



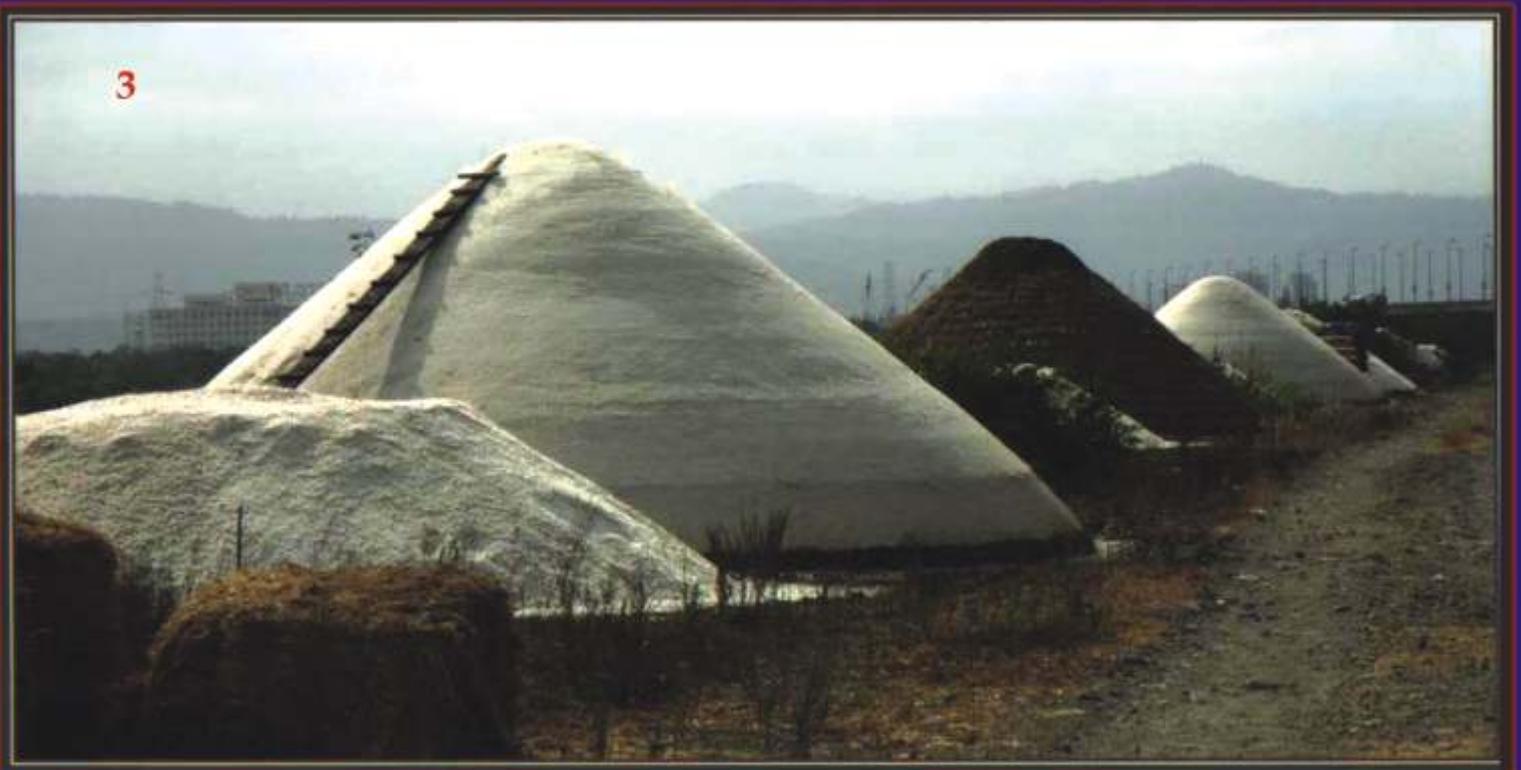
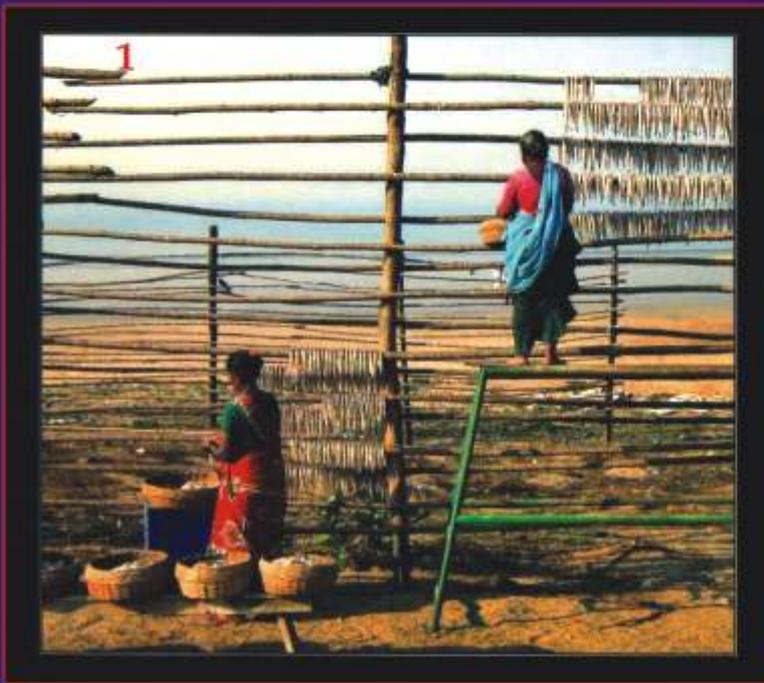
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THE PHOTOGRAPHIC SOCIETY OF INDIA

