



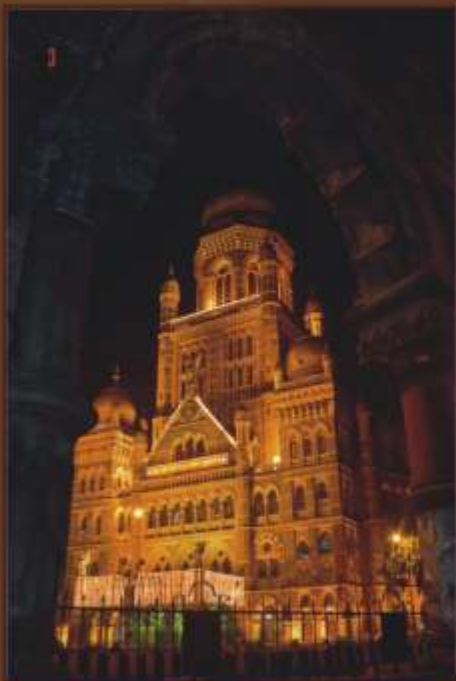
# CLICK



THE PHOTOGRAPHIC SOCIETY OF INDIA

RS. 10/-

MARCH 2013



**OUTING COMPETITION FEBRUARY 2013**



**BEGINNERS COMPETITION FEBRUARY 2013**

**Cover page**

- 1) 1st In Beginners Colour by Yashodhan Navghare
- 2) 1st in Monochrome by Jiten Hadkar, LPSI
- 3) 1st in Outing by Mrs. Sayali Madkaikar
- 4) 1st in Colour by Datta Sawant Hon. PSI

**Back cover**

**Three legends together**  
**Shri K.G. Maheshwari, Shri Dilher Bhachech**  
**and Shri Sharad Devare at Golden Jubilee**  
**of PSI**

**MONOCHROME PRINTS**



**NITIN GOREGOANKAR**



**SALIL KAWLI**



**YASHODHAN NAVGHARE**



**SREEKUMAR M P**



**YASHODHAN NAVGHARE**

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- Hon. Editor, Outing In charge**  
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- Mr. Vilas Parab APSI**  
Mon. Competition, Salon Participation
- Mr. Santosh Sawant**  
Library
- Mr. Avinash Kubal**  
PRO
- Mr. Sanket Rathod**  
Outing Incharge

**COLOUR PRINTS**



**YASHODHAN NAVGHARE 1ST**



**SALIL KAWLI 2ND**



**YASHODHAN NAVGHARE 3RD**



**JAI RANE**



**KSHITIJ CHAVAN**



**PISIT BURANAKITPINY**



**NITIN GOREGOANKAR**



**YASHODHAN NAVGHARE**



**VIVEK JOSHI**

**Judges - KALPANA SHAH, APSI**  
**SHASHANK RANJIT**



MONOCHROME PRINTS



DATTA SAWANT 2ND



DATTA SAWANT



DEEPAK BARTAKKE



PRAKASH REVDEKAR 3RD



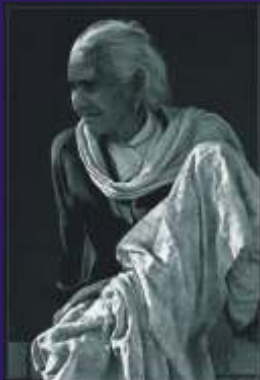
ARUN PALWANKAR



PRASAD PAWASKAR



RAVINDRA DEODHAR



MILIND VEDPATHAK



SURESH BANGERA

COLOUR PRINTS



DATTA SAWANT 2ND



DR. SUWARNA GAWDE 3RD



JITEN HADKAR



PRAKASH REVDEKAR



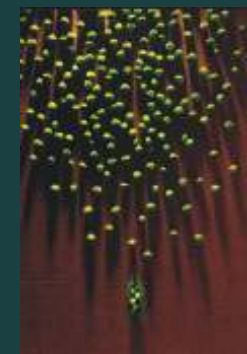
PRAKASH REVDEKAR



DEEPAK BARTAKKE



MILIND VEDPATHAK



PRASAD MANTRI



SURESH BANGERA

Judges - KALPANA SHAH, APSI SHASHANK RANJIT

## CLICK 4

## Success of Members

MARCH 2013

### 6th All India Photography Salon 2012

(North Bangal Photography Club Raniganj)

|   |                  |
|---|------------------|
| Dr.Suwarna Gawde, APSI, AIIPC               | 1st Prize, 6 Acc |
| Mr Nemji Chheda                             | 2nd Prize, 6 Acc |
| Mr Sanket Rathod                            | 3rd Prize, 1-Acc |
| Mr Datta Sawant, Hon. PSI                   | 1 CM, 5 Acc      |
| Mr Prasad Pawaskar, APSI                    | 1 CM , 5 Acc     |
| Mr Shirish Jhaveri,<br>Hon. PSI,AIIPC,FFIP, | 1 CM , 9 Acc     |
| Mr Prakash Revdekar, LPSI                   | 5 Acc            |
| Kalpana Shah,APSI                           | 1 Acc            |
| Nagesh Sakpal, APSI, AFIP                   | 1 Acc            |

