

# CLiCK

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



Gopal Vazirani 1st in Beginners BW



Prasad Mantri 1st in Outing



Sunil Marathe 1st in Colour



Rakesh Soni 1st in Beginners Colour



S. Harchekar 2nd



S. Harchekar Acpt



Dattaraya Padekar 3rd



Pratik Parekh Acpt



S. Harchekar Acpt

OUTING AT OVALEKAR WADI ON 27TH MARCH, 2011



S. Harchekar Acpt



Gopal Vazirani Acpt



Santosh Sawant Acpt



Santosh Sawant Acpt

Judges: Shri Atul Chaubey, AIIPC, IIPC Silver  
Shri. Samir Mohite, APSI, FFIP, AFIAP

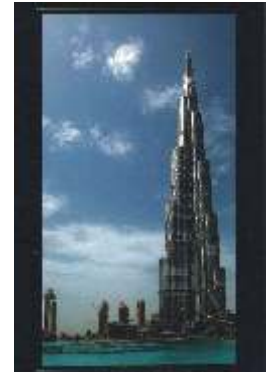
Managing Committee

- Mr. Kersi Rabadi  
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- Mr. R. B. Pednekar, FFIP  
Vice President
- Mr. Prasad Pawaskar  
Jt. Hon. Secretary,  
Hon. Editor, Outing
- Mr. Samir Mohite, APSI, FFIP, AFIAP  
Jt. Hon. Secretary
- Smt. Kalpana Shah, APSI  
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- Mr. Nagesh Sakpal, APSI  
Salon Participation
- Mr. Milind More  
Library
- Mr. P. G. Shivalkar, Hon PSI  
Mon. Competition, Gallery
- Mr. Santosh Sawant  
Outing Incharge
- Mr. Vilas Ghose  
Studio Incharge
- Mr. Dilip Patil  
Library, Environment & Maint.

MEMBERS' MONTHLY COMPETITION APRIL 2011



Sunil Marathe 2nd in B&W



Sunil Marathe 2nd in Col

BEGINNERS' MONTHLY COMPETITION APRIL 2011



Sunil Parab 2nd in B&W



Dr. Arun Nayak 2nd in Col



Prasad Pawaskar Acpt

Umakant Madan Acpt

Vaibhav Jaguste Acpt

Vaibhav Jaguste Acpt

Vilas Parab Acpt



Dattaraya Padekar Acpt

Nagesh Sakpal APSI Acpt

Sunil Marathe Acpt



Umakant Madan Acpt

Nagesh Sakpal APSI Acpt

R. B. Pednekar, FFIP Acpt



Sunil Marathe Acpt

Umakant Madan 3rd in Col.

Umakant Madan Acpt

Vilas Parab Acpt

Mridul Tatkar Acpt

Judges: Shri Atul Chaubey, AIIPC, IIPC Silver  
Shri. Samir Mohite, APSI, FFIP, AFIAP





Jiten Hadkar 3rd in B&amp;W



Preeti More Acpt



Neteen Talavadekar Acpt



Utsav Jhingan Acpt



Utsav Jhingan Acpt



Satish Vakharkar 3rd in Col.



Jiten Hadkar Acpt



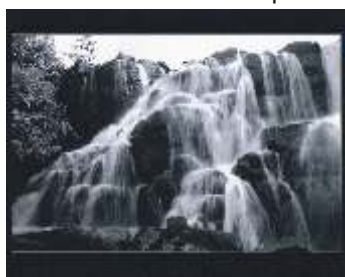
Sunil Parab Acpt



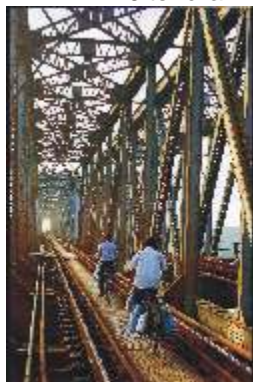
Jitendra Naik Acpt



Preeti More Acpt



Neteen Talavadekar Acpt



Aditya Waikul Acpt



Utsav Jhingan Acpt

**Judges: Shri Atul Chaubey, AIIPC, IIPC Silver  
Shri. Samir Mohite, APSI, FFIP, AFIAP**

**Success of Members:** In 8th International Photographic Festival of La Gacilly, 2011, our member Shri Samir Mohite, APSI, FFIP, AFIAP had 2 Acceptances. In 65th Bristol Salon of Photography, 2011, our member Shri R. B. Pednekar, FFIP had 3 Acpts.

**Our Member Shri Soumitra 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.**

## PROGRAMMES - MAY 2011

- 06st Friday** - Monthly Competition, Colour Prints, Monochrome Prints & Outing for Mem. & Beginners.  
**13th Friday** - Outing Competition of "Mega Outing of Kashmir".  
**20th Friday** - Slide show & opening of exhibition of "Mega Outing of Kashmir".  
**27th Friday** - Refreshing Photography, discussion on various photography subjects with Senior members.  
**Outing** - 29th May, Borivali National Park, Assemble at National Park Gate at 8 am.  
**Gallery** - From 20th May, 2011. An Exhibition of "Mega Outing of Kashmir".  
**Workshop** - 28th & 29th Digital Workshop by **Shri Atul Chaubey**, AIIPC, IPC Silver. Fees Rs. 1000/-

### Important - ELECTION -

Election of the Managing Committee Members for the year 2011-2013 shall be held on 24th June 2011 between 10.00 am and 6.00 pm. The nomination forms are available at the Society office from 6th May 2011 onwards. The last date of filing the nomination form is 16th May 2011 and the last date of withdrawal is 31st May, 2011. Members shall bring their valid PSI ID card for voting. Without valid ID card, members will be refrained from voting. Election Officer: Shri Cyrus Shroff, Hon PSI, AIIPC.



