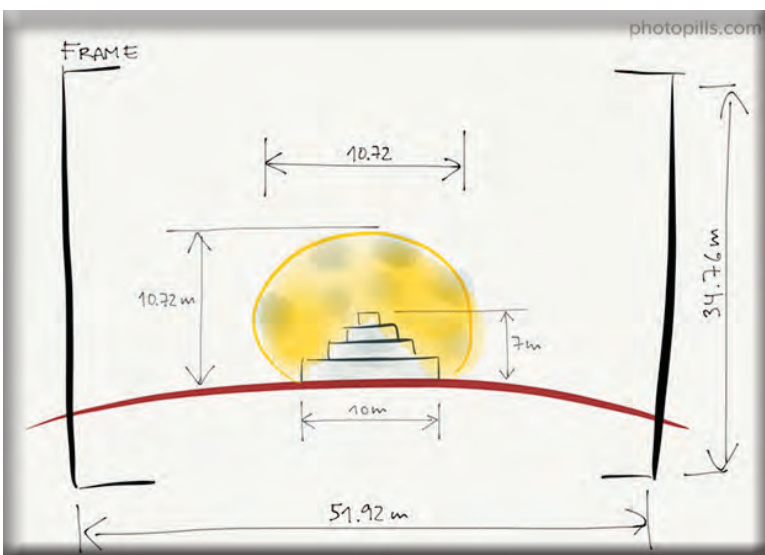
It can be anything, a rock, a tree, a lighthouse, a building, an ancient construction. Anything that motivates you to create a story, a plot with a very special leading actress: the Supermoon.



Punta Nati in Ciutadella, Menorca, Spain. One of our favourite locations with plenty of space to move.

A beautiful landscape

Some photographers state that a location can make you win an award... and they have a point. So, if you're so lucky to live near such a magic location as Gatzelugatxe, don't hesitate it. It's where you must go.



The following drawing shows a possible idea for a shot, a possible composition between an old stone construction and the moon.

Ok, pay attention now, this is key!

The best moment to shoot the supermoon is during moonrise and moonset, which always happens during the golden hour at sunset or sunrise. It's when the color of the sky goes from yellow to orange, in a golden tones. This soft light is perfect for capturing the moon and the landscape in a single exposure. Have a look at one of our best articles to learn more about [light, golden hour, blue hour and twilights](#).

Let's say that you decide to shoot the moon at moonrise. Then, given a location, the alignment of the moon is determined by the moonrise. The moon only rises once a day and in one direction (or alignment).

Therefore, if you want the moon to rise in a determined position in the frame, it's better to go to a location where you can choose the shooting spot based on your desired moon alignment in relation with landscape and main subject.

For a given date, and thus for a given moonrise alignment, if you go to a location where you cannot change the shooting spot at your will, you'll have a limited number of possible shots. You're actually putting a limit to your imagination.

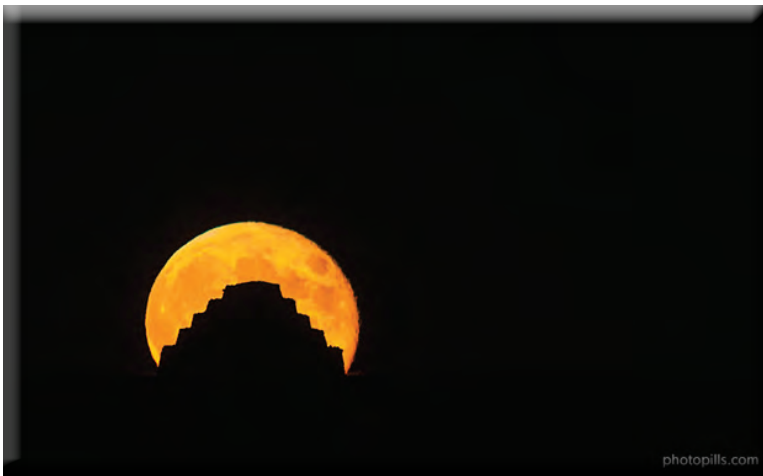
Photography is all about creativity and the less constraints the better.

3. The shooting spot determines the size of the moon relative to your subject

I know that this is a very advanced topic, very few people know this. But, it is important that you start scaling!

Most people believe that the size of the moon relative to the size of a subject (construction, tree, rock) is determined by focal length. But the truth is that focal length has nothing to do with it.

