

PICTUREMAKER

Mashonaland Photographic Society

FEBRUARY 2022 - Issue 2



Hullo and welcome to our second edition of PictureMaker 2022.

'Intentional Camera Movement' aka 'ICM' was our February Set Subject and together with the 'Open' Category attracted 37 Entries this month.

Judged by two artists, Peggy Sheppard and Anna Fleming.

Our next meeting will be held on Saturday afternoon, 26th March at 2pm to review March entries in 'Open' and Set Subject of 'Isolated Objects'. Venue and timings are always on Page 2 of PictureMaker.



WINNER SET SUBJECT - FEBRUARY 2022
'ICM - INTENTIONAL CAMERA MOVEMENT'
George Fleet with 'The Bridge'

Our next MPS competition, in April, is a BFK nominated Set Subject of 'Reflections' with a deadline of 4th April. Have a look at the 'Inspiration' pages in this issue.

Speaking of BFK in South Africa - a gentle nudge about the 'Cape to Nearly Cairo Challenge' with 'Water' as the Set Subject. We need you! See details on Page 14.



WINNER - 'OPEN' CATEGORY - FEBRUARY 2022
Kerry Orphanides with 'Thirst Driven'

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**MONTHLY MEETINGS
FOR DURATION OF THIS
RAINY SEASON!
SATURDAY - Time: 2pm
Venue: Meditation Centre
6A Borrowdale Lane,
Across from B'dale Trauma Centre**

NEXT MEETING

SATURDAY 26 MARCH
at 2pm
Results Show
'Isolated Subjects'

NEXT COMPETITION APRIL 2022

**'OPEN' CATEGORY
&
SET SUBJECT
'REFLECTIONS'
Entries Close
Monday, 4th APRIL**

You'll always get email confirmation of 'Entries Received' by 3pm on all Deadline Dates.
If not, call Nige urgently on Landline (0242) 884222 or 0772 309 841

MPS COMMITTEE 2021

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Nettie Rogers * Andy Roberts
Dave Dell * Chris Collyer

Editor's Comment - February 2022



The challenge of Intentional Camera Movement aka ICM certainly woke us all up.

We spend most of our time trying to get that super sharp focus, our Judges often say "the image is soft" and we see better photographers' work which often almost looks better than the real thing.

So there we were, deliberately panning, knowingly spinning our zoom on our bigger lenses and purposely swiping up or down to make an impressionist like picture.

I had great fun, mainly because I had never tried this technique before and did not know what to expect.

I, more than most have an advantage in that I have to look through the Internet for inspiration when it comes to Set Subject suggestions so have a notion of what photographers look for with specific topics.

But, before I get too carried away, at the end of the day it is the "Viewer" who determines how good your picture is. Yes, that person who you show your work to, who you rely on to give you affirmation that you are on the right track.

My wife does this for me, a great leveler she is too; just when I think I am ready for National Geographic she says "it looks nice Dear!"

Bringing us down to earth was our President, Nige Westwood with an inspired decision to ask two Artists to Judge this month's submissions.

Unaffected by our Photographic strictures they gave us an honest appraisal of the Competition Entries.

Sometimes we need to look "out of the box" to really grow our photographic passion.

Johnny Public, the anonymous purveyor of our Art is what drives our passion. If they like something, it is not necessarily "good" but just what appeals to that person.

I think sometimes we try too hard to be perfect and should relax and let our photographic instincts run free to capture pictures that hopefully show actually why we took the picture in the first place.

"Eye Popping"
by George Fleet

17th Place
77.5%





From the President's Viewfinder - February 2022

Seems somewhat surreal sitting here thinking of items to include in my copy with news of the war in Ukraine on Sky News in the background. If a picture can have a real impact, I watched the other day, as a train arrived with refugees in Poland and as the women and children got off, kind volunteers were giving the smaller children small teddy bears and packets of chips and bars of chocolate. Much later was a picture of these same refugees straggling down a country road with one little guy, probably about three years old, all on his own tottering along clutching a little bag and in his other hand the bar of chocolate. I felt so choked up I had to go and take a walk around the garden to compose myself. And they talk about the emotional story portrayed by a picture. How lucky we are, notwithstanding all our other local issues, to live in relative peace and comfort. Our real concern, of course, must be how it's all going to end. I pray that it's sooner rather than later.

