

# Flare



June 2023

ballaratcameraclub.org.au

- Dates to Remember
- May Competition Results
- VAPS Convention
- June Outing
- Negative Space
- Inspiration – By Anne Carroll



*Shapely Snowgums by Carol Hall*

## Dates to Remember

**June 14<sup>th</sup>**

Competition Night  
Open/Set

**Enclosed Landscape**

*An image which depicts a landscape predominantly of a natural environment in which there is no sky and no horizon. (Artistic/Creative).*

**July 12<sup>th</sup>**

Competition Night  
Open/Set

**Selective Focusing**

*An image in which the principal subject is in sharp focus and which is emphasised by the unsharpness of nearer or further subject matter. (Technical).*

**VAPS – June 16<sup>th</sup> to 18<sup>th</sup>**

Annual Convention 2023

For more information:

VAPS (Victorian Association of  
Photographic Societies) Website:  
[www.vaps.org.au](http://www.vaps.org.au)

**September 24<sup>th</sup>**

Lambley Gardens & Nursery  
395 Lesters Rd. Ascot

**November 8<sup>th</sup>**

Mieke Boynton *to give us a  
presentation via Zoom on “Abstract  
Photography Styles”*

*Article to be included in next Flare*

## Competition Year 2023/2024

We are coming to the end of our current competition year so now is the time for you to have a say!

If you have any requests or suggestions for “Set Subject” topics for next year

**NOW IS THE TIME**

Send your ideas/suggestions to **Steve Demeye**

*13swinton@gmail.com*

# Presidents Report – Betty Bibby

## Monthly Report

Well, things will be a bit different at Camera club for the next three months. Firstly Mark will be hosting the June meeting and giving a talk on Ai. The latest change in photography in our lives. The modern photography world sure throws us some challenges. Software programs continually changing, not that we need to change unless it interests us.

The July meeting will be hosted by Steve. So stay tuned to see what he has in store. The August meeting is still in the pipeline.

We have been fortunate to secure Mieke Boynton to give us a presentation via zoom for our November meeting, November the 8th. Her talk will be about Abstract Photo Walk, where she will delve into Intentional Camera Movement (pacing, motion blur, zoom blur etc). Plus many other abstract photography styles, like image overlays, in camera multiple exposures all related to our own environment be that urban, rural or nature. This will be an hour long presentation with plenty of time for questions and answers. We will open this meeting up to the general public, so if you have any friends who wish to attend they will be most welcome.

Keep a check on the clubs Facebook page "Photographer's of Greater Ballarat" and check out what some members are up to on their winter holidays. The committee will be spread far and wide across most of the corners of Australia. So if you aren't a member of the clubs closed Facebook group please send me a friend request and I'll invite you to participate.

Trevor and I are off to WA for our third visit. Hopefully exploring some of the treasured places we haven't visited in the past. Another trip across the Nullarbor, it is such an interesting drive.

*Eucla Sand Dunes, Great Australian Bight and the Nullarbor (Eyre) Highway*



## Negative Space

### Set Subject for the August Competition

*“An image which utilizes the use of negative space to emphasize the main subject. Negative space photography is related to minimalist photography. It emphasizes not just the subject, but the empty space around the subject” (Artistic/Creative)*

Negative Space refers to areas of your photo that are *empty*.



In this black and white photo of New Zealand’s famous Wanaka Tree the empty sky and lake (smoothed out with a long exposure) create negative space around the tree.

What’s so great about negative space?

Negative space allows your subject to breathe, while also compelling the viewer to look *toward* the subject, rather than away from it.





Don't consider negative space as blank space. Try to see all the opportunities you can use while incorporating this photography technique into your work. Make the negative space the main focus of your shot to illustrate powerful emotions.

Negative Space can also add to the mystery, it invites the viewer to make up the rest of the story and can greatly affect the mood of the photo.



Negative spaces don't have to be uniform. Grass can be a negative space, even though it has quite a bit of texture to it. Likewise, empty streets with noticeable variation or a cloudy sky can also serve as dramatic, empty spaces, even though they are not one uniform colour. Negative space photography is about relationships and how the subject relates to expansive spaces

Photos of emptiness can have any subject matter. Negative space photography can be food photography or still life. It can be street photography, landscape, people, animals or wildlife.

