

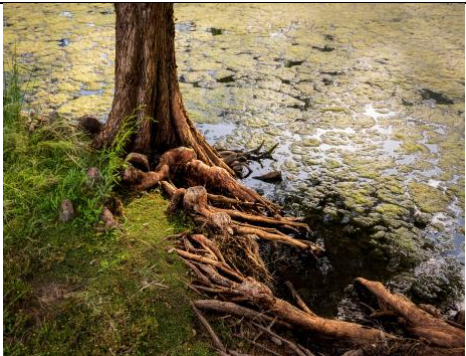

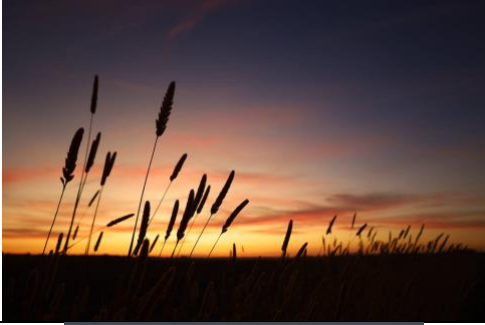













	<p>Trevor Bibby</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Spider and Prey</p> <p>This is a good closeup. The spider and its prey are nice and sharp. There is good blur in the background, however I find those bright greens and the dark patch on the right distracting. Placing a solid colour behind the subject, if possible, or changing your perspective helps with this. There is good lighting on your subject that is even and warm.</p>
	<p>Anne Wilson</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Sting in My Tail</p> <p>This is a good go at closeups. You have good background blur, your main flower colouring is nice and even and well lit. I find the green at the top right distracting (a trick with close up and macro photography is to place a solid colour behind the subject - such as a piece of black or white cardboard, or even one of those green shopping bags! That way your background colouring is even. While the bee is sharp where it needs to be, the image would be greatly improved if it was facing you and not the other way. Your focused area is well place to lead the viewer up to the bee - with sufficient blur both in front and behind.</p>
	<p>Murray McEachern</p> <p>Score 14 <i>(Honour)</i></p>	<p>Stormy Day</p> <p>Love it. I want to take my camera and go crawl all over these rocks too! The main subject, that amazing rock formation, is well lit and again provides such a perfect contrast to the dark background. My only suggestion would be to do a little lightening on the harsh shadows on the subject itself - but mainly on the foreground rocks. Not too much, just enough to soften the divide they create. In an ideal world (!!) I'd even try and get a shot with a light shadow coming right across the foreground. A great composition with the lower horizon line showing off the moodiness of the sky and those breaking waves give a good separation between the ocean/foreground and the grey sky.</p>
	<p>Betty Bibby</p> <p>Score 14 <i>(Honour)</i></p>	<p>Stumped</p> <p>This is a beautiful image full of interest ñ texture, patterns, and shapes. Your composition is good ñ the viewer is led from the bottom right by following those amazing roots to the tree and up. Have you tried this in portrait format ñ to include more of the actual tree trunk? The lighting is nice and warm and pretty even across the image with little blown out highlights and your shadows aren't overpowering.</p>

	<p>Anne Carroll</p> <p>Score 12 <i>(Merit)</i></p>	<p>Sunday Morning at Dunally</p> <p>A good solid image with strong leading lines, even texture and depth. I might have a go at cropping a little off the sky - not much, maybe to just above the power pole somewhere. I like that the fisherman is mid action - this adds another level of dynamism to the picture. The lighting overall is even with no major dark areas. Your down low perspective increases the interest in the image.</p>
	<p>Sonia Bickley</p> <p>Score 15 <i>(Honour)</i></p>	<p>Sunset Over the Paddock</p> <p>Beautiful. Perfect. What can I say? I love the composition with the low horizon and the size gradation of the grass silhouettes. Focus is where it should be - on the main front grasses.. Vibrant, but not oversaturated colouring of the sunset gradually fading to the darker colouring of the impending night sky. Wisps of cloudy wisps add interest and another layer of depth to the image.</p>
	<p>Carol Hall</p> <p>Score 9 <i>(Acceptance)</i></p>	<p>The Eclipse Starts</p> <p>I like the concept of this image. I can see the shapes and patterns in that huge moon. I don't feel that the moon is as sharp as it needs to be given that it's the main subject of the image. While I love silhouettes I feel there is too much negative space at the bottom of the image. Cropping some of this would strengthen it and lead the viewer more directly to those great patterns and shapes in the silhouette of the tree.</p>