To local club news items. February competition entries on the Set Subject topic of 'ICM - Intentional Camera Movement' produced some really interesting takes and it just goes to show what one can do with a bit of creative thought and I think, a lot of effort. The winning picture from BFK members showing the 'Clock' was a very worthy winner.

For me the highlight of the competition was the Winner of our Open section, 'Thirst Driven' by Kerry Orphanides (scored 100%). In all my time with MPS, this is possibly the best picture I have ever seen and whilst giving Sal a preview of the picture entries her comment was 'that's the winner'. National Geographic standard with such impact and detail. Well done Kerry.

Thanks must go to our two guest judges, Peggy Sheppard and Anna Fleming, who, for the first time participating in our judging, confined their results to 'Impact' and 'Artistic' only, with no technical scores. This is along the lines of judging in other clubs who are now spending more time on Impact and Artistry, on the understanding that there must come a time when members must be able to take a technically perfect picture and spend more time on producing a photograph that's going to jump off the page at the viewer.

Those who enter the Interclub Challenge competitions will have received the results of the 2022 first round and although it was close we came in third out of the four participating clubs. Eden 145, BFK 143, MPS 136 and PFK 134. The topic was 'Leaf / Leaves' and it was fascinating to see the way people see a subject so differently. The three winning photographs certainly stood out and were themselves worthy of their placings. We will show the pictures at the next Society review afternoon. Round Two is towards the end of April with the Set Subject 'Water'. Should be fun and again, we look forward to varied and creative ideas in the production of the entries. Come and swell our team if you're not already participating.

Also next month - April - will feature an Interclub Friendly between MPS and the Matabeles competing with their variations of our MPS Set Subject of 'Reflections'. Judges are still to be decided upon, to ensure total impartiality! Again we need as many as possible to swell our ranks and potential team score.

Our first trial run with a Saturday afternoon session took place last month, and although with a fairly low turnout, we will continue to trial the idea whilst the weather remains wet. Please come and join us on the next preview afternoon, for March entries of 'Isolated Objects' and 'Open' on Saturday 26th at our usual place.

Bridget Henderson has agreed to give us a preview slideshow of her type of photography which should be of interest being that many of her pictures were taken with a Canon R5 as previously discussed by Dave Dell in his mirrorless presentation. Perhaps this will give us the motivation to get one?

In the meantime, stay safe and keep clicking that shutter button.

Nige

MPS 2022 SET SUBJECTS

NEXT COMPETITION

APRIL — ENTRY DEADLINE, MONDAY 4th APRIL 'REFLECTIONS'

This doesn't mean only water - it could also be shiny metal or mirrors amongst other things.
In Colour or B/W. No Manipulation.

MAY — ENTRIES CLOSE : MONDAY, 25th APRIL FOR BOTH COMPETITIONS 'PRESIDENT'S PLATTER — NIFTY FIFTY'

Your 3 entries must be shot at a focal length of 50mm regardless of the lens used.
All paid-up members are eligible and encouraged to enter. In Colour or B/W. No Manipulation.
NB: No 'Open Category' in May

... and on the same evening in May

'THE ANNUAL COMPETITION — BEST PHOTOGRAPH OF 2021'

Members who entered any 2021 competitions are eligible to select their 3 best images submitted during January to November last year. Entering both these comps would result in a total of 6 entries.

JUNE — Entry Deadline: Monday, 7th June 'LINES & CURVES'

Any photograph where lines and curves are prominent. In Colour or B/W. No manipulation.

JULY — Entry Deadline: Monday, 5th July 'NIGHT— CLEAR SKIES OR BUSY STREETS'

Star Trails and / or Light Trails. Hands-on training session planned for May or early June, pending weather.
In Colour or B/W. Manipulation allowed.