As long as it situates the subject within an open area and gives them sufficient emptiness to interact with it,

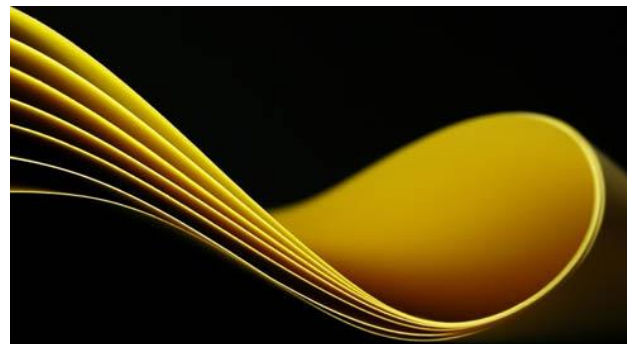
Ultimately, the most important part of negative space photography is how it makes you feel. A figure surrounded by "emptiness" always shows a relationship between them and the setting. It's nearly always one where that setting and surrounding space is bigger and more expansive than the subject, both literally and metaphorically. The positive and negative space combine to create an intriguing



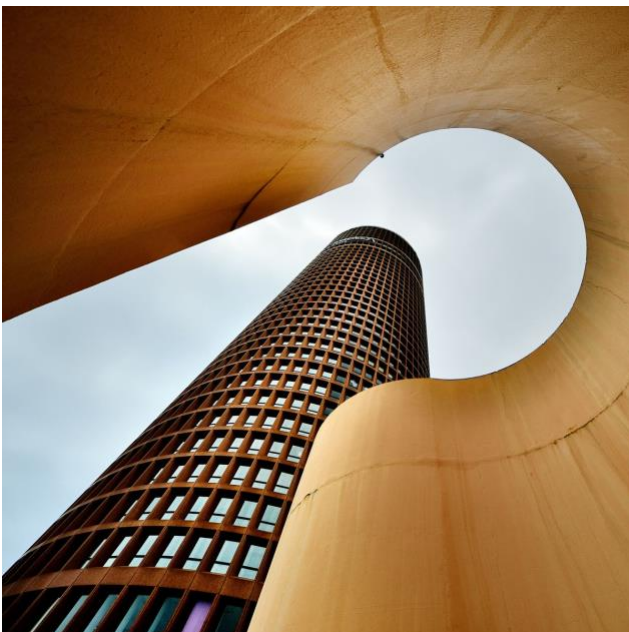
Minimalism is a very popular photographic technique that relies heavily on negative space.

minimalist photography tends to give a very atmospheric, airy feel to your images, because the image includes so little something, and so much nothing.

Because negative space moves the eye toward anything positive, the tiniest distraction can ruin a minimalist composition. Remember to position the subject carefully and make sure that there are zero distractions in the shot.


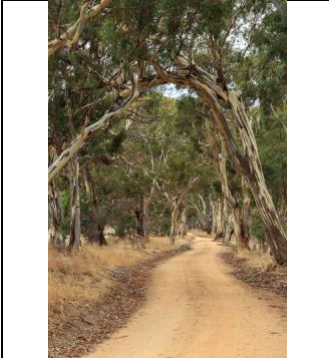


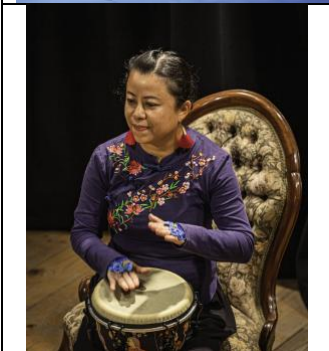


A few more examples of Negative Space photography.