As I explained in the first section of this post, focal length determines how big the moon will appear in the photo compared to the frame (field of view). But, it is the distance between the shooting spot and your subject that determines how big the moon will appear to be in relation with the subject. This is due to the angular diameter of the moon.



Nikon D300s | 500mm | f/5.0 | 1/20s | ISO 800 | 6500K
 09/20/13 08:20pm | Sun elevation: -7.5° (Nautical Twilight)
 Moon elevation: 1.4°

Therefore, depending on the image that you have in mind, you'll need to choose a shooting spot that is at the distance that gives you the desired size of the moon compared with your subject.

Given the dimensions of the construction, I decided the size of the moon. And this is the resulting shot!

If you want to learn how to calculate the shooting distance for a given moon size, have a look at the following article: [How To Plan The Next Full Moon.](#)

In this article, it's explained how to assess the diameter of the moon by using the angular diameter of the moon, the shooting distance from the subject, your lens angle of view and the resulting field of view.

There is an easier way to calculate the shooting distance, just use the following equation:

$$\text{Shooting Distance} = \text{Moon Diameter} / [2 \times \tan(\text{Moon Angular Diameter}/2)]$$

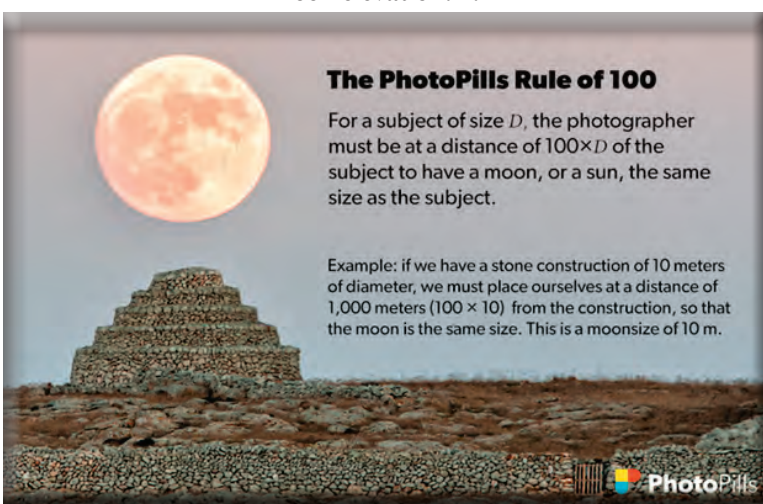
For example, if we assume that the full moon has an angular diameter of 0.556°, then the equation is:

$$\text{Shooting Distance} = \text{Moon Diameter} \times 103.05$$

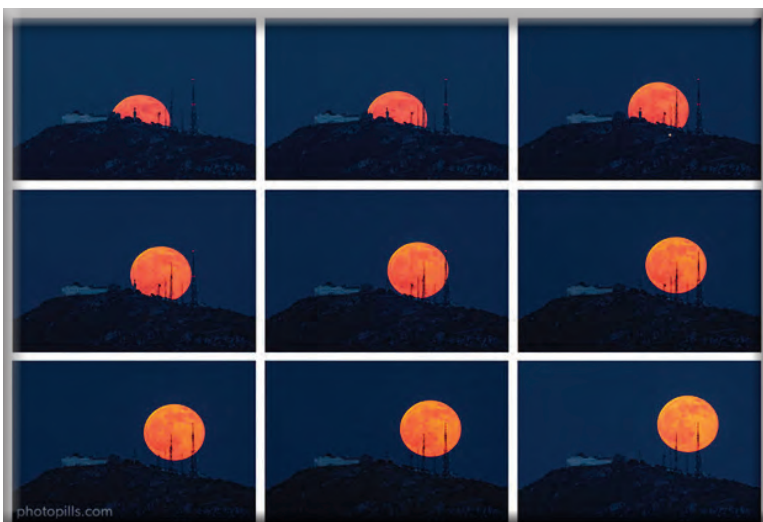
So, if your subject is 7 m tall and 10 m wide, and you want a moon with an apparent diameter of 10m, the shooting distance should be approximately 1,030.50m (10m × 103.05).

You can find the angular diameter of the moon for a given day within [PhotoPills'](#) Moon Pill. Have a look at the equation above. The multiplying factor (103.05) is pretty close to 100. Therefore, in practice, we use what we call the [PhotoPills](#) Rule of 100:

After this tough section, what about a little bit of inspiration?



So, just multiply the size of the Moon you want compared to your subject by 100 and you'll get the shooting distance!!