RS. 10/-

JULY 2012





Ajit Chavan 2nd



Ajit Chavan



Devendra Naik



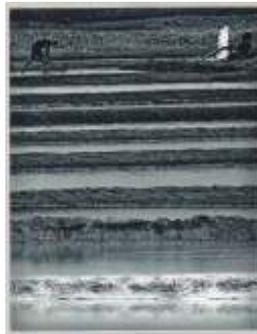
Deepak Bartakke



Vilas Parab



Dattatraya Padekar



Dattatraya Padekar



Mangesh Dhavale



Dr.Suwarna Gawade

BEGINNERS' MONTHLY COMPETITION JUNE 2012

Monochrome Section



Jitendra Naik



Suresh Bangera



Suresh Bangera



Arun Palwankar



Devendra Naik

Judges Mr. Nagesh Sakpal APSI
Mr. Vaibhav Jaguste APSI, FFIP

Colour Section

Managing Committee

- Mr. Nagesh Sakpal APSI
- Vice President, Gallery Incharge
- Mr. Prasad Pawaskar APSI
- Jt. Hon. Secretary,
- Hon. Editor, Outing In charge
- Mr. Samir Mohite, APSI, FFIP, AFIAP
- Jt. Hon. Secretary,
- Smt. Kalpana Shah, APSI
- Hon. Treasurer
- Mr. Ganesh Ambokar APSI
- Salon Chairman, Outing Incharge
- Mr. Rajendra Waghmare
- Salon Secretary
- Mr. Nitin Pawar
- Mon. Competition, Studio Incharge
- Mr. Vilas Parab APSI
- Mon. Competition, Salon Participation
- Mr. Santosh Sawant
- Library
- Mr. Ashish Bist
- Hon. PRO