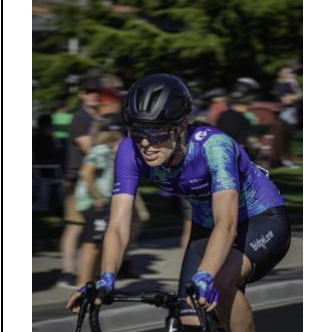


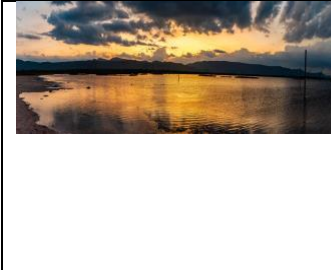



## Ballarat Camera Club – Competition Results May 2023 Judges – Betty & Trevor Bibby






### EDPI Open







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|    | <p><b>Baby Butcher Bird</b><br/>Trevor Bibby</p> <p>Score 13<br/><i>(Honour)</i></p>                    | <p>What a fabulous bird. Beautifully muted colours with a nicely blurred background. Consider removing (cloning out) the insect or seed from the feathers on the birds chest. Also, a crop to the left side of the image to remove the brighter white area to the top left.</p>  |
|   | <p><b>Back Road</b><br/>Trevor Bibby</p> <p>Score 11<br/><i>(Merit)</i></p>                             | <p>A beautiful and mysterious view down the dirt road. It makes you ask where does the winding track go. The image appears to have a slight yellow cast although this could be caused by the colour of the road. Also, it looks as though a small Depth of Field has been used here as the trees in the background do not look as sharp as the ones in the foreground.</p> |
|  | <p><b>Battering Against the Seawall</b><br/>Mark Bevelander</p> <p>Score 10<br/><i>(Acceptance)</i></p> | <p>I like the use of the slow shutter speed it gives the water a surreal feel. Good use of the correct depth of field where the main subject is sharp and the background muted. i would clone out the building in the distance as they draw your eye away from the main subject.</p>   |
|  | <p><b>Beach Sculpture</b><br/>Mark Bevelander</p> <p>Score 13<br/><i>(Honour)</i></p>                   | <p>Great composition with the dead sticks, the sand bank and the log in the shadows. The movement in the foreground in the water adds another element, making me wonder what is swimming there.</p>  |
|  | <p><b>Chinese Drummer</b><br/>Ken Marsh</p> <p>Score 12<br/><i>(Merit)</i></p>                          | <p>This image is sharp where it needs to be and I don't find the hand movement distracting at all. Good lighting. I would have preferred to see some sort of interaction or eye contact.</p>   |








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|    | <p><b>Dead Wood</b><br/>Sonia Bickley</p> <p>Score 11<br/><i>(Merit)</i></p>                  | <p>The use of monochrome suits this image. I find my eye keeps wandering looking for something to settle on but that is how snowgums grow. Perhaps the image could be improved by darkening the thicker branch, bottom left, and the grass on the bottom right. You could then selectively lighten small patches of the trees.</p>  |
|    | <p><b>Going for Gold</b><br/>Ken Marsh</p> <p>Score 14<br/><i>(Honour)</i></p>                | <p>Great composition, great depth of field. Great speed choice. You certainly were in the right place at the right time. It clearly tells the story.</p>  |
|   | <p><b>Goonybird Propeller</b><br/>Murray McEachern</p> <p>Score 9<br/><i>(Acceptance)</i></p> | <p>I'm finding it difficult to work out what is the intention of the photographer here. The propeller competes with the roof lining and the pretend pilot draws your eye out of the image. The colour palette is good but lacks punch.</p>  |
|  | <p><b>I'm Off Square</b><br/>Betty Bibby</p> <p>Score 12<br/><i>(Merit)</i></p>               | <p>It certainly is off square. Weathered, ravaged by wind, rain and fire and yet still standing. Fantastic shape, texture and colours. Almost abstract in nature. Consider cropping the left side to remove the green blades of grass.</p>  |
|  | <p><b>Lake Fyans Sunset</b><br/>Betty Bibby</p> <p>Score 11<br/><i>(Merit)</i></p>            | <p>You can almost see the curvature of the earth here. That said we think your horizon needs a bit of straightening. Really interesting colours and patterns in the sky although if anything the image is overall a bit too contrasty. Also we feel the darker area on the right is not doing the image any favours. This could be easily cropped.</p>                        |
|  | <p><b>Lone Sheep on a Hill</b><br/>Mark Bevelander</p> <p>Score 11<br/><i>(Merit)</i></p>     | <p>The light on the sheep is interesting. The image is well balanced with the houses and sea in the background. I would clone out the debris, bottom left of the image. It's a pity the sheep wouldn't turn and acknowledge your presence. I feel there is more post processing that could have been done to enhance the subtle light reflecting off the sheep and grass.</p> |



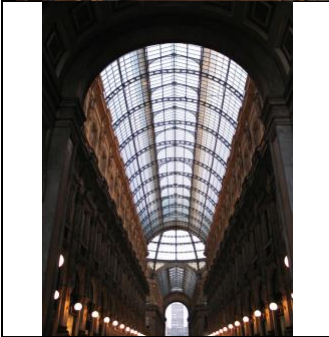
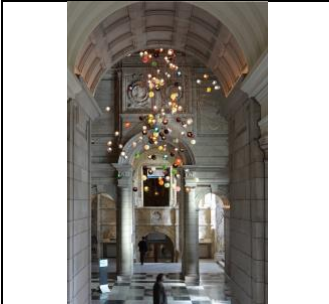