EDPI – Set –		
	<p>Vera Paulin</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Ballarat by Night</p> <p>A nice image that clearly shows what a bustling place Ballarat is at night. I'd like to see this with a longer exposure to really bring out the streaks of car lights and the stars that come with that from the streetlamp lights. I find the top right patch of light, from the street lamp, distracting but overall your highlights aren't blown out.</p>
	<p>Trevor Bibby</p> <p>Score 12 <i>(Merit)</i></p>	<p>Big Eyes</p> <p>What a great capture of this dude, even if it looks a little stunned! Focus around the face is spot on and there are nice catch lights in the owl's pupils. There is good background blur and even the brown of the grass melds with the colouring of the owl. While the image seems a little bright overall, it is evenly lit, the colour is good and there are no distractions.</p>

	<p>Carol Hall</p> <p>Score 14 (Honour)</p>	<p>Chateau Frontenac, Quebec</p> <p>Fantastic building. This is a technically well executed building with good colouring and composition. I do want to see the very tip at the top of the building ... The whole image is sharp, well lit with only a couple of blown out areas. I'm not sure about the red (bins? plant pots?), but at the end of the day not a big issue. A slightly longer exposure and you'd start getting those lovely 'star bursts' in the street lamps. In this instance the shadow areas work well together and help highlight the shape and interest of the building.</p>
	<p>Carol Hall</p> <p>Score 15 (Honour)</p>	<p>Fishing Village in Winter</p> <p>A beautiful scene that is good and sharp. This is well composed and well lit - with not too much harshness in the lights that may distract the viewer. The blur on the waterway is lovely and adds depth and interest to the reflections of the village. I have a serenity over me when viewing this. Your perspective is good and leads me both in to and through the image. Nicely done.</p>
	<p>Frank Carroll</p> <p>Score 15 (Honour)</p>	<p>Footbridge on the Canal</p> <p>This is just a beautiful image. I love the warmth of the shot - and that canal just leads us right through and out of the image. Nice stars appearing in your streetlight and the reflections in the canal are nice. The image is evenly coloured/lit, has great interest and depth and has a good tonal range.</p>
	<p>Judy McEachern</p> <p>Score 15 (Honour)</p>	<p>Library Light</p> <p>An excellent image that has been well executed. The main central lamp is good and sharp. The background blur has removed any distractions, but the viewer can still see that the image was taken in a library of some description. The image is evenly lit with enough contrast to bring out textures and patterns.</p>
	<p>Judy McEachern</p> <p>Score 14 (Honour)</p>	<p>Moama Festival of Light</p> <p>This is a well lit image with a lot of interest in the colours, the reflections, and the trees/foilage themselves. The image is sharp throughout and I like that the subject fills the frame with just the right amount of negative space in the surrounds. Your colours and highlights are even and not blown out and the blacks are black and don't detract from the shot.</p>