Nikon D7100 | 500mm | f/5.0 | 1s | ISO 400 | 5400K
 06/13/14 09:41pm | Sun elevation: -5.1° (Blue Hour)
 Moon elevation: 1.3°

4. The idea, your imagination makes the difference

My goal now is to give you a few examples in the hope of inspiring you. But, of course, creativity and imagination have no rules. Just go out and shoot what you really love shooting.

Tell the whole story

Why showing only one picture when you can tell the whole story? And my story talks about the full moon rise happening just behind the highest peak in Menorca: "Monte Toro".



Nikon D7100 | 500mm | f/8 | 1/200s | ISO 400 | 5400K
11/07/14 07:28pm | Sun elevation: -10.4° (Nautical Twilight)
Moon elevation: 1.5°

Full moon silhouettes

Shooting a full moon silhouette is really fun, but living the moment is just nuts. The full moon gives you the perfect theatre for an awesome night show. In this case, I wanted to tell the story of two kids playing with a kite in a windy day.

Full Moon Silhouettes in a video

Video? Why not? You can do like [Mark Gee](#) and shoot a stunning video showing how the full moon discovers the action happening in the dark. Mark's video went viral a few hours after published!

Wish to create your own full Moon silhouettes videos? In the following article we give you all you need: [How To Shoot Striking Full Moon Silhouettes Videos](#)



Nikon D700 | 150mm | f/5.0 | 0.3s | ISO 400 | 7100K
05/14/14 06:09am | Sun elevation: -4.5° (Blue Hour) | Moon elevation: 1.1°

Trapped

Framing the moon with a subject can result in great images. In this photo, I'm capturing the moon under a really beautiful natural bridge in Menorca, called "Es Pont d'en Gil".



Nikon D7100 | 500mm | f/8.0
1s | ISO 1600 | 3400K

Alone

Ok, I know, this is not a full moon, but I want you to see this photo as an example of shooting the part of the moon in shade. Also known as “Earth Shine”, the residual light that the moon receives from Earth allows us to capture detail on the part of the moon in shade.



Nikon D700 | 500mm | f/4.0 | 1/30s
ISO 1600 | 5550K

06/23/13 06:11am | Sun elevation: -1.6°
(Golden Hour) | Moon elevation: 0.4°

Aligned with a street in your city

It’s incredible how many things can happen in the streets. Be ready to live an adventure and a challenging experience.

Reflections

Joining the full moon and water, it's always a good idea.

Ideas are great, but as Katherine Paterson said...

“A dream without a plan is just a wish”
And, when it comes to the moon, planning is compulsory. The moon moves fast, so you need to be at the right spot at the right time or you’ll miss the shot.

Let’s plan your dreams!



Nikon D700 | 24mm | f/8.0 | 15s
ISO 200 | 5700K

12/07/14 10:05pm | Sun elevation: -8.9°
(Nautical Twilight)

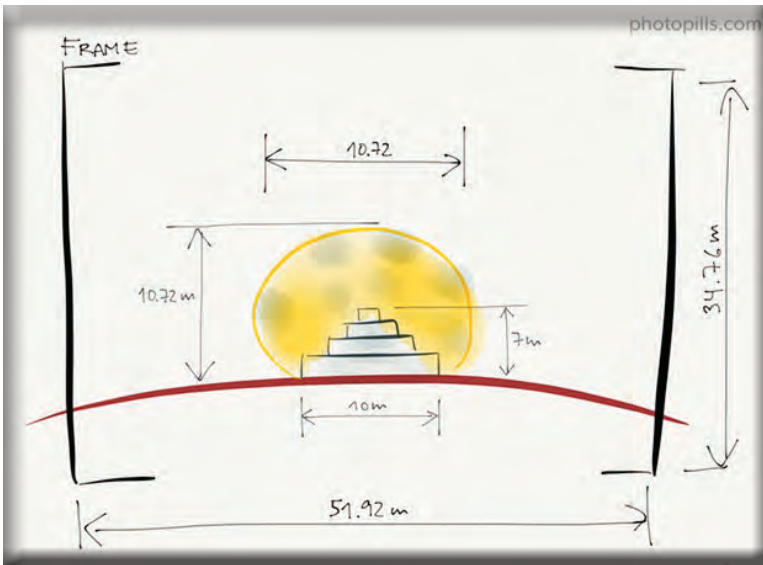
Supermoon elevation: 9.5°

5. The plan, finding the right shooting time and the right shooting spot

As Clint Eastwood would say:

“You see, the Plan has two parts, my friend: finding the right time to shoot and finding the right shooting spot, and you must find both”

Once I know the location, the idea (where you want the moon in the frame) and the shooting distance, this is how I plan my shots with [PhotoPills](http://PhotoPills.com). Let’s see the example of the composition between the moon and the old construction explained in chapter 3, step by step:



- In the Planner, bring the Observer's Pin (red pin) to the location in study. In this example, the location is Punta Nati, Menorca.
- Set the date and rise time of the Supermoon: Let's take as an example the supermoon of Saturday, August 29th 2015. The rise time was 8:07pm. Remember that the exact date and time depends on your desired location. Find out when is the next Supermoon happening with the [lunar calendar you have in the Moon Pill \(Pills Menu\) of PhotoPills](#). All Supermoons appear in a yellow circle in the calendar.
- Place the Observer's Pin (red pin) in a shooting spot that:
 - o The thick light blue line you see on the map (moonrise direction) is aligned with the direction I want the moon to be. Let's say that I want the moon to be just behind my subject. Then the thick light blue line has to fall right on my subject.

o The shooting spot is at the calculated shooting distance from the subject (to get the desired size of the moon compared with the size of the subject): 1km in the example, because I want a moon with an apparent diameter of more or less 10m.

- Place the Obstacle's Pin (black pin) on my subject and check topography elevation to find out whether the moon will be hidden by the terrain. Remember that at moonrise, the elevation of the moon is 0°. Then, if the relative elevation between the ground level of the subject's location and the ground level of the shooting spot is not 0°, moonrise will not be visible. Learn how to use the Obstacle's Pin with this video: [Planner: Geodesic Information](#).
- If moonrise is visible, then I check moonrise time and I'm done. I know: date, shooting time and shooting spot.
- If moonrise is not visible due to the higher elevation of the terrain. By moving time forwards, I find the time the moon is at an elevation equal or slightly higher than the elevation of the terrain. Finally, I choose a new shooting spot where the thin light blue line (direction of the moon for the selected time) falls on my subject. That's it, I have the plan. I know: date, shooting time and shooting spot.
- It's easier than it looks, it only requires a little bit of practice. In our Academy you'll find 11 [videos to help you master PhotoPills Planner](#). You can do it too!
- These are the options for shooting the supermoon and the stone construction. I've placed the Obstacle's pin on my subject and calculated two options for the shooting spot and shooting time: Plan A and Plan B.



Plan A. Shooting spot at 8:07pm (moonrise): Moon's elevation at rise is 0°, subject's ground level elevation 2.5°. The terrain hides the moon.

and calculated two options for the shooting spot and shooting time: Plan A and Plan B.

- **Plan A**, I want to shoot the full moon behind the construction at exactly moonrise (moon's elevation is 0°) at 8:07pm. The problem is that the ground level of the construction is at an elevation of 2.5° seen from the shooting spot. The moon will not be visible. It's not a good plan!

- **Plan B** is the best plan. From this new shooting spot, at 8.23pm, I'll be able to capture the moon at 2.5°. The full moon is just appearing from behind my subject. Besides, the sun is at an elevation of -1.2° (after sunset). Natural light conditions will be awesome for capturing the landscape and the moon in one single exposure.

Also, to help you in the process, we've prepared the following articles and videos. Take a look at them and I promise you'll become a [PhotoPills Master](#):

- [How To Plan The Next Full Moon](#)
- [Planner: Find a Sun or Moon over a mountain \(video\)](#)
- [How to Shoot Striking Full Moon Silhouettes videos](#)



Plan B. Shooting spot at 8:23pm: Moon's elevation is 2.5°, the moon is appearing behind the subject.

6. How to shoot the Supermoon

Equipment

The necessary equipment is composed by: dslr camera, desired lens (wide angle, telephoto, teleconverter), sturdy tripod, a head (ideally a Gimbal head), remote shutter release cable.

The tripod

When you get to the location, place the tripod right at the planned shooting spot and make sure it is stable.

Disable lens stabilization

If your lens includes a function to stabilize vibrations when shooting handheld, disable it. Since you'll be using a tripod, this function might try to compensate vibrations that don't exist and blur your images. You don't want to get a blurred moon after all the planning, right?

Also, use a remote shutter release cable or device to avoid camera shake caused by your hands. In the same way, I recommend you to turn Exposure Delay/Mirror Lock Up on to avoid a possible camera shake caused by the mirror slap before the exposure.