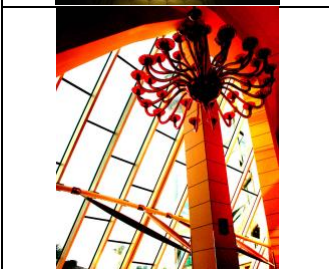








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|    | <p><b>Pensive</b><br/>Vera Paulin</p> <p>Score 13<br/><i>(Honour)</i></p>              | <p>What a beautiful portrait and subject. He certainly looks pensive. The background is nicely muted and separates the man from the harsh lighting. Monochrome really suits his image. Perhaps look at cropping a small section from above his head.</p>               |
|    | <p><b>Perched Parrot</b><br/>Murray McEachern</p> <p>Score 12<br/><i>(Merit)</i></p>   | <p>What a typical pose for a bird enjoying the sunshine. Even the spider webs are easy to see. Catch light in the parrots eye. Good muted background with complementary colours.</p>   |
|   | <p><b>Powerful Owl</b><br/>Mario Gross</p> <p>Score 15<br/><i>(Honour)</i></p>         | <p>What a privilege to be able to capture such an image. We often talk about bird photos where the bird is pretty, interesting, difficult to photograph but in the end they are just sitting on the tree branch. Not this fellow he has his evening meal with him.</p> |
|  | <p><b>Powerful Owl Juv</b><br/>Mario Gross</p> <p>Score 10<br/><i>(Acceptance)</i></p> | <p>Unfortunately, the white feathers are overpowering in this image. It's not as sharp as it should be. The light and shade sections across the bird and the tree branches are distracting.</p>  |
|  | <p><b>Rock Star</b><br/>Anne Carroll</p> <p>Score 13<br/><i>(Honour)</i></p>           | <p>Great composition. The rock star is sharp when you look closely. Everything is sharp where it needs to be and the background is nicely muted. A favourite resting place for this pelican.</p>   |



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|    | <p>Royal Spoonbill<br/>Trevor Bibby</p> <p>Score 13<br/><i>(Honour)</i></p>         | <p>Fantastic bird. Well captured with detail in the feathers and the textures of the bill and legs. Also the red crown. Beautiful even lighting. We felt that we would like to see a bit more of the water in front of the bird.</p>   |
|    | <p>Rusty<br/>Betty Bibby</p> <p>Score 12<br/><i>(Merit)</i></p>                     | <p>The old car has much character. Definitely rusty! Sad to see it rusting away in the middle of a paddock. Although the harsh lighting has highlighted the rust well the areas in shadow are lacking a bit of detail. The car is very sharp and isolated from the background. The whole image seems to be a bit oversaturated. Try reducing the saturation a bit. It would also look good in B&amp;W.</p> |
|    | <p>Shapely Snowgums<br/>Carol Hall</p> <p>Score 10<br/><i>(Acceptance)</i></p>      | <p>Nice composition with the fog helping to diffuse the background. However, I feel the whole image lacks punch. This could be improved with some post processing using a curves layer.</p>  |
|   | <p>Snow Gums<br/>Sonia Bickley</p> <p>Score 10<br/><i>(Acceptance)</i></p>          | <p>The yellowing grass compliments the tree branches and the green leaves. The image is nicely sharpened.</p>  |
|  | <p>Spoonbill Family<br/>Carol Hall</p> <p>Score 14<br/><i>(Honour)</i></p>          | <p>What a great shot. The colours are well balanced as is the composition. A terrific nature shot. What a precarious nest they are in. It's good to see the free space on the righthand side.</p>  |
|  | <p>Sunset at Low Head<br/>Frank Carroll</p> <p>Score 10<br/><i>(Acceptance)</i></p> | <p>I feel you have left this shot just a bit late. I would have preferred to see more light on the lighthouse. Its perspective needs correcting as it appears to be leaning backwards. The intrusion of the edge of another building on the right draws your eye to the sunrise/sunset and then out of the picture.</p>  |