PSI ladies members with family of Mr. Mukhtar Ahemad  
 Mukhtar Ahemad gave treat to all Psi outing team in his house at Anantnag, He gave Kangadias present to each lady member .

Mukhtar Ahemad  
 knows PSI from  
 September 2011  
 Himachal outing

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## Results of photography competition of Himachal Pradesh outing.

PSI Himachal Pradesh Mega Outing, held on 19th Feb, 2011 to 27th Feb, 2011.



1st Prize - Rs. 1000/- won by  
Smt Sibani Mallik, FFIP, AFIAP



2nd Prize - Rs. 700/- won by  
Smt. Vijaya Pachpute



3rd Prize - Rs. 500/- won by  
Shri Arun Chavan



Certificate of Merit - Rs. 300/-  
won by Miss Ankita Jain



Certificate of Merit - Rs. 300/-  
won by Shri Arjun Kamble



Certificate of Merit - Rs. 300/-  
won by Shri Dinesh Suryawanshi

**Judge: Shri Atul Chaubey,**  
AIIPC, IIPC Silver



Certificate of Merit  
won by Shri Prasad Mantri

Exhibition of Himachal Pradesh  
inaugurated by  
Prof. Shrikant Malushte, HON PSI.ARPS, HON MMPS  
on 15th April, 2011 at PSI Art Gallery.

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WEBSITE :- [www.photographicsocietyofindia.org](http://www.photographicsocietyofindia.org)

EMAIL:- [psi1937@yahoo.com](mailto:psi1937@yahoo.com)

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Practical imaging systems, digital and film, have a limited "dynamic range": the range of luminosity which can be reproduced accurately. Highlights of the subject which are too bright will be rendered as white, with no detail; shadows which are too dark will be rendered as black. The loss of detail is not abrupt with film, or in dark shadows with digital sensors: some detail is retained as brightness moves out of the dynamic range. "Highlight burn-out" of digital sensors, however, can be abrupt, and highlight detail may be lost. And as the sensor elements for different colors saturate in turn, there can be gross hue or saturation shift in burnt-out highlights.

Some digital cameras can show these blown highlights in the image review, allowing the photographer to re-shoot the picture with a modified exposure. Others compensate for the total contrast of a scene by selectively exposing darker pixels longer. A third technique is used by Fujifilm in its FinePix S3 Pro digital SLR. The image sensor contains additional photodiodes of lower sensitivity than the main ones; these retain detail in parts of the image too bright for the main sensor.

High dynamic range imaging (HDR) addresses this issue by increasing the dynamic range of images by either

- increasing the dynamic range of the image sensor or
- by using exposure bracketing and post-processing the separate images to create a single image with a higher dynamic range.

HDR images curtail burn-outs and black-outs.

## A p p l i c a t i o n s   a n d   c o n s i d e r a t i o n s

With the acceptable image quality and the other advantages of digital photography (particularly the time pressures of vital importance to daily newspapers) the majority of professional news photographers have begun capturing their images with digital cameras.

Digital photography has also been adopted by many amateur snapshot photographers, who take advantage of the convenience of the form when sending images by email, placing them on the World Wide Web, or displaying them in digital picture frames. Digital cameras have also been integrated into many cell phones, although, because of the small, poor quality lenses and sensors in most of these phones, the quality of these pictures makes them unsuitable for making even moderate size prints.

Some commercial photographers, and some amateurs interested in artistic photography, have been resistant to using digital rather than film cameras because they believe that the image quality available from a digital camera is still inferior to that available from a film camera, and the quality of images taken on medium format film is near-impossible to match at any price with a digital camera. Some have expressed a concern that changing computer technology may make digital photographs inaccessible in the future. A related concern in a specialized application is the use of digital photographs in court proceedings, with the added difficulty of demonstrating an image's authenticity. Some high-end film can also still be projected for viewing at a much higher optical resolution than even the best digital projectors.

Other commercial photographers, and many amateurs, have enthusiastically embraced digital photography because they believe that its flexibility and lower long-term costs outweigh its initial price disadvantages. Almost all of the cost of digital photography is *capital* cost, meaning that the cost is for the equipment needed to store and copy the images, and once purchased requires virtually no further expense outlay. Film photography requires continuous expenditure of funds for supplies and developing, although the equipment itself does not outdate so quickly and has a longer service life. Some commercial photographers have also begun moving to digital technology because of the tremendous editing capabilities now offered on computers. The photographer is able to color-balance and manipulate the image in ways that traditional darkroom techniques cannot offer, although film users can utilize the same technology with a film scanner. With fully color-balanced systems from the camera to the monitor to the printer, the photographer can now print what is actually seen on the screen.

However, digital cameras require batteries that need to be recharged or replaced frequently, and this means that a photographer needs access to electrical outlets. Digital cameras also tend to be much more sensitive to moisture and extreme cold. For this reason, photographers who work in remote areas may favour film SLR cameras, though many higher-end DSLRs are now equipped with weather-resistant bodies. Medium- and large-format film cameras are also still preferred by publications insisting on the very highest detail and resolution.

To be Cont.

**RNI 14170/67**



**To,**

**P. G. Shivalkar Hon. PSI 1st in BW**

**BOOK - POST**

**From :**

**THE PHOTOGRAPHIC SOCIETY OF INDIA**

Saheb Building, 5th Floor, 195 D. N. Road, Fort, Mumbai - 400001

Phone : 22664296, Website : <[www.photographicsocietyofindia.com](http://www.photographicsocietyofindia.com)>

Email direct to secretaries : [psi1937@yahoo.com](mailto:psi1937@yahoo.com)

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