Suresh Bangera 2nd



Suresh Bangera 3rd



Jitendra Naik



Suresh Bangera



Prakash Revdekar



Sharifa Khatri



Suresh Bangera



Imtiyaz Mulla

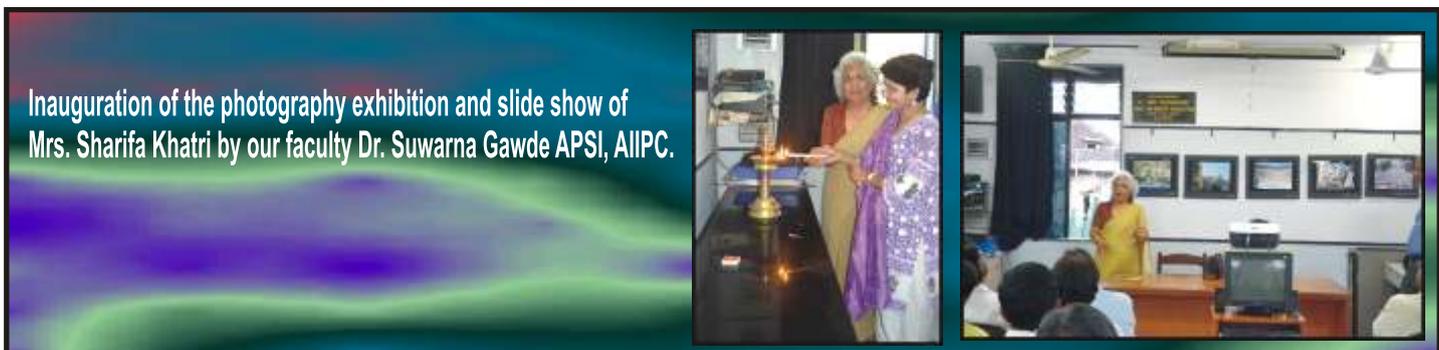


Judges

Mr. Nagesh Sakpal APSI
 Mr. Vaibhav Jaguste APSI, FFIP

**Front Cover Pictures No. 1 1st in Monthly Colour by Mr. Ravindra Deodhar
 2 1st in Beginners Colour by Mr. Arun Palwankar
 3 1st in Outing by Mr. Ganesh Ambokar APSI**

Back Cover Picture by Mr. Dattatraya Padekar 1st in Members Monochrome



Success of Members:

Mr. T.S. Reddy from Andhra Pradesh won

- | | |
|---|---------------------------|
| 1) 44th Howrah Colour International Salon | - Acceptance 2 |
| 2) Hervey Bay 1st National Digital Salon (Australia) | - 1 HM, Accept.7 |
| 3) Foto Club Buenos Aires-Argentina | - 2 Jury Awards, Accept.5 |
| 4) Photoclub-Ecological Truth-Serbia | - Accept. 10 |
| 5) DVCC Photo Travel Circuit-USA | - Accept. 12 |
| 6) 26th International Exhibition Golden Spurs-Belgium | - 2 HM, Accept.7 |
| 7) 1st AGENS Digital Photo Salon-Budapest | - Accept, 3 |
| 8) 1st JPS Internal Salon-PSA | - HM, JPS Cm, Accept.7 |
| 9) F2 Salon Internal De Fotografia-Argentina | - Accept. 10 |
| 10) 1st Internal Circuit Exhibition Art Photo-Serbia | - 1st Prize, Accept.34 |
| 11) 1st Danube Exhibition -Serbia - | - 1 Gold Medal, Acpt.11 |
| 12) 30th Malaysia International Salon of Photography | - Accept.6 |
| MALASIA | |
| 13) 2nd Grand Digital Circuit International | - CM-1, Accept.25 |
| 14) 1st International Exhibition of Photography | - Accept. 3 |
| 15) PHOTO EMOTION - BOSNIA | |
| 1st DIGIFOCUS ALL INDIA SALON - KOLKATA | - Accept.8 |

SHRISHIRISH JHAVERI, Hon.PSI, AIIPC, FFIP
SAM CIRCUIT - 2012

- | | |
|-----------------------------|-------------------|
| 1) Pictorial Digital | - 1 CM, 1 Accept. |
| 2) Photo Travel Digital | - 1 CM |
| 3) Photo Journalism Digital | - 2 Accept |

1st Internal Salon of Photography "WOMAN"
 SERBIA, EUROPE.

- | | |
|------------------|-----------------|
| Tathagat | - 8 Acceptances |
| Photoclub-Dunabe | - 2 Acceptances |

Sureshchandra Tarkar

The Fotothon Competition held at Mahim Nature Park in the Category : Plastic in My City photo picture category won the st prize of Rs.21,000/- Received Prize and Trophy by Chief Minister of Maharashtra, Shri Prithviraj Chavan.

Special Mention Mr. Shyamal Kumar Roy AFIAP, FFIP, Associate Editor View finder, Kolkata,
 Visited PSI on 29th May 2012 and held special workshop on portraiture.



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PROGRAMMES - JULY 2012

6th Friday - Monthly Competition - Color Prints, Monochrome Prints & Outing for Members & Beginner

13th Friday - An evening with **Mr. Madhusudan Tawde** about Adobe Photoshop Lightroom

20th Friday - **Jumble sale**, Members can sale and buy thier photographic equipments.

27th Friday - Slide show on 'Tadoba' by **Dr. Suwarna Gawde APSI, AIIPC**.

Outing - 28th July at Bhivpuri, gather at Bhivpuri station at 8.00 am.

Workshop - 21st & 22nd July, **Mr. Madhusudan Tawde** on Adobe Photoshop Lightroom 4 'How to import Images Enhance, Print & Upload on web.'
Time:- 10am to 5pm, Fee:- Rs. 1000/-



PLATINUM JUBILEE SPECIAL - 13th INTERNATIONAL DIGITAL SALON - 2012

Dear Members,
In celebration of Platinum Jubilee Year
we have the pleasure to announce the 13th PSI International Digital Salon, 2012
and invite entries for the same.