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|    | <p>The Light on the Hill<br/>Frank Carroll</p> <p>Score 13<br/>(Honour)</p>        | <p>Great colours and the image has punch. Love the leading lines through the grass, their seed heads and up to the lighthouse. I would either clone or crop out the small shrub to the right.</p>   |
|    | <p>The Move is On<br/>Ken Marsh</p> <p>Score 14<br/>(Honour)</p>                   | <p>Black and white really suits this image. It simplifies the image and makes you concentrate on the interaction between the riders. You can see them checking each other out and what position they are in. Your choice of speed is fast enough to freeze the riders, yet there is blur and movement in the wheels. This adds to the drama.</p>    |
|    | <p>Tom Bowler Sunset<br/>Anne Carroll</p> <p>Score 11<br/>(Acceptance)</p>         | <p>What a serene scene. Lovely colour palette. The yacht and horizon are positioned on the thirds.</p>  |
|   | <p>Very Fashionable<br/>Vera Paulin</p> <p>Score 11<br/>(Merit)</p>                | <p>The angles in this image add interest. The tilt of the head with the eyes just showing is good. The half smile on the ladies face makes you wonder what she is thinking. I find the red pattern on her dress a bit distracting but you needed to include some arm or it would have looked unbalanced. I would even include more of her body.</p> |
|  | <p>Watching the World<br/>Whizz By<br/>Vera Paulin</p> <p>Score 12<br/>(Merit)</p> | <p>How sweet. You wonder what they are looking at. The pretty dress adds interest. It's unfortunate you missed the girls fingertips.</p>  |
| <b>EDPI – Set Subject - Interior of a Building</b>                                  |  |   |
|  | <p>ANZ Bank Ceiling<br/>Carol Hall</p> <p>Score 12<br/>(Merit)</p>                 | <p>What an interesting composition. Great colours in the ceiling. It's very vibrant. I would crop the small dark areas at the top. I like how the pole comes in at the top right.</p>   |





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|    | <p>Asylum<br/>Judy McEachern</p> <p>Score 11<br/><i>(Merit)</i></p>              | <p>It's dark and foreboding. Well balanced. It's a pity there is a person in the image. Could you lighten the underneath a bit to bring out the details.</p>  |
|    | <p>Cottage Bedroom<br/>Murray McEachern</p> <p>Score 11<br/><i>(Merit)</i></p>   | <p>What a story these walls could tell. Interesting bedroom arrangement. It's a pity you missed the book in the foreground. I wanted to read its title.</p>   |
|   | <p>Inside the Arches<br/>Trina Jones</p> <p>Score 12<br/><i>(Merit)</i></p>      | <p>Interesting composition. I like the interplay with the old and new building at the far end.</p>  |
|  | <p>Light at the Museum<br/>Judy McEachern</p> <p>Score 12<br/><i>(Merit)</i></p> | <p>The inclusion of the people give this image the sense of scale this building needs. It's well balanced and the lights draw your eye to the ceiling area. Given the lighting conditions it has been well handled.</p>   |
|  | <p>Light of Peace<br/>Sonia Bickley</p> <p>Score 10<br/><i>(Acceptance)</i></p>  | <p>The lighting here has been challenging. Unfortunately, the windows and part of the floor are blown out and the image lacks depth of field. Only the foreground is sharp.</p>   |
|  | <p>Looking Up<br/>Trina Jones</p> <p>Score 9<br/><i>(Acceptance)</i></p>         | <p>A very bright busy image with many elements competing against each other. Unfortunately shooting into the light the background has been blown out completely. The centre pole draws your eye to the glass chandelier. Given the opportunity go back again on a cloudy day.</p> |

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|    | <p><b>Morning Cuppa</b><br/>Frank Carroll</p> <p>Score 10<br/><i>(Acceptance)</i></p>    | <p>A scene from the past. My eye is drawn through the image to the buildings outside. The grey sky makes for subtle lighting on the table. Perhaps include all the writing on the wall or exclude it. With a slight rotation to the right you may be able to not include the section of the Ford Dynasty. I would suggest you try cropping off to the edge of the carpet in the foreground but if you do that you remove part of the chair leg. I guess you could use content aware fill in Photoshop and replace a section of the carpet.</p> |
|    | <p><b>Salisbury Cathedral</b><br/>Judy McEachern</p> <p>Score 14<br/><i>(Honour)</i></p> | <p>Wow, what a sculpture and it dominates the scene. While some of the stained glass windows are blown out they don't overtake the other architecture. It is perfectly straight. Great tones and depth in the sculpture.</p>   |
| <b>Large Prints – Open</b>  |  |  |
|   | <p><b>Awash with Gold</b><br/>Betty Bibby</p> <p>Score 12<br/><i>(Merit)</i></p>         | <p>Beautiful colours and reflections creating an abstract image. The use of metallic paper has given the image an iridescent quality. We feel it needs another element to really grab the viewers attention as the patterns created by the water ripples are a little lost overall.</p>  |
|  | <p><b>Banksia</b><br/>Judy McEachern</p> <p>Score 15<br/><i>(Honour)</i></p>             | <p>Wonderful composition. Great colour tones. The light at the top draws your eye further into the image. Excellent depth of field blurring out the leaves that are further back. I like how you have included the dead flower head showing the transition of the plant through its growth stages. It would be so tempting to prune that before you took your photo.</p>   |
|  | <p><b>Broken Hill Sculpture</b><br/>Betty Bibby</p> <p>Score 11<br/><i>(Merit)</i></p>   | <p>A very clear and sharp image with great colours which are enhanced by the metallic paper that it is printed on. In this instance we feel that the sculpture is a bit too overcrowded. Perhaps a different angle or use a wide angle lens to show more of the surrounding country and give the subject some context.</p>   |
|  | <p><b>Cliff Waterfall</b><br/>Judy McEachern</p> <p>Score 11<br/><i>(Merit)</i></p>      | <p>What a spectacular waterfall. The image needs more depth of field, the main focus seems to be at the foreground of the image. The water is captured well and the balance between land and sea are handled well.</p>   |

