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THE PHOTOGRAPHIC SOCIETY OF INDIA

RS. 10/-

FEBRUARY 2010



Rajendra Waghmare 1st in col.



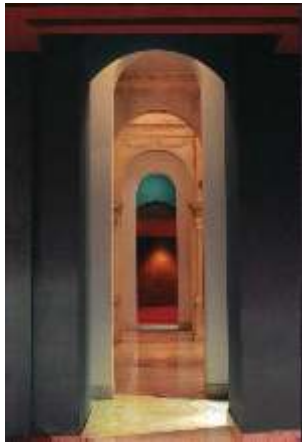
Saumitra Banerjee 1st in Outing



Prasad Pawaskar 1st in B/W



Jitendra Mhatre 1st in B/W Beginners



K. B. Jothady Hon PSI 2nd



Bharati Shah 3rd



K. B. Jothady Hon PSI



Ganesh Ambekar acpt



Prasad Pawaskar acpt



K. B. Jothady Hon PSI



Kalpana Shah acpt

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Judges:

Shri Cyrus Shroff, Hon PSI, AIIPC

Shri K. C. Marfatia, Hon PSI



Santosh Sawant acpt



Santosh Sawant acpt

MEMBERS MONTHLY COMPETITION JANUARY 2010



Sandeep Wairkar 2nd in Col.



Rajendra Waghmare 2nd in B/W



K. B. Jothady Hon PSI 3rd in B/W



Kalpana Shah acpt



Rajendra Waghmare acpt



Umakant Madan acpt



Umakant Madan acpt



Ravindra Deodhar acpt



Umakant Madan acpt



Sandeep Wairkar acpt

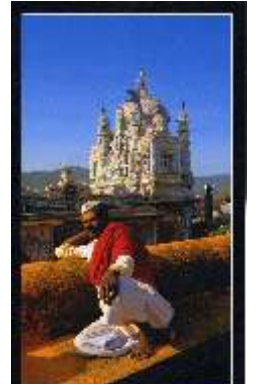


Santosh Sawant acpt

Judges:

Shri Cyrus Shroff, Hon PSI, AIIPC

Shri K. C. Marfatia, Hon PSI



Rajendra Waghmare acpt



K. B. Jothady Hon PSI 3rd in Col



Rajendra Waghmare acpt



Vaibhav Jaguste acpt



K. B. Jothady Hon PSI acpt



Umakant Madan acpt



Vilas Parab acpt



Aditya Waikul 2nd in B/W



S. Banerjee 3rd in B/W



Farzana Boricha acpt



Jitendra Mhatre acpt



Akshay Patil acpt



Aditya Waikul acpt



Santosh Mahadik acpt



Jitendra Mhatre acpt



Dr. Avanish Rajan 3rd C. P.

Judges:
Shri Cyrus Shroff, Hon PSI, AIIPC
Shri K. C. Marfatia, Hon PSI



G. K. Amdoskar acpt



Swapnil Pathare acpt



Archana Jeswani acpt



Aditya Waikul acpt



Xersis Tampil acpt



Ramakant Mirke 2nd Col



Ramakant Mirke acpt



Santosh Mahadik acpt



Archana Jeswani acpt

PROGRAMMES - FEBRUARY 2010

5th Friday - *Monthly Competition, Colour Prints, Monochrome Prints & Outing for Members & Beginners.*

12th Friday - *Slide Show by Dr. Ravindra Rane.*

19th Friday - *“Interesting Stories in my career in Photography” talk by Prof. Shrikant Malushte.*

26th Friday - *“Custom White Balance Setting, Practical Session” by Prof. Manohar Desai. Please Bring your Camera*

.Outing & Workshop - *‘Portrait in Day Light’ at Nasik, on 20th & 21st February, 2010 by Shri K. G. Maheshwari Hon FIIPC, ARPS, APSA, Hon. FPS, Hon. FICA, Hon. PSI. Fees 1600/-*

In **IIPC Circuit (NIHARIKA / AHMEDABAD)**: Mr. Prasad Pawaskar had 1 acpt, Mr. Sunny Nikam had 3 acpt, Mr. Keshav Hindalekar had 1 acpt, Ms Chetana Vesvikar 1 acpt, Mr. Jagad Suresh 2 acpt, Mr. Ganesh Ambokar 5 acpt + **1 CM**, Mr. Samir Mohite, APSI, FFIP had 7 acpt + **1 Medal**, Mr. P. G. Shivalkar had 3 acpt, Mr. Vibhav Jaguste had 4 acpt, Mr. Sandeep Wairkar had 2 acpt, Mr. Cyrus Shroff Hon PSI, AIIPC had 1 acpt, Mr. R. B. Pednekar, FFIP had 3 acpt + **1 Medal**, Mr. Umakant Madan had 2 acpt, Mr. K. C. Marfatia had 5 acpt.

In **IIPC Circuit (SPS, JODHPUR)**: Mr. Prasad Pawaskar had 2 acpt, Mr. Sunny Nikam had 1 acpt, Mr. Keshav Hindalekar had 1 acpt, Ms Chetana Vesvikar 1 acpt, Mr. Jagad Suresh 2 acpt, Mr. Ganesh Ambokar 4 acpt, Mr. Samir Mohite, APSI, FFIP had 8 acpt + **1 Medal**, Mrs. Kalpana Shah had 1 acpt, Mr. P. G. Shivalkar had 3 acpt, Mr. Vibhav Jaguste had 3 acpt + **1 CM**, Mr. Sandeep Wairkar had 5 acpt, Mr. Cyrus Shroff Hon PSI, AIIPC had 1 acpt, Mr. R. B. Pednekar, FFIP had 4 acpt, Mr. Umakant Madan had 2 acpt.