			<p>Murray McEachern</p> <p>Score 11 <i>(Merit)</i></p>	<p>Masts I am a sucker for low horizons and repetition. Your perspective is good and the lights of the city behind the masts add depth. If this image were cropped under the boats, so maybe just above where the ramp/jetty is on the far left of the shot, it could be greatly improved - really bring the masts to the forefront of both the image and the viewers focus. There is nice colouring in the sky and overall the image is evenly lit.</p>
			<p>Mark Bevelander</p> <p>Score 12 <i>(Merit)</i></p>	<p>Memorials in the Mist A good solid image that is well composed. The longer exposure is starting to bring out the 'stars' in the street lights and the blur in the car lights. I'm not sure about that tree branch in the top right corner - I think I'd be either cloning or cropping to remove it. The image is well focused with good depth and the viewer is led in to the image and through via the three main components.</p>
			<p>Murray McEachern</p> <p>Score 13 <i>(Honour)</i></p>	<p>Murray River Lights Another cool night shot of this display with nice colouring and even highlights. I would suggest maybe lightening that dark patch just off the right-hand side a bit ñ see if you can bring some colour/detail out and perhaps a crop across the bottom a little? The image is good and sharp throughout with again lot of interest in the trees/foliage themselves</p>
			<p>Vera Paulin</p> <p>Score 12 <i>(Merit)</i></p>	<p>Night Rainbow Whee! Look at that rainbow! There is good solid colour in the rainbow, and it is nice and sharp. I think I'd like to see it cropped - maybe bottom and left to a little bit under the rainbow. I find the bright white light above the rainbow distracting and (not being a purist) I'd clone it out in post processing. You have nice blur on the lights behind and while the rainbow is a strong subject I can see the perspective leading back in to the image and the horizon area.</p>
			<p>Vera Paulin</p> <p>Score 15 <i>(Honour)</i></p>	<p>Tunnel of Light This is way cool. A nice tunnel of light that is well executed. The colours of your tunnel lights work well with the colouring of the alley - bot subtly contrasting yet complementary. A slightly overblown patch on the right near the top of the roller door. But an otherwise well lit image with good perspective and depth.</p>

Large Print - Open



Murray McEachern

Score 13
(Honour)

Darlington Point Flood

Another beautifully printed image. Good tones and colour range. I really like the reedy grasses at the bottom of the image the provide a nice soft contrast to the sharpness of the main subject ñ that interesting tree! The move from shadow to light from the left to right of the image is nice, not overwhelming. I think I would like to see more though of the nice warm, soft colourings to the right of the subject. Maybe a slightly different composition beginning from sort of somewhere within the left branch/trunk and angled to lead the viewer down river. I'd also like to see this in portrait (again) so see more of the tree. Overall, this is a well-executed image with good depth and shadows and highlights that are not overpowering.



Judy McEachern

Score 14
(Honour)

Rainbow Bee Eater

Beautiful image. The entire bird and the section of branch it is sitting on are full sharp. The print itself is again nicely printed. I would (not being a purist) be dodging those darker shadows under the bird a little just to soften them and bring some of the colour out ñ maybe just at 10% exposure. There are absolutely no distractions in this image and the subject, with its branch, fill the space nicely. In this one I like that its face is turned so we get a nice profile of its head. Nicely shot.

Large Print – Set Subject – Artificial Light



Murray McEachern

Score 10
(Acceptance)

Cape de Couedic Lighthouse

The image has printed nicely, and the colouring/toning is even. I feel that there is some slight blur at the top of the lighthouse where I want it to be sharp also (apologies if this is actually my glasses!!). Slightly more contrast in the lighthouse would really give it some punch. I would also like to see this vertical ñ so the viewer gets more of the lighthouse. I like that the composition has the subject placed just off centre.



Judy McEachern

Score 15
(Honour)

Night Ferry

Fantastic night-time long exposure image. The image has printed beautifully - the blacks are black and there is good colour and range in the lights. Your use of long exposure has really strung out those lights nicely but left enough ripple in the water to provide the viewer with some additional interest. There is a well-balanced amount of negative space around the colour.

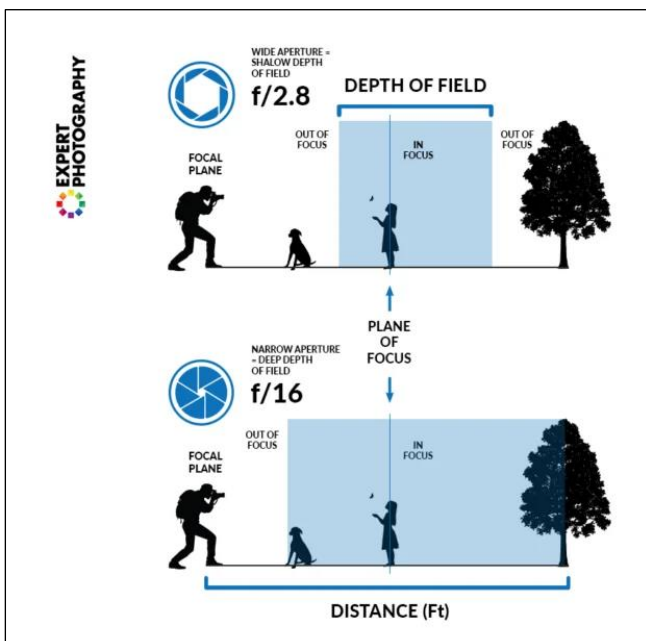
July “Set Subject” **Selective Focusing**