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|  | <p><b>Glowing Tree</b><br/>Trevor Bibby</p> <p>Score 13<br/><i>(Honour)</i></p> | <p>The colour, lighting and the use of metallic paper really makes this image glow. That said the print is less bright overall compared to the projected image and has a softer more magical quality. The grass in the foreground has just enough light hitting it to give it the bleached look you only see in Australia. The tree stands out well from the background. In this case the background could be a little less sharp.</p> |
|  | <p><b>Lake Fyans</b><br/>Trevor Bibby</p> <p>Score 11<br/><i>(Merit)</i></p>    | <p>Lovely soft light and colours with beautiful reflections in this image. The rule of thirds has been used here but is let down by the bright solid line of sand which divides the image in two. We also find the scene a little busy with the reeds, reflections, dead trees and background all competing for attention. It is always difficult to simplify the composition when there are so many competing elements.</p>           |

### Large Prints \_ Set Subject – Interior of a Building

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|   | <p><b>Swanhill Woolshed</b><br/>Murray McEachern</p> <p>Score 10<br/><i>(Acceptance)</i></p> | <p>I feel like I want to explore all the treasures/junk in the wool shed. I think there are too many elements in the photo. The choice of matt paper suits the image. The colour tones are good. I feel there are a number of images in here and perhaps a few more.</p>  |
|  | <p><b>Woomalong Woolshed</b><br/>Murray McEachern</p> <p>Score 13<br/><i>(Honour)</i></p>    | <p>I like this. The door that doesn't quite close letting the shafts of light inside. The clean unused shed. The light on the floor leads your eye to the door. Do you need the holed in the iron letting the light in, they look like eyes. I would like to see this in monochrome or a sepia tone. I feel like I can feel the woolshed.</p> |



## INSPIRATION ..... by Anne Carroll

For about 10 years now, since I started taking an interest in photography, I've taken inspiration from different photographers or groups of photographers on Facebook. I've probably been following Canon Collective for the longest time; the photography is eclectic and members give helpful feedback if it's requested.



I particularly enjoy some of Diana Andersons' wildlife and nature photographs on Canon Collective. (<https://dianaandersen.com.au/>)

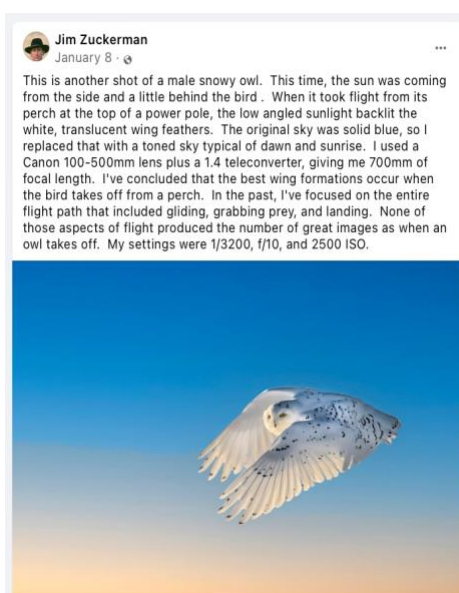
**Diana Andersen Photography**  
April 15 at 9:21 PM · 🌐

Checking out a location for an upcoming workshop wasn't going as planned. The weather came in and left me standing in the rain while I used my coat and my ground sheet to cover my camera gear. Then just as the sun was setting, the clouds started to glow and reflect some warm light and of course, my favourite subjects were there to make getting a little wet worth it. One thing I love about photography is the ever-changing light minute by minute.