AUGUST — Entry Deadline: Monday, 1st August 'FORCED PERSPECTIVES'

Create unusual optical illusions by spacing your 2 subjects to form their visual relationship.
Endless ideas - Google for inspiration! In Colour or B/W. Manipulation allowed.

SEPTEMBER — Entry Deadline: Monday, 5th September 'ACTION ATTRACTION'

Anything on the move from wild / domestic animals to bunji jumping and sports. Fast or Slow Shutter to achieve either excellent clarity and detail, or slow it down for some motion blur. In Colour or B/W. No Manipulation.

OCTOBER — Entry Deadline: Monday, 3rd October 'PRODUCT ADVERTISEMENT'

Present an image in the form of an ad, ranging from still life to Product/Pack shots or holidays. Sell it to us!
In Colour or B/W. No Manipulation.

NOVEMBER — Entry Deadline: Monday, 7th November 'FOCUS STACKING'

Get your Macro/Close-ups or Landscapes perfectly in focus throughout. Hopefully a training session in Sept.
In Colour or B/W. Manipulation allowed.

Email your entries to mpsphotos@hotmail.com to ensure they're received by no later than 12 noon on the Deadline Dates indicated above.

‘HOW I GOT THE SHOT’

WINNER FEBRUARY 2022 SET SUBJECT ‘ICM - Intentional Camera Movement’ *‘The Bridge’ by George Fleet*



The place was Victoria Falls at full moon with a new Canon 5D Rebel to try out from the ‘Falls Hotel Verandah.

How to photograph the moon?

Tried various settings – hand held at slow speed which gave wobbly lights but not “perfect” and bridge focus needed stability.

It looked interesting, used a palisade post but top not flat but allowed the support whilst shutter speed and shutter button movement provided enough movement.

This was the best of the few tries.

Was surprised that the bridge remained in focus.

Didn’t realise that it fell into a photo category.

Camera Data
Camera—Canon Rebel T5i
Lens—18-55, 3.5-5.6 IS STM
Shutter—3.5/sec
Aperture—f/8
ISO—800

‘HOW I GOT THE SHOT’

WINNER FEBRUARY 2022 ‘OPEN’ CATEGORY

Kerry Orphanides with ‘Thirst Driven’



It always brings back lovely memories to revisit a captured moment, especially those ones from the ‘wild’ that we so long to spend more time in.

What I remember vividly about this one is feeling extremely exhausted. It was October in the Valley. The heat was immense. Dry. Dusty. We had just finished a week long, busy conservation programme with 40 children. I had had the privilege of spending a good portion of that week with the legendary birder Doug Kok, unaware that it would be the last time I would bird with him.

We had managed to escape for a few more days to ‘The Predators Playground’. I remember sitting at the top overlooking the spring, having watched my keen photographer friends disappear over the side to get up close to the action, thinking ‘What was wrong with me?’ Actually nothing, I was just enjoying being there.

We had arrived up at the fig tree early. Early enough to catch the lions still cat napping in the trees! The heat was starting to climb when we heard the first bellow of the buffalo approaching. It was 8.30am. They were on their way, thirst overriding fear. The stage was set. I had my aperture set on 5.6 and shutter speed on 1/1000.

The pathfinders being forced forward from a thirst driven mega herd. Over the edge buffalo spilled, the fine dust swirling up being caught by the light, immersing the subject in a photographer’s dream, oxpeckers flying up through the dust to add a further dimension.

This was magic.

I know this is more story than a technical explanation but perhaps this is what gets most of us up and out with our cameras to enjoy the creativity of our hobby.

