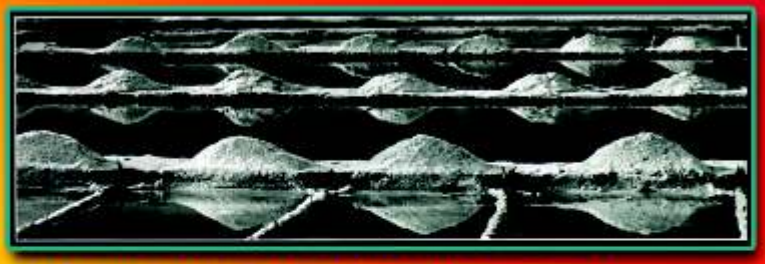
CLICK

THE PHOTOGRAPHIC SOCIETY OF INDIA
RS. 10/-
JANUARY 2011

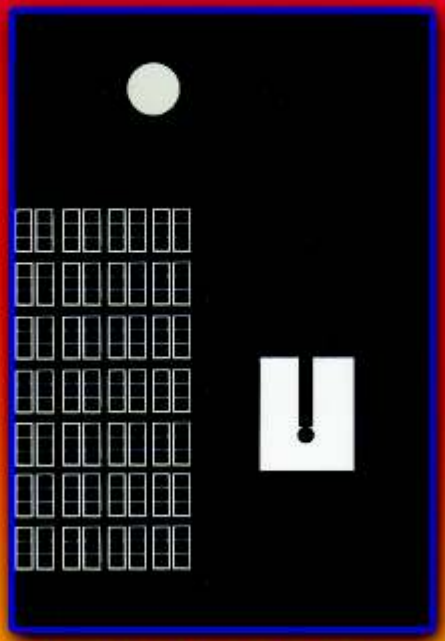
P.G.Shivalkar Hon.PSI 1st in col

Prof. Raja Shetge Hon. PSI, Hon.GD ART, APSI as Chief guest on the opening of the Exhibition of Himachal Outing.



Mugdha Joshi 1st in BW (Beginners)

Abhay Salagare 1st in Col. (Beginners)



Kalpana Shah 1st in BW


Vivekanand Mudur 2nd


Sanket Harchekar Acpt


Kapila Jain Acpt


Kapila Jain Acpt


Vaibhav Jaguste 3rd


Arjun Kamble Acpt


Prashant Sawant Acpt


Prashant Sawant Acpt

Judges: Shri Datta Sawant
Shri Prasad Pawaskar
Shri Nagesh Sakpal

OUTING AT YEOUR JUNGLE ON 28TH NOVEMBER, 2010.

BEGINNERS MONTHLY COMPETITION DECEMBER 2010


Dr. Mohan Tipre 2nd in Col.


Manan Desai 3rd in Col.


Aditya Waikul Acpt


Aditya Waikul Acpt


Manasi Shrotri Acpt


Sunil Parab Acpt


Rishab Kannambille Acpt


Rishab Kannambille Acpt


Rishab Kannambille Acpt

Prasad Mantri 2nd in Col.

Dr. Avanish Rajan 3rd in Col.

Dr. Avanish Rajan Acpt

K. B. Jothady, APSI, Acpt

Deepak Bartakke Acpt

K. B. Jothady, APSI, 2nd in BW

Judges: Shri Datta Sawant
Shri Prasad Pawaskar
Shri Nagesh Sakpal

P. G. Shivalkar 3rd in BW

Ganesh Ambokar Acpt

Prasad Mantri Acpt

Outing for PSI members, their families and friends.

PSI. Kashmir outing for tulip photography.

Fri.8th April to Sun.17th April 2011

Tour cost Rs. 7900 only Including travelling sight seing and lodging (Twin sharing room) Railway journey II class slipper.
For 3 AC. Rs. 2000 extra. Ad. Rs.4000 only.

Please book before 5th Jan.for confirm railway reservation.

Prasad Mantri - 9969472411




An Evening with Shri Adil Gazdar of National Geographic.