I periodically "follow" and "unfollow" different facebook pages based on a range of criteria including that I'm no longer finding the photographs inspirational. I haven't quite decided yet, but I'm currently looking at "unfollowing" two of my current batch; Jim Zuckerman (<https://www.jimzuckerman.com/photography-collection>) and Blake Rudis. (<https://blakerudis.us/project/american-landscape/>)

Jim Zuckerman's website Gallery reflects his long career in photography, the tours that he runs and the eclectic scope of his interests. The "Photography Collection" on his Galleries page is divided into The Natural World, Romantic Europe, Americana, Exotic Travel, Jim's Favourites, Conceptual Art and Cityscapes. I've particularly enjoyed this aspect of Jim's facebook posts and that he includes information on each post about the settings and techniques that he used for the photo.



**Jim Zuckerman**  
March 15 · 🌐

In the Surma tribe of Ethiopia, a woman's status increases with the number of children she has. Eight to ten children is a common occurrence, and men have multiple wives. I met one man who had 22 children with three wives. I can't imagine how this is sustainable without massive suffering and starvation, but I think these people live very much in the present. The early morning sun had just peaked from behind a cloud when I took this shot of these girls, one of whom was already a mother. My settings were 1/500, f/6.3, and 320 ISO, and the focal length was set to 100mm. The lens I used was the Canon 100-500mm zoom, so I typically kept the shutter speed 1/500th of a second or faster to insure sharp pictures. The general rule for shutter speeds with telephoto lenses is the shutter should be the reciprocal of the focal length or faster. If the lens is 400mm, for example, the shutter should be at least 1/400th to guarantee sharp images.




**Blake Rudis**  
December 13, 2022 · 🌐

Freezing Fog is a rare occurrence here. I've seen it maybe a handful of times since we moved to the Kansas City area 11 years ago. We woke up on Sunday morning to the most gorgeous winter wonderland with no snow on the ground or slick road conditions. I wish that would happen more often!

I took a little trip around my area (Weston Bend State Park and Humphrey's Access to the Platte River) and snagged a few shots that I enjoyed.

Tip #1: If this ever happens in your neck of the woods, DO NOT delay. The fog will burn off as the day warms up, and so will the incredible ice-crusted landscape. Get out there with your camera, no excuses! I would have been out there sooner to photograph it, but we were headed to church (okay, some things are excusable).

Tip #2: Always have a "Back Pocket Location", that is someplace close that you can get to in under 15 minutes. When rare occurrences like this or sunsets, storms, rainbows, etc happen, you can be there in a jiffy!



I had been enjoying following both Jim Zuckerman and Blake Rudis on facebook. A short while ago, however, they both started posting about using the Midjourney software to "make" AI images.

Whilst I haven't found any of the AI images posted so far to be inspiring, the comments threads are thought provoking.

↳ 1 Reply

**Matt Kloskowski**  
Here's a thought... did you create the pixels in your photo. Nope... The camera did. The camera didn't even create what you saw, since that's 100% impossible with various wide/zoom lenses, dynamic range and color. Every modern camera already has AI built in for both exposure detection and auto focus. So did you do the work or did the camera? You just pointed it somewhere. AI is and has already been a part of making photos.

Enter AI image creation... the text prompt of what you type is now simply the camera. It creates the pixels just like the camera does based on what you point it at (or type in this case). Who's to say that pointing a camera is any more art, then typing. After all, poems are a form of art, but all that person did was write down words.

Side Note: I'm not taking a stand either way... but love to stir the pot with "what ifs"

Like Reply 2d Edited 11

**Anne Carroll**  
**Matt Kloskowski** I think there's a terminology issue here. Camera or computer? Photo or image? Photographer or software user?

Like Reply 2d

**Matt Kloskowski**  
**Anne Carroll** I see them as the same. The camera is a computer - no different in my eyes. Every single thing about it is electronic and I don't see a difference between some one that uses a computer skillfully and some one that uses a camera/computer skillfully. To me, a photographer is nothing more than a software user with a fancy name that we've somehow decided to call an "artist". Some one can be good at writing code on the computer, or text prompts to Midjourney, and some one can be bad at it. To me, they're no different than some one that knows what to point that electronic box (camera) at - some point it at better things while others don't.

Like Reply 2d 2

On his website, Blake Rudis lists his specialties as high quality Photoshop education, "every genre of photography" and helping others nurture their gifts. I think I might have linked to his facebook page via his Youtube tutorials.