Finally, if you don't have a shutter release or you left it at home, set the camera to a timer. This way, you'll also prevent camera shake caused by both your hands and the mirror slap.

Remove the UV filter

Ultraviolet filters (UV) are great to protect your lens, but you don't need an extra glass on your lens for this shot. Remove it!

Shoot in Raw

Always shoot it RAW. This image file format allows you to use image data recorded by the camera sensor to produce higher quality images than JPG.

Shoot in manual

Shooting in manual gives you the total control over exposure by adjusting shutter speed, aperture and ISO at you will.

Focal length

Your desired composition determines the focal length to use. If you wish to capture as much landscape as possible, while getting a tiny moon, go for a short focal length (8-35mm). If you have a foreground subject to which you want to give importance, get closer to it.

On the contrary, if you want to capture a big moon compared with the frame and the subject, use a focal length of 400mm, 500mm (or more, use a teleconverter if necessary) and go far away from the subject. What distance exactly? It depends on the size of the moon you want. Go back to chapter 3.

Exposure: ISO, Shutter Speed and Aperture

The shooting time you've planned will give you also the elevation of the sun and, thus, the light conditions you'll have and the exposure you'll need. Natural light conditions determine how bright the moon is compared to the landscape.

When it's too dark (sun's elevation below -6°), the moon is very bright and the landscape very dark. On the one hand, if you expose for the landscape, you'll get an overexposed moon. The moon will appear as a white circle in the photo. On the other hand, if you expose for the moon, you'll get an underexposed landscape (ideal when shooting full moon silhouettes).

If your intention is to have both the moon and the landscape correctly exposed, you have two options: shoot two exposures and then blend them or shoot during the golden hour or blue hour (taking advantage of city lights to light the foreground).

There is another possibility. If you have a camera that allows you to shoot multiple exposures, then, you'll be able to get the image in one single RAW.

Apart from the elevation of the sun (the light you'll have), you need to take into account that the moon moves quickly in the sky, so you'll have to use a fast shutter speed to avoid capturing the moon trailing.

Under each photo in this post, you'll find the EXIF information with the ISO, shutter speed and aperture used. Check them out and try to understand what type of natural light you see in the photo.

What's the right exposure? Well, this is what I do depending on the elevation of the sun.

Golden hour before sunset or after sunrise (sun elevation between 6 and 0 degrees):

When the sun is above the horizon, the moon has a pale hue. It is less visible and also less interesting. But when the sun has elevations under 1° , the moon starts gaining power.

Recommended exposure settings:

- Aperture: f/8 or wider, like f/5 or f/5.6, depending on the amount of light available (less light).
- Shutter speed: between 1/200 and 1/8.
- ISO: I start with the camera's base ISO (typically ISO 100 or 200 depending on the camera) and I push the ISO up depending on the light conditions. ISO value should stay between 100 and 1600.

Golden hour after sunset or before sunrise (sun elevation between 0 and -4 degrees):

This type of natural light allows you to capture the right colors and texture of the moon and landscape with one single exposure. The more the sun goes down, the less light available and the more difficulties when exposing. There'll be a moment when the moon will start to get overexposed. During this part of the golden hour, light changes very quickly.

Recommended exposure settings:

- Aperture: probably you'll start with an aperture of f/8. But, as times goes by, you'll have to set the maximum aperture in your lens. This will allow you to increase the amount of light collected and avoid increasing the ISO more than necessary. Usually, these apertures are f/4 or f/5.6 if you're using a telephoto lens. Or even, smaller if you're using a teleconverter.
- Shutter speed: between 1/100 and 1 second.
- ISO: between 200 and 400, but you might need to increase it to compensate exposure.

Blue Hour (sun elevation between -4 and -6 degrees):

I love shooting the moon during the blue hour in a city scape. Artificial light will light the landscape making it possible to capture both moon and landscape in a single exposure. When you're shooting outside the city, in nature, you'll probably get an overexposed moon. Unless, you've decided to get the moon correctly exposed. Then, the landscape will look underexposed.

Recommended exposure settings:

- Aperture: I usually go for smaller apertures (f/11 and f/16) to get streetlights as bright stars.
- Shutter speed: in this case, I first set ISO and then choose the shutter speed to get a well exposed image. Shutter speed can vary from 1/250s to 3 seconds. Pay attention to the movement of the moon. When you use slow shutter speeds, the risk is to capture the moon trailing.
- ISO: between 200-400. Push it up if you need to compensate exposure.