FEBRUARY 2022 TOP IMAGE GALLERY 'ICM' & 'OPEN'



*3rd equal— "Twist and Shout"
by Caro Dean*



*3rd equal— "Untitled 2"
by Nettie Rogers*



*5th equal — "Stained Glass"
by Andy Griggs*



*5th equal — "Sunkissed"
by Caro Dean*



*5th equal — "The Face of Yuka"
by Caro Dean*



*5th equal — "Spilling"
by Chris Sheppard*

FEBRUARY 2022 TOP IMAGE GALLERY 'ICM' & 'OPEN' (Cont'd)



5th equal — "Ghosts"
by **Catriona Borman**



5th equal — "Sharing is Caring"
by **Dave Dell**



11th equal — "Self Portrait"
by **Andy Griggs**



11th equal — "Martial Eagle in a Hurry"
by **Dave Dell**



11th equal — "Lily Burst"
by **Kerry Orphanides**



11th equal — "In Bloom"
by **Terry Kaschula**



BFK — FEBRUARY 2022 TOP 5 IMAGE GALLERY



SET SUBJECT 'ICM'



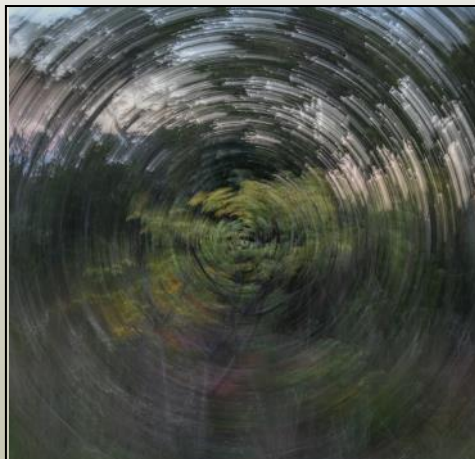
1st Place - "Tyd"



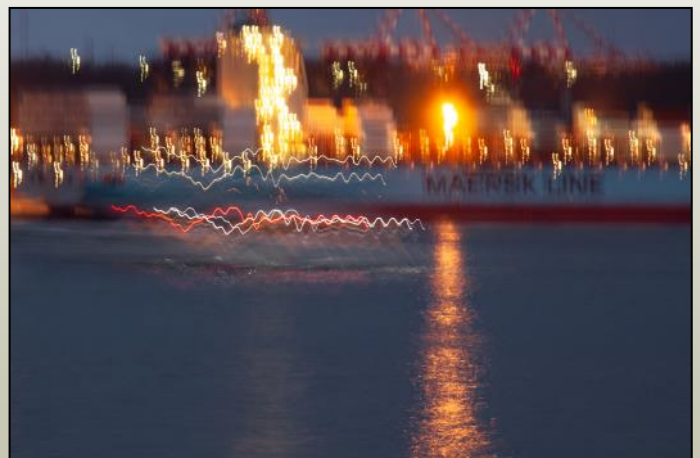
2nd Place equal — "Early Morning Practice"



2nd Place equal — "One Horse Race"



2nd Place equal — "Spin"



2nd Place equal — "Zig Zag"

SET SUBJECT INSPIRATION - APRIL 2022

'REFLECTIONS'

*This doesn't mean only water - it could also be shiny metal or mirrors, amongst other things.
Colour or B/W. No Manipulation.*

Reflection photography involves photographing reflections of *any* kind.

You can use common reflective surfaces for perfect reflections.

But you're also free to create partial reflections or muddy reflections using less reflective surfaces, or by photographing only a sliver of the reflection.

Note that reflection photography includes photos that are just reflections, like this one:

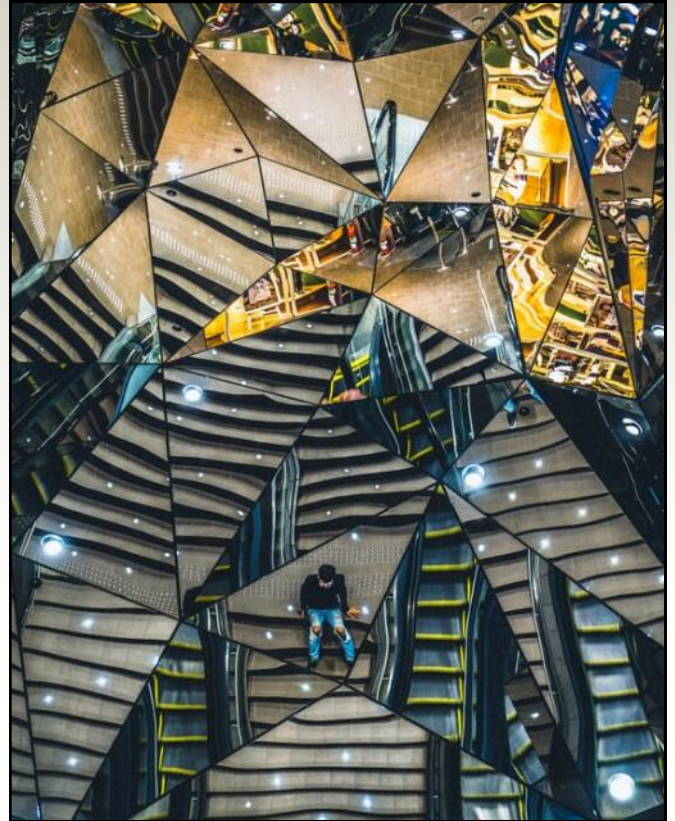
As well as photos that are a combination of reality and reflection, like this one here:

Make sense?

Now, there are some very common reflective objects, which are featured all the time in photography –mirrors, for instance, and water.

But there are also other, less obvious reflection choices, which it's a good idea to remember, in case you run out of ideas when shooting.—

By Jaymes Dempsey [Master Reflection Photography: A Guide to Stunning Reflections \(photoworkout.com\)](https://www.photoworkout.com)



SET SUBJECT INSPIRATION - MAY 2022 - TWO COMPETITIONS

'PRESIDENT'S PLATTER' obligatory SET SUBJECT 'NIFTY FIFTY'

Your 3 entries must be shot at a focal length of 50mm regardless of lens used for your Entries. Exif details required. In Colour or B/W. No Manipulation.



- 1) Great for Low Light Photography
 - Wide Aperture
 - Fast Shutter Speed
 - Less camera shake
 - Higher ISO
- 2) Great Value
 - +/- \$150
- 3) Light weight
 - 140g
- 4 Super sharpness
 - Less moving parts
 - Wider aperture
- 5) Versatility
 - Not too wide
 - Not too long
 - Portraits
- 6) Great for Travelling
 - Light weight
 - Fast lens
 - Size
- 7) Killer Bokeh
 - Better Bokeh
 - Wide Aperture
- 8) Better Photographer
 - Makes you move
 - Think of frame



*Shot at ISO 1600, 1/50th a f1.8.
Without the 1.8 aperture I would have needed a much slower shutter speed or even higher ISO*



Condensed from Digital Photography School and Darlene Hildebrandt

[Why a 50mm Lens is your new Best Friend \(digital-photography-school.com\)](http://digital-photography-school.com)

SET SUBJECT INSPIRATION : JUNE 2022**'LINES & CURVES'**

*Any photograph where lines and curves are prominent.
In Colour or B/W. No manipulation.*

Lines and curves are some of the most important visual building blocks of both figurative and abstract images. We can observe lines and curves of all possible varieties in photographs; they are everywhere.

Putting them in the centre of attention might even sound trivial and not particularly interesting at first. This, however, is a call for not just any lines and curves.

We would like to see lines and curves that take a daring and pronounced initiative in the photograph; lines and curves that capture our attention, lead our eyes, and determine the way we appreciate the photograph. Lines and curves might have significant compositional role but they may also focus our attention on some parts of the image, hence influencing our interpretation.