**Blake Rudis**  
April 19 at 3:58 AM · 🌐

Let's face it, Noise Reduction in ACR and Lightroom has always left us with much to be desired! It forced us to reach for third-party plugins like ON1 or Topaz DeNoise. Not anymore!

In the most up-to-date version of ACR and Lightroom, you can access a new Artificial Intelligence Noise reduction feature in the develop module, and guess what? It's incredible!

I can FINALLY get a good balance between detail and color while reducing noise at the RAW level, and I see a lot ... [See more](#)



Play 0:02 / 11:12

27 2 charac

**Blake Rudis**  
4d · 🌐

I asked Midjourney to basically make a portrait of itself.

/imagine: artificial intelligence that can make art from text prompts

It created a pretty stunning abstract piece of art that had me go off on a tangent in Photoshop with text overlays, compositing, and several other MJ prompt renderings to put this one together.

These renders come out small and lacking detail with very little ability to manipulate them. I used several other AI programs to upscale them and even make them DNG files so I could process them in ACR before starting my composite work.

The future of AI is fascinating to me. Again, you don't have to like it, but you have to accept it. It's here, and it just may be forming consciousness of itself, lol

Original in the comments.



119

52 comments 1 share



**Tonya Whelan Giusso**  
I think that AI tends to oversexualize the woman figure as the images in data base are a lot from video game or graphic novel art, etc.

Like Reply 1w

**Jim Zuckerman**  
Tonya Whelan Giusso Tonya, I think it's because I add the word "beautiful" in my descriptions of the women. If I used other descriptions... Fat, ugly, disheveled, depressed, etc., that's what I would get.

Like Reply 1w

**Tonya Whelan Giusso**  
Jim Zuckerman AI thinks "beautiful" means "sexy", when we know beautiful can mean lots of things

Like Reply 1w

**Jim Zuckerman**  
April 30 at 1:48 AM · 🌐

With AI, you can create any kind of style imaginable. When I created this image, I wanted a 3D look in black and white. I'd never seen that before, so I thought it might be interesting. My prompts for this were: "beautiful model wearing black lace, stylized hair, 3D printing, model is framed by stage-type curtains also made of black lace, side lighting for pronounced texture, extreme detail, 8k, super sharp --ar 2:3". It was the '3D printing' prompt that added another dim... [See more](#)



**Jim Zuckerman**  
April 29 at 12:48 AM · 🌐

This is an example of where I combined AI with photography. The original background was black, and I replaced it with a foggy shot of trees taken in the Pantanal region of Brazil. My prompts for this image were: "beautiful young princess, long blonde flowing hair, porcelain skin, delicate features, wearing a purple robe, with a beautiful white horse, cinematic lighting, photo realistic, hyper detail, super sharp, f/32, complete depth of field --ar 3:2". AI is not yet as fine and detailed as photographic images at this time, and even though I always add 'photo realistic', most of the images fall short of this. This young girl's eyes, for example, aren't quite real. Almost, but not quite. I predict within a year it may be difficult to tell the difference between a photograph and an AI image. A lot of people find this to be very disturbing. I don't. I've been a passionate photographer for 54 years, and I will be taking photographs until I'm no longer mentally or physically able to do so. But I've embraced AI because it's such an amazing way to make images far and beyond what the camera can do. And I, and we, are image makers.

👍👎👉 188      69 comments 4 shares

**David Anthony Williams**  
I'm deeply disturbed that we are - in fact - not 'making pictures' at all.

We are typing sentences - a program is searching the net and pirating (let's be clear - stealing) other people's images to mash together to fill the sentence.

Not one of those original artists gets credit - nor is their copyright protected.

These images do not draw on our individual skills or knowledge base. We could kid ourselves that our words somehow drive the creativity (the harvesting and the coagulation) into the final image - but the reality is anyone using similar words will 'look forward' to a representation of skills they don't have.

Like Reply 1w

David Anthony Williams replied · 2 Replies

I haven't decided yet whether to stick my head in the sand and "unfollow". As I sit here typing this, the TV is on and the ABC is promoting a Four Corners program on AI and what the impact might be on humanity. I might tune into a rerun of Alone Tasmania instead.

*Thankyou Anne. If anyone would like to contribute an article on a photographic subject that you feel would be of interest to club members please send to Judy McEachern (Flare Editor) via the Treasurers email address. Also, if anyone has a suggestion for an article on a specific subject please let me know.*

*Judy McEachern*



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