Nautical twilight, astronomical twilight and nighttime (sun elevation under -6 degrees):

If you're shooting in the city, you'll probably achieve good results using the same settings as during the Blue hour. But, if you're in the great outdoors, it's better to use a wide angle lens to capture as much landscape as possible, taking advantage of the position of the small overexposed moon in your composition. The second photo of this post is an example.

In this case, exposure depends on the effect you want to achieve. If you wish to capture stars as big bright spots, the best option is to use the widest aperture, use [PhotoPills' Spot Stars calculator](#) to calculate the maximum exposure time and increase ISO to compensate exposure. The ISO value will depend on the noise performance of your camera. It should be between 400 and 3200.

On the other hand, if you wish the sky to look continuous and silky, or the traces of the clouds while moving (capturing the movement of clouds), you can close a little more the aperture and lower the ISO to increase the exposure time. Note that the moon will leave a very thick trail, which sometimes can be quite unpleasant. So adjust exposure time in order to capture the moon as you wish.

As it happens during the blue hour, if you want the moon to have the shape of a star, use apertures of f/11 or f/16, and compensate exposure adjusting shutter speed and ISO.

When I shoot with a telephoto lens, and the exposure time is below 1/125s, I always use a shutter release cable together with the Exposure Delay/Mirror Lock Up enabled to avoid a possible camera shake.

Full moon silhouettes:

Shooting this type of photos is awesome, but shooting a video is addictive. I found it out after watching Mark Gee's Full Moon Silhouettes video. Since that moment, I cannot stop imagining, planning and shooting silhouettes using the full moon as a theatre stage. You'll need a telephoto lens, ideally 500mm or 600mm. Also, a teleconverter is very useful.

Recommended exposure settings:

- Aperture: the maximum aperture possible when combining telephoto lens and teleconverter (f/4, f/8). You need to collect as much light as possible, in the shortest time possible, to prevent your main subject to appear completely blurred.
- Shutter speed: when shooting a video, use a shutter speed that is twice the video frame rate (fps). For example, if the video frame rate is 24 fps, shutter speed should be 1/50. When shooting a picture, use a shutter speed of 1/50 or faster. The key point here is to avoid blur.
- ISO: it's the setting I use to match exposure. Its value should be around 400.

Focusing

The goal here is to maximize depth of field to have the landscape and the moon in sharp focus. Where to focus depends on the focal lens choice and the area covered by the landscape:

- Short focal lengths (8-35mm): Focus the lens at the hyperfocal distance, always making sure that you're not falling short. It's better to focus a little bit further than the hyperfocal distance. This will ensure that everything at the horizon is in focus. Focusing short will blur all the elements at the horizon (mountains, the moon). You can calculate the hyperfocal distance using our [depth of field calculator](#) for a given focal length, aperture and camera model.
- Longer focal lengths (50-500mm and more): When the landscape covers an important area in the image, you should focus the lens about a third of the way into the frame. But when most of the photo is covered by the moon and the subject, then you must focus on the subject. The typical example are the full moon silhouettes.

White Balance

Set white balance to manual. Depending on your focal length choice and the colors in the sky, I recommend you to play with this numbers:

- When shooting with a telephoto lens (400mm, 500mm and beyond), I use the white balance for the color of the moon: 3400K.
- When you want to include the landscape in the photo and, thus, you use a short focal length, my white balance choice depends on the colors I see in the landscape:
 - o To potentiate blue tones, I use a white balance between 3400K to 5000K
 - o To potentiate golden tones, I use a white balance between 6000K to 7500K.

7. Just do it!

Awesome!

Congratulations, you have everything!

The location, the idea, the planning and the camera settings... all you need to shoot a great picture of the Supermoon.

All you have to do is to take action and shoot it!

As you know, imagining and planning is fun, but shooting and living the experience is priceless.

And if you fail because of weather, bad framing, wrong planning, wrong settings... Well, this is how we all improve. Don't give up, keep learning and fighting against all sort of adversities. Sooner or later, you'll nail it!

As you already know: PhotoPillers never give up!

There'll be other opportunities.

Find out when is the next Supermoon happening with the [lunar calendar you have in the Moon Pill \(Pills Menu\)](#) of [PhotoPills](#). All Supermoons appear in a yellow circle in the calendar.

Whether you succeed or fail, I'd love to see your shots. Just submit them to the [PhotoPills Awards](#) :)

Happy Supermoon!



[How to Photograph the 2 Supermoons of August 2023](#)