There are countless ways lines and curves might become the central creative aspect in a photograph. - PH21 Photography Gallery

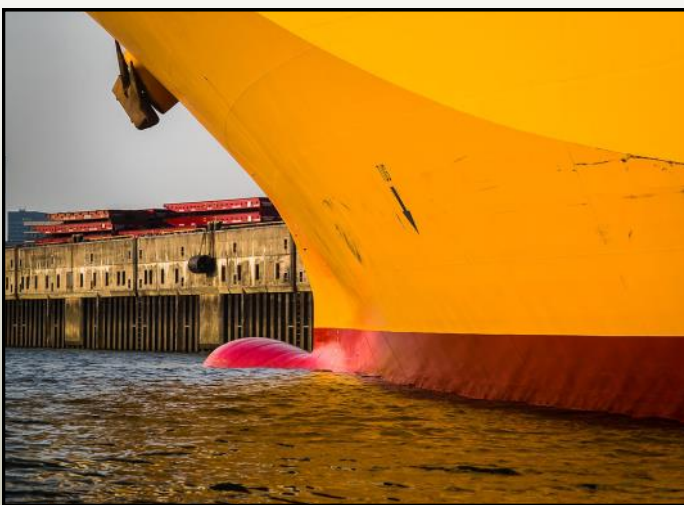
[Lines and curves – Group exhibition
\(ph21gallery.com\)](http://ph21gallery.com)



“Coil” by Trevor Messersmith



“Curvature” by Rahalee Mahommad



“Bulbous” by Michael Nemlich



“Fluid” by Joshua Tann

SET SUBJECT INSPIRATION ; JULY 2022

'NIGHT — CLEAR SKIES OR BUSY STREETS'

*Star Trails and/or Light Trails. Hands-on training session planned in May or early June, pending curfew hours and weather!
In Colour or B/W. Manipulation allowed.*

From Wikipedia- “Night photography (also called **nighttime photography**) refers to [the activity](#) of capturing [images](#) outdoors at [night](#), between [dusk](#) and [dawn](#).

Night photographers generally have a choice between using artificial [lighting](#) and using a [long exposure](#), [exposing](#) the shot for seconds, minutes, or even hours in order to give [photosensitive film](#) or an [image sensor](#) enough time to capture a desirable image.

With the progress of [high-speed](#) films, higher-sensitivity [digital sensors](#), wide-[aperture](#) lenses, and the ever-greater power of urban lights, night photography is increasingly possible using [available light](#) .

The following techniques and equipment are generally used in night photography.

A [tripod](#) is usually necessary due to the long exposure times. Alternatively, the camera may be placed on a steady, flat object e.g. a table or chair, low wall, window sill, etc. A [shutter release cable](#) or [self timer](#) is almost always used to prevent camera shake when the shutter is released.

Manual focus, since [autofocus](#) systems usually operate poorly in low light conditions. Newer digital cameras incorporate a Live View mode which often allows accurate manual focusing.

A stopwatch or [remote timer](#), to time very long exposures where the camera's bulb setting is used.

A [camera lens](#) with a wide aperture, preferably one with [aspherical elements](#) that can minimize [coma](#)

A [smartphone](#) with a night photography mode, such as Night Mode on [Huawei](#) phones, Night Sight on [Google Pixel](#) phones, Night Mode on [Samsung Galaxy](#) phones, Night Mode on [iPhone 11 Pro](#) and Nightscape .on [Oneplus](#) phones”



A [long-exposure image](#) of [star trails](#) in the [night sky](#) above [Mount Hood National Forest](#), Washington, facing north at 6,600 ft (2,000 m) above sea level

www.modernartphotograph.com Portland Photographer [Robert Knapp](#) - Own work



A London taxi turning outside the railway station at [Sutton, London](#)

Gregory Rinaldi

<https://www.flickr.com/people/127016815@N02>

CAUTION

Please be very careful when outdoors at night with your camera and associated photographic equipment.

Opportunists abound on city streets after dark. Rather have someone with you and keep close to your vehicle.



**BI-MONTHLY INTERCLUB PHOTOGRAPHY CHALLENGE
aka
'THE CAPE TO NEARLY CAIRO CHALLENGE'**

MPS / BFK / PFK / EPC

APRIL SET SUBJECT - 'WATER'
In Colour or Monochrome. Manipulation allowed.