Exhibition opening ceremony of Mega Outing of Manali




Chief Guest Prof. Raja Shetge Hon G. D. Art (COMM)

One of the Judge Shri P. G. Shivalkar, Hon PSI




2nd Prize- Mr. Prasad Pawaskar

3rd Prize- Mr. Datta Sawant

Consolation- Mr. Prasad Mantri

Consolation - Mr. Manoj Nawalkar

Success of Members:

In IIPC Print Circuit (Bhusaval) 2010:- .Mr. K. B. Jothady APSI had 1Medal & 1 Acpt, Mr. Vaibhav Jaguste had 1 Medal & 10 Acpt, Mrs. Kalpana Shah had 9 Acpt, Mr. Vishwanath Birje had 3 Acpt, Mr. Umkant Madan had 6 Acpt, Mr. Suresh Jagad had 2 Acpt, Mr. P. G. Shivalkar Hon PSI had 4 Acpt, Mr. Samir Mohite APSI,FFIP,AFIAP had 1 CM & 11 Acpt, Dr. Avanish Rajan had 2 Acpt, Mr. Prasad Pawaskar had 8 Acpt, Mr. Sandeep Wairkar had 1 CM & 6 Acpt, Mr. Jiten Hadkar had 6 Acpt ,Mr. Cyrus Shroff Hon. PSI, AIIPC had 1 CM & 7 Acpt, Prof. Raja Shetge Hon G. D. Art (COMM),APSI had 2 Acpt, Mr. Shirish Jhaveri FFIP,AIIPC,Hon.PSI had 1 CM & 5 Acpt, Mr. R. B. Pednekar FFIP had 6 Acpt.

In IIPC Print Circuit (Ahmedabad) 2010:- .Mr. K. B. Jothady APSI had 1Medal & 2 Acpt, Mr. Vaibhav Jaguste had 6 Acpt, Mrs. Kalpana Shah had 5 Acpt, Mr. Vishwanath Birje had 1 Acpt, Mr. Umkant Madan had 2 Acpt, Mr Suresh Jagad had 2 Acpt, Mr. P. G. Shivalkar Hon PSI had 2 Acpt, Mr. Samir Mohite APSI,FFIP,AFIAP had 2 Acpt, Dr. Avanish Rajan had 1 Acpt, Mr. Prasad Pawaskar had 2 Acpt, Mr. Sandeep Wairkar had 3 Acpt, Mr. Jiten Hadkar had 2 Acpt ,Mr. Cyrus Shroff Hon. PSI, AIIPC had 4 Acpt, Prof. Raja Shetge Hon G. D. Art(COMM),APSI had 1 Acpt, Mr. Shirish Jhaveri FFIP,AIIPC,Hon.PSI had 4 Acpt, Mr. R. B. Pednekar FFIP had 3 Acpt.

In Sam Circuit -2010(S P S Jodhpur) :- Mr. ShIrish Jhaveri FFIP,AIIPC,Hon.PSI had 1 Medal & 2 Acpt,

In India Circuit 2010(P.A.U.A Allahabad):- Mr. Shrish Jhaveri FFIP,AIIPC,Hon.PSI had 10 Acpt.

In **Nepa All India Salon of Photography, 2010**:- Mr. K. B. Jothady, APSI had 1 Acpt, Mr. Vaibhav Jaguste had 3 Awards & 7 Acpt, Mr. Jiten Hadkar had 1 Acpt, Dr. Avanish Rajan had 5 Acpt, Mr. Umakant Madan had 1 Award, 1 CM & 1 Acpt, Dr. Mohan Tipre had 2 Acpt, Mr. Prasad Pawaskar had 1 Acpt, Mr. Shirish Jhaveri FFIP,AIIPC,Hon.PSI had 1 Acpt.

In **9th All India Exhibition of Art Photography 2010-11(State Lalit Kala Akademi, Lucknow)**:-Mrs Kalpana Shah had Special Award Rs. 10, 000/-, & also Portfolio selected members are Mr. Dattaraya Padekar, Shri Umakant Madan, Mr. Vaibhav Jaguste.

In **4th IIPC World Photography Day, Members Contest 2010**, Mr. Shrish Jhaveri FFIP,AIIPC,Hon.PSI had 1 Medal,1 CM & 8 Acpt.