.13th PSI INTERNATIONAL DIGITAL SALON, 2012

SALON CALENDER

Closing Date : 14th July, 2012
Judging Date : 28th and 29th July, 2012
Notification : 9th August, 2012
Exhibition : 17th to 29th August, 2012
Catalogues/CDs &
Awards dispatch : 12th October, 2012

SECTIONS

A. OPEN
B. NATURE
C. PHOTO TRAVEL

PANEL OF JUDGES

OPEN SECTION

Mr. K. G. Maheshwari, Hon. FIIPC, ARPS, APSA, Hon. FPS, Hon. FICA, Hon. PSI
Dr. B. K. Sinha, MFIAP, Hon. FIP, ARPS, EFIAP
Mr. Asim Kumar Bhattacharjee, EFIAP, PSA2*

NATURE - WILDLIFE SECTION

Dr. B. K. Sinha, MFIAP, Hon. FIP, ARPS, EFIAP
Mr. Asim Kumar Bhattacharjee, EFIAP, PSA2*
Mr. Aspi Patel, AFIAP, AIIPC, Hon. PSI, APSI

PHOTO TRAVEL SECTION

Dr. B. K. Sinha, MFIAP, Hon. FIP, ARPS, EFIAP
Mr. Asim Kumar Bhattacharjee, EFIAP, PSA2*
Mr. Sham Manchekar, AFIAP, Hon. PSI

Salon Chairman:
Mr. Sham Manchekar, AFIAP, Hon. PSI

Salon Secretary:
Mr. Samir Mohite, AFIAP, FFIP, APSI

Closing Date: Saturday, 14th July, 2012.

APPEAL: PSI is going paint the premises and seeking donations from all the members. The estimated cost is Rs.60000/- Those who want to help they can submit any amount in PSI office or send by cheque in favor of 'The Photographic Society of India'.

Donations Received From

Mr. Adhik Shirodkar Hon. PSI Rs.5000/-

Mr. Suresh Gawli Rs.500/-

Dr. B. D. Parab Rs. 2500/-

Mr. Vilas D. Parab Rs. 2500/-

CLICK 6

in positioning the camera, and would have gotten me thrown out. Tripods aren't needed for digital.

Not that this is a great shot, since the elements on each side are each fighting to pull your eyes out of the frame in opposite directions, but these snaps show how I have to approach every scene with an ultrawide.

Watch your edges and make sure your subject fills the frame. I'm always amazed at just how much wasted space happens at the edge of my images unless I work at paying attention to the sides of my finder with a 14mm lens.

If I get lazy, all I get is a smaller subject in the middle with loads of space between it and the frame edges. I wind up cropping, which just eliminated the whole point of using an ultrawide lens.

Position

With longer lenses, the direction in which you point the camera is the most critical element. With ultrawides, camera position is more critical. Even a fraction of an inch makes a huge difference in composition.

I'm very serious: as I hand-hold my camera inches away from something, my breathing changes my composition. I have to be careful and shoot at just the right time. In the shot above, I'm only inches away from the naked lady.

Forget tripods, unless you're using a macro positioning rail. Those rails only adjust in two directions, not all three, so you'll need a tripod with a geared-rise. Position has to be within fractions of an inch. I can't place a tripod that precisely. Ultrawides aren't like wide, normal and tele lenses where an inch or two makes no difference. Used up close, a half-inch can make or break a photo with an ultra-ultra wide.

Watch your edges

I don't look at the center of my image when composing. I have to keep looking at the edges to make sure things are close enough.

When fine-tuning balance, I look away and compose out of the corner of my eye. It sounds silly, but this is important in abstracting your

JULY 2012

composition away from reality so you can see the basic structure of the image and make it strong.

Lines

Ultrawide shots are all about lines.

Personally, if there are lines to be had, I seem to like having one leading in from the lower left corner. I prefer to have the lines enter from the corner itself, not one of the sides.

This is just me. Even I'm surprised at how I consistently see the world this way.



Somewhere in Las Vegas, Nevada, 29 January 2008.

Nikon D3, 14-24mm at 14mm, f/2.8 at 1/30, hand-held, Auto ISO chose ISO 200.



Bodie, California, 19 October 2007

Canon 5D, 16-35mm f/2.8 L II with Tiffen 812 warming filter at 16mm, f/11 @ 1 second (Av mode), hand-held (no stinking tripod!), no exposure compensation, ISO 100 ([tech details](#)). Exactly as shot in JPG.