In **INDIA SAM CIRCUIT- 2009** Mr. Shirish Jhaveri had in **Del** - 4 acpt, **Alh** - 4 acpt, **Nan** - 3 acpt, **Bhu** - 2 acpt, **Jod** - 1 acpt, **Pik** - 4 acpt & in **IIPC (NEPA - GUWAHATI)** Slide section had 1 acpt & **IIPC (NEW DELHI)** 5 acpt.

In **6th Photo Lover’s Circuit International Slide & Digital Circuit, 2009** our senior member **Mr K. C. Marfatia** had 21 acpt + **1 Medal**.

In **3RD PJS NATIONAL SALON OF PHOTOGRAPHY 2010**, our member **T. Srinivasa Reddy** had **1st Award** in Photo Travel & Photo Journalism Section, Mr. Sandeep Wairkar had **CM** in Photo Journalism Section, Mr. Suniel Marathe had **2nd Prize** in Digital Print Section, Mr. Umakant Madan had **A/W** of BEST DESERT LIFE in Photo Travel Section, Mr. Ravindra Deodhar had **CM** in Photo Travel Section & Mr. Ashok Upadhyay had **2nd Prize** in Photo Travel Print Section.

In **Narendrapur Ramakrishna Mission** our member Dr. Suwarna Gawade had 2 acpt, Mr. Umakant Madan 5 acpt **2 CM** had acpt.

Donation: Our Senior Member **Mr. Jayant Gosar** donated Prize Money of 1000/- Rs. in **70th Member’s Exhibition 2009**.



PSI’s youngest lady member **Ms Riddhi Parekh** won the **“ Photographer of the Year Award 2009 for Still Life”** in the photography competition organised by the **Better Photography** magazine.



The SensorBrushes offered by VisibleDust (left) and Sensort Sweep brushes from Copper Hill Images (right) can pick up dust on a sensor.

SensorSwab and Eclipse

Photographic Solutions (www.photosol.com) produces SensorSwabs, applicators with sterile pads, and Eclipse, a refined methanol solution. This system will remove most specks and dust and, though expensive since the swabs can only be used once, is one of the most effective methods for cleaning sensors.

Eclipse, SensorSwabs, and PecPads produced by Photographic Solutions enables you to permanently clean your camera sensor.

Sensor Cleaning Procedure

Using the brush and swab together is the most efficient method for cleaning the sensor. I start with the brush and then test the sensor for dust. If stubborn specks still adhere to the sensor, then I use the swab and solution in a second pass. Be sure not to touch the brushes or swabs with your fingers. Clean your sensor correctly by following the following step-by-step procedure:

1. Blow Out the Mirror Chamber

Before entering Sensor Clean mode, use a hand blower such as the large Giotto Rocket to blow out any excess dust and debris in the mirror chamber. This step removes any particles that may migrate on to the sensor after the cleaning process. Do not use compressed air. The pressure is too strong and will result in damage to the delicate mechanisms within the camera.



The two features, which outwardly seem to control expression, are the eyes and the mouth. The eyes mirror the subject's character – inner personality. Usually, it is better to have eyes looking in the direction towards which the head is turned, with only the slightest departure from a normal level gaze. Otherwise it will give a faraway look and lose brilliance. The eye near to the camera should always be in focus. The eye sockets should be well illuminated and there should be catch-lights in the eyes. To break up a stare or screwed up expression, ask the subject to close the eyes for a few seconds and then open.

The mouth is a very mobile expressive feature capable of conveying the whole range of feelings. Hands can be as expressive and communicative as the face and can form an interesting and revealing part of a picture. The hands play a crucial role by their position in relation to the head to give balance to the composition. Let the subject hold something suitable – handbag, fan, spectacles, book, etc.

A good child-picture is seldom posed. The un-self-conscious and unprompted child gives infinite variety of poses exhibiting expressions of wonder, liveliness, surprise, innocence, etc. Success with children hinges on tactful and sympathetic interaction to their everfleeting moods and fancies. Too much of direction can over-awe a carefree child to be self-conscious, afraid and un-cooperative.

Every human face has certain peculiarities of feature. However, while making a pictorial portrait, one can make use of these. Even very ordinary features have some angles that are more pleasing than others – emphasize them. To make the best of what is in front of the camera, slight adjustment of head and camera has its effect on the features. A long nose looks longer if the head is tilted down; a short nose looks shorter if the head is raised. A broad nose looks broader if taken full front to the camera with shadow-less lighting. Turning it sideways and putting part of it in shadow seemingly reduces its width. Avoid having the tip of the nose coincide with the contour of the cheek or project only slightly beyond it.

For head-and-shoulders portrait keep optical axis of the lens at the height of the subject's lips and tip of the nose. By placing a camera slightly lower the level of eyes of the subject apparently adds to his height and dignity. Raise the camera above the center of the face to help elongate the nose, narrow the chin, reduce fullness of the jaws, or broaden the forehead. Lower the camera if it is advisable to shorten the nose, reduce the width and height of the forehead, or accentuate the chin and neck. Long neck requires a high viewpoint to make it appear shorter. Hair will make the face appear longer if curved over cheeks or combed off forehead.

The photographer studies closely the features of face of the subject, to make a "living" portrait by not only idealizing but, if need be, by emphasizing the facial oddities. To create 'character study' the pictorial photographer attempts to depict subject's characteristic likeness by judiciously combining: (a) proper posing, (b) effective lighting and (c) instinctively positioning of camera appropriately.

Finally, a good portrait is that which captures some individualism in the subject. It is a consciously created image of the subject. The personality of the sitter, the environment, the composition, and the choice and quality of lighting all contribute to the final result.

K.G.Maheshwari

February. 02, 2009

RNI 14170/67



Santosh Mahadik 1st in Col. Beginner

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