In **29th LCC All India Salon of Photography - 2010, Lucknow Camera Club**, Mr Shirish Jhaveri FFIP, AIIPC, Hon PSI. had 1 CM and 2 Acpt.

Our member **Mr. T. Srinivasa Reddy,FPSS,FFIP,ARPS,AIIPC,AICS,ABPPA** had 2 Acpt in **Danish Digital 2010 Denmark**,2 Acpt in **International Sillian Organisation 2010 ISO - Belgium** , 2 Acpt in **16th FU Internationa Salon (Digital) 2010**, **Kolkata** and 8 Acpt in **6th Swansea International 2010 UK**.

PROGRAMMES - JANUARY 2011

7th Friday - ***Monthly Competition,*** *Colour Prints, Monochrome Prints & Outing for Mem. & Beginners.*

14th Friday - ***'Demonstrations on Photoshop for Photographer', by Shri Pratap Paralkar.***

21st Friday - ***An Evening with Shri Swapan Mukherjee on "Portraites of People and other Living Creatures".***

28th Friday - *Round with Senior Members in 61st All India Exhibition of Photography 2011 at Jehangir Art Gallery.*

Outing - ***25th January 2011 'Night Photography'*** *Gather in Jehangir Art Gallery at 6.45 p. m.*

Dear Members,

Wish you a very happy New Year

From Managing Committee

Our member Mr. Banerjee has offered to convert our membership cards into an elegant plastic (thick) cards at a special rate. Those members who are interested may contact the PSI office for details.

Donation: **Our Senior Member Shri Vithal Goradia had donated Rs. 1000/- to 61st All India Salon 2011.**

INVITATION

The Photographic Society of India
Cordially Invite You To Attend The Inauguration Of

SALON 2011

61st All India Exhibition of Photography 2011

On Monday **24th January 2011** at **5.00 p. m.**
At **Jehangir Art Gallery,** Near Museum, Mumbai.
Exhibition will remain open till **Sunday 30th January 2011**
Between **11.00 a. m.** and **07.00 p. m.**

Shri Kersi Rabadi	**Shri Prasad Pawaskar & Shri Samir Mohite**	**Shri Nagesh Sakpal**
President	**Jt. Hon Secretaries**	**Salon Secretary**

MANAGING & SALON COMMITTEE MEMBERS
YOUR PRESENCE WILL BE TREATED AS YOUR CONTRIBUTION AND LOVE TOWARDS P. S. I.

Figure 2: *Image sensors vary in size from fractions of an inch up to the size of a 35mm piece of film.*

After the exposure, your camera simply has to measure the voltage at each site to determine how many electrons have heaped up there, and thus how much light hit that particular spot. These voltages are amplified and then fed to an A-to-D converter.

What Color is your Pixel?

Most digital cameras use 12- or 14-bit A-to-D converters. It's important to understand that a higher bit depth does not give your image sensor a bigger dynamic range. The brightest and darkest colors that it can see remain the same, whether 12- or 14-bit. Rather, the extra bit depth gives you finer gradations WITHIN that dynamic range. How many bits get used in your final image depends on the format in which you save.

Photo sites are only sensitive to luminance; they know nothing about color. As such, in its basic state, your camera's image sensor is only capable of recording a grayscale image. To get color, the image sensor depends on complex filtering and interpolation.

Just as you can mix different primary colors of paint together to make other colors, you can mix the primary colors of light together to create any other color. The difference is that where ink pigments are subtractive -- as you mix them they get darker -- light mixes additively. As you combine colors of light you eventually reach white.

Your computer monitor works by combining red, green, and blue signals to create every other color (see Figure 3). This is why we refer to TVs and monitors as RGB devices. If you've played much with any image editing software, you might have encountered individual red, green, and blue image channels. Combine these channels, and you get a full-color image.

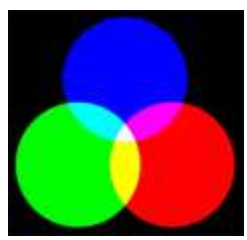


Figure 3: *Red, green, and blue, the primary colors of light mix together in an additive process that ultimately creates white.*

This is exactly how a typical digital camera works, but with an extra complication. Your digital camera doesn't shoot three complete channels. Instead, it shoots three partial channels, and uses them to interpolate the final color of each pixel.