“An image in which the principal subject is in sharp focus and which is emphasized by the unsharpness of nearer or further subject matter.”

Learning to manage your depth of field (DOF) can be the key to creating selective focus images. Use it well and it can isolate your subject and give you a softly blurred background.

As you can see in the diagram below the “Depth of Field” is the area of the photograph that is in sharp focus.

- Shallow DOF means that only a small area is sharp eg. a flower or part of a flower, such as the stamens or a petal, and the rest of the photograph is blurred.
- Deep DOF means that the whole area of the photograph is in sharp focus – used especially for landscapes.



Your aperture settings control the Depth of Field *ie.* how much of an image will be in focus. Shooting with an aperture of between F 2.8 and 5.6 will enable you to blur your background well but if you are shooting a subject with multiple focal planes you will need an aperture of F11 or higher.

- The lower the F Stop number the shorter the DOF.
- The higher the F Stop number the longer the DOF.

(See diagram left and images below)



Native Iris shot at F4



Native Iris shot at F20

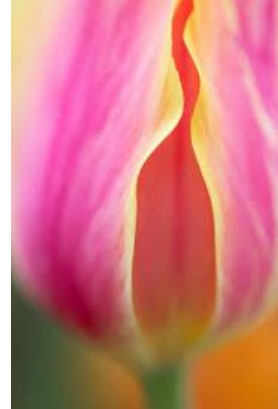
In the examples above the Iris shot at F4 has a soft focus background which concentrates the attention on the flower.

In the image shot at F20 the background is much more detailed, is vying for attention and is a distraction.

Focus Point

For your subject to become the centre of attention it is best to use centre weighted or preferably spot focus. In this case you will need to remember that when your "Focus Point" is directly on your subject the area in focus will be $\frac{1}{3}^{\text{rd}}$ in front of the subject and $\frac{2}{3}^{\text{ds}}$ behind your subject.

By using spot or centre weighted focus combined with a low F stop F2.8 to F 5.6 you will be able to blur the other elements in your composition.



Lens

Remember that a wide angle lens 24mm or less will give you less blur.

If possible use a lens of 50mm or more to help blur the background.

This helps bring attention to the subject and reduce the impact of the distracting busy background.



Some other examples of selective focus



Inspiration

George Digalakis

My intention is to create surreal, beautiful, and unearthly landscapes.

George Digalakis is an award winning, fine art photographer, based in Athens, Greece, with a passion for black and white, minimalistic images that convey the beauty of nature.



George Digalakis

Through my art I aim to reveal the beauty of the landscape, whilst creating images that people can relate to and which can inspire a peaceful and relaxing atmosphere. In an attempt to satisfy my need for harmony, order, and aesthetic sense through symmetry around the horizontal and vertical axes, I strive to achieve the ultimate square format. I am inspired by nature as seen through my eyes: serene, beautiful, and ordered.



Digalakisphotos.com

2022/2023 Committee Members

President

Betty Bibby

president@ballaratcameraclub.org.au

Vice President & Interclub Co-ordinator

Steve Demeye

13swinton@gmail.com

Secretary

Anne Wilson

secretary@ballaratcameraclub.org.au

Treasurer

Murray McEachern

treasurer@ballaratcameraclub.org.au

Committee Member

Trevor Bibby

Committee Member & Flare Editor

Judy McEachern

Please contact via treasurer's email

Web Master

Betty Bibby

Outings Co-Ordinator

Print Stewards

Anne & Frank Carroll

frank.carroll@ballaratcameraclub.org.au

ABN 65 055 234 508 - Reg Number A0004054f