ENTRIES CLOSE AT MIDNIGHT ON FRIDAY 15TH APRIL

If you would like to join in with us, Bosveld Fotografie Klub (BFK), Pietersburg Fotografie Klub (PFK) and Eden Photography Club from Mossel Bay

- and you haven't entered previously, then please contact Nige on
 - email westwood@zol.co.zw or call 0772 309 841.

We'd be delighted if you could join us. Your interest does not commit you to entering each and every bi-monthly Photography Challenge throughout the year, but do send in entries as often as you'd like and help us to fly our Zimbabwean flag high!



THIS IS HOW IT WORKS:

1. A maximum of two photos permitted by each entrant. (This is automatically limited by the entry process via Photo Vault Online).
2. Entry Size: Either the Horizontal or Vertical dimension should be maximum 1920 pixels x 1080 pixels resulting with an image size of maximum 2MB.
3. Entries on Photo Vault for all Interclub Challenges close off on the **third Friday** of the competition month at midnight - unless falling on a public holiday. Late entries or incorrect sizes will be automatically rejected.
4. Set Subjects are nominated by Francois Roux (National Director - Finance & Company Secretary PSSA) and judged by PSSA members nominated by Francois. Judging will be to Salon standards out of **15**. In the case of more than one judge the average, rounded to a whole number, will be used.
5. The winning entry will be the highest score and in case of equal highest scores the judges will decide the overall winner. The results will be emailed to MPS, BFK and PFK at which time the next Set Subject will be announced - giving members over a month to prepare their next entries.
6. The list of entries will be split by Club and the Total Scores of all the entries for each Club will decide the Winning Club. In case of the number of entries not being equal the lowest scores from the Clubs with the most entries will fall away in order to balance the number of entries.
7. We are therefore competing for: (a) the winning image and (b) the Club with highest Total of Scores.
8. Good luck!



As we are sharing the monthly viewings of the Top 5 entries in Set Subjects with BFK in South Africa we are following their lead with regard to their Image size requirements of a maximum 2MB for Set Subjects entries.

Minimum entry size for our MPS competitions are highly recommended at 1MB. This allows you to take advantage of the better quality for both the judges and the screen projection at our competition evenings.

PSSA DEFINITIONS



MANIPULATION

Manipulation shall constitute any or all of the following modifications to the original image:

- Adding an element to the image that was not contained in the original capture;
- Removing an element from the image that was contained in the original capture;
- Moving or repositioning an element of the image that was contained in original capture.

In categories Nature and Photojournalism, manipulation is not allowed.

In 'Open' there is no restriction whatsoever in the way Author's choose to post process an image.

THE FOLLOWING ACTIONS ARE ALLOWED AND ARE NOT SEEN AS MANIPULATION:

- Cropping
- Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and vertical/horizontal perspective adjustments;
- Removal of dust spots or scratch marks from sensor or scanned images;
- The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR);
- Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.
- Focus stacking to widen the depth of field especially in Macro photography.

In the case of Nature and Wildlife, HDR and focus stacking will **not** be considered as manipulation and may be used provided that the end result is a faithful representation of the original scene.

Please Note:

HDR and Focus stacking are not allowed in Photojournalism and Street Photography. Study the rules for each event as they will be unique.

MONOCHROME DEFINITION

MONOCHROME is a black and white image. A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the Black and White Category. A black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the Colour Category.

IMAGE SIZING FOR COMPETITIONS

Images entered for P.S.S.A. club meetings must conform to their Salon size restrictions which currently are H.D. format size (maximum 1920 pixels on the horizontal plane and maximum 1080 pixels on the vertical plane) with a maximum file size of 2MB. **Neither the horizontal nor the vertical plane must exceed the pixel size.**

***Minimum image size of 1MB
Maximum of 2MB***



A selection of entries submitted in
'Open' Category & Set Subject of
'Intentional Camera Movement'
FEBRUARY 2022