Every photo site on your camera's image sensor is covered with a color filter. Most cameras use a combination of red, green, and blue filters, with one row alternating between green and blue, and the next row alternating between green and red. There are twice as many green filters because your eye is more sensitive to green than any other color. This filter pattern is called the Bayer pattern, and it is currently the most commonly used (see Figure 4).

Figure 4: *On most image sensors, each pixel is covered by a separate color filter, either red, green, or blue, arranged in a configuration called the Bayer pattern.*

To get from a bunch of red, green, and blue pixels to a final full-color image, your camera employs an interpolation process called "demosaicing." The final color of each pixel is calculated by analyzing the colors of all of the surrounding pixels. At the simplest level, the process goes something like this: "if the pixel to the left is bright red, and the pixels above and below are bright green, and the pixel to the right is bright blue, then I must be a bright white pixel, because full red, green, and blue makes white." If you ever hear your camera muttering to itself like this, it's probably demosaicing.

Make It Better

This might all sound very complicated, but in reality it's actually far worse. There are a number of extra steps that occur in the basic workflow that we've just described, all of which serve to improve image quality. First, the light coming through the lens is filtered by an infrared filter (because image sensors are particularly sensitive to certain red frequencies) and a low-pass filter.

As discussed in the last installment, image sensors are very small, sometimes as small as 1/4 or 1/6 inch. As vendors pack more and more photo sites onto the same size chip, the individual sites have to be made much smaller. As each site gets smaller, its ability to collect light gets compromised. This results in a worsening of the chip's signal to noise ratio, resulting in noisier images.

To help improve the light collecting ability of especially tiny photo sites, some chip makers place tiny micro lenses over each site, to help focus the light more tightly. Though this can improve signal-to-noise ratio, these filters also cause problems of their own in the form of artifacts in your image.

Because demosaicing is such a gnarly process, camera makers routinely employ different techniques to try to improve color fidelity, and to reduce Bayer interpolation artifacts, which can sometimes appear in the final image. Many vendors choose to use a different color filter pattern for their image sensor such as cyan, yellow, green, and magenta. Since these are primary colors of ink, these filters can be physically thinner than red, green, and blue filters. With a thinner filter, signal-to-noise ratio is improved. Other vendors augment the traditional red, green, and blue pattern with an additional color such as emerald.

Foveon has taken the most drastic approach to the interpolation dilemma. Rather than use any color filtering at all, its image sensor can read separate red, green, and blue data at each photo site.

All image sensors are prone to a "blooming" artifact that occurs if a photo site collects so much light that it overflows into the adjacent photo sites. If the camera's software isn't smart enough to recognize that this has happened, you will see anything from purple or reddish fringes around bright objects, to smearing colors and flared highlights in your final image.

After demosaicing, your camera performs a number of adjustments to the image data. First, the image is adjusted according to your camera's white-balance and exposure-compensation settings.

An imaging sensor has a linear response to light -- when twice as much light hits the sensor, twice as much voltage is produced. Unfortunately, brightness values are logarithmic so to get accurate brightness values; your camera must apply a mathematical curve to all of its brightness values.

Most cameras also provide user configurable settings for contrast, brightness, and color saturation. These adjustments are performed, and then the camera applies some type of sharpening, while many cameras also employ some sort of noise reduction mechanism, particularly for long-exposure images.

To be Cont.

RNI 14170/67

Vaibhav Jaguste 1st in Outing

To,

BOOK - POST

From :

THE PHOTOGRAPHIC SOCIETY OF INDIA
Saheb Building, 5th Floor, 195 D. N. Road, Fort, Mumbai - 400001
Phone : 22664296, Website : <www.photographicsocietyofindia.org>
EMail direct to secretaries : psi1937@yahoo.com

Printed and Published by Mr. KERSI RABADI on behalf of
The Photographic Society of India, Mumbai
Printed at New Thacker's Fine Art Press Private Ltd, EverGreen Industrial Estate, Shakti Mills Lane,
Opp. Dr.E.Moses Road, Mahalaxhmi, Mumbai 400011.