Inclusion and Exclusion

Painting is an art of inclusion, meaning that something only gets into the painting if the painter paints it that way. You can always tell a sloppy painter who's done watercolors from a photo because of all the needless junk. If you see telephone poles, crooked horizons and cars stopped in the middle of the street, it's obvious a painting was made from a snapshot.

Photography is an art of exclusion, meaning that everything gets into your photo unless you go out of your way to exclude it.



Chemical Plant, Amboy, California, 27 January 2007.

Canon 5D, 14mm f/2.8L, f/11 @ 1/25, ISO 50, hand-held. ([tech details](#).)

You must always watch for distractions. This takes experience, since by human nature we don't see these distractions until we get our pictures back

Most people point a camera directly at a subject and shoot. It takes training to look all over to ensure an image only includes what contributes to making it stronger.

Ultrawides get everything in, whether we want them to or not. This is another reason they are so difficult to use well. Unlike more reasonable lenses, ultrawides have such huge depths-of-field that everything is in focus, even the unwanted junk up and down, left and right.

When shooting ultrawide, watch your corners to fill the frame with what you want, and be sure that there isn't any distracting junk.



Eastern Sierra, California, 19 October 2007.

Canon 5D, 16-35mm f/2.8 L II with Tiffen 812 warming filter at 23mm, f/16 @ 1/100 (Av mode), no exposure compensation, ISO 100, hand-held ([tech details](#)). Exactly as shot in JPG.

Near-Far Relationships

Long lenses compress perspective: they seem to squeeze everything into looking like it's in the same plane.

Ultrawides do the opposite: they expand the apparent depth of an image. Shots made with ultrawides push back the background, and since you have to get close, pull near objects even closer.

Ultrawide lenses exaggerate the difference between near and far. This is one of the main reasons we love them!

The shot below is made with a 37mm wide lens.

† *To be continued*

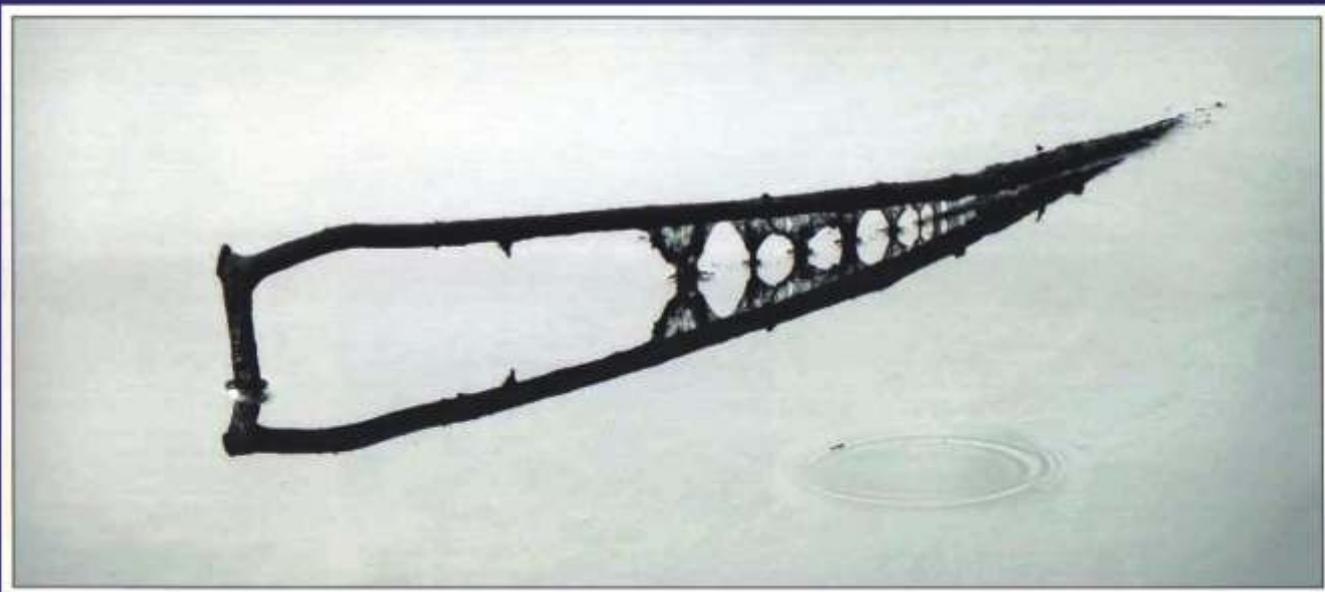
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