### GREEK INTERNATIONAL PHOTOGRAPHIC CIRCUIT 2013

|  |                  |
|--|------------------|
| Dr. Avanish Rajan, APSI                              | 12 Acc           |
| Vibhav Jaguste,<br>APSI, FFIP, AFIAP                 | 25 Acc           |
| Subhash Jirange,<br>FFIP, APSI, AFIAP, IIPC PLATINUM | 1 Diploma 23 Acc |
| Prasad Pawaskar, APSI                                | 13 Acc           |
| Ganesh Ambokar,APSI                                  | 14 Acc           |

### 1st MIROC Digital Circuit 2012, Serbia.

|  |                       |
|--|-----------------------|
| Subhash Jirange,<br>FFIP, APSI, AFIAP, IIPC PLATINUM | 1 Salon Praise 28 Acc |
|--|-----------------------|

**Ms. Kaniz Bachooally** won first prize in semi final and second prize in final photography competition held in Yuva Mahotsav by S.N.D.T. Collage.

### T. SRINIVASA REDDY

FIIPC, FFIP, FPSS, FICS, FSWAN, FARGUS, EUSPS, EFMPA, ARPS, ABPPA, AAPS, AWPF

2013-NBPC 6th ALL INDIA PHOTOGRAPHY SALON-3rdAWARD,2CM,ACC-11

2013-45th Howrah Colour international Salon -ACC-2

2013-1st ARANYAK COOCH BEHAR NATIONAL DIGITAL SALON-3rd AWARD,ACC-3

2013-WIDEANGLE INTERNATIONAL DIGITAL PHOTO CONTEST-ACC-1

2013-1st GREEK PHOTOGRAPHIC CIRCUIT-GREECE-ACC-23

2013-1ST REFLECTION INTERNATIONAL DIGITAL SALON -ACC-5

2013- 2 nd PORT TALBOT INTERNATIONAL SALON-UK-ACC-4

1st INTERNATIONAL COMPETITION"8 MARCH PHOTOGRAPHY" MONTEVARCHI (Italy)

|                        |        |
|------------------------|--------|
| Dr. Avanish Rajan,APSI | 3 Acc  |
| Prasad Pawaskar,APSI   | 11 Acc |

Mr Shirish Jhaveri Hon. PSI,AIIPC,FFIP,

|   |              |
|---|--------------|
| 9th Photolovers International Digital Circuit-2012  | 15 Acc       |
| GASO Georgia Southern Circuit -2013 (International) | 13 Acc, 1 CM |

### Photography International Serbia

|  |        |
|--|--------|
| Subhash Jirange,<br>FFIP, APSI, AFIAP, IIPC PLATINUM | 28 Acc |
|--|--------|



Photography Exhibition of Madhusudan Tawde was inaugurated by:Rajesh nakar (Visual Merchandiser, Interior Designer, Artist)



Revdanda outing on  
24th Feb 2013





## PROGRAMMES - MARCH 2013

**1st Friday** Inauguration of the exhibition of Photographs of China Photographers Association Monthly Competition - Monochrome Prints, Colour Prints and Outing for Members and Beginners.

**8th Friday** Inauguration of the exhibition of **Photographic Society of Pune** and Talk by Mr. Sunil Kapadia, Hon PSI.

**15th Friday** Interaction with seniors.

**22st Friday** Inauguration of the exhibition and Slide show by **Mr. Vilas Ambre on wild life.**

**29th Friday** **Holiday Good Friday**

**Outing** 29th Friday to 31st Sunday at **Lanja near Ratnagiri by bus**, Ask details at PSI office.

**Workshop** 23rd March ' Still life ' Fee Rs. 500/-, Faculty **Shri Anil Gandhi Eminent Industrial and Commercial Photographer.**

**Gallery** 1st to 5th March **China Photographers Association**  
8th to 21st March **Landscape Photography by Photographic Society of Pune.**  
22nd March to 4th April **Mr. Vilas Ambre on Wild life.**



**Hon'ble Raksha Rajya Mantri Shri. Jitendra Singh visited to Mazagon Dock Limited on 31st January 2013. During his visit the Award winning photographs of Shri. Ganesh Ambekar were appreciated by him.**

### Anatomy of a Modelling Session

People who are interested in modelling, either as a hobby, or to build a portfolio to try and model professionally. It's one of the more fun things we get to do with a camera, as it allows me to be creative and really direct things a bit. Models can be great to work with- both to build their portfolio as well as your own. Aspiring models are often looking to diversify their portfolio, and are willing to trade time for images. We've developed working relationships with several models so that when we want to try something new, they are usually game. In addition, they will call us when they have an idea they want to add to their portfolio. This type of relationship can be liberating, since you are creating portraits for a client who is paying, and depending on your for an image. Rather, it's a joint collaborative effort that yield phenomenal results.

Enjoy working on location with models because locations can offer a variety of settings. They also offer their own set of challenges. When we begin planning a model session, we propose several locations, as well as an overall concept. It's important to agree on these things ahead of time so you are both on the same page for overall direction.

Once the shoot and location is agreed on, we must always hold a discussion with my subject, discussing the goals of the shoot, as well as any ideas we had. We would ask the model to let us know if he or she had any ideas or shots in particular as well. Once the general concept is down, we discuss outfits. Many times the model will send us photos of outfits they have or want to try, and this will lead to more discussion. Generally, by the time this exchange happens, both ourselves and the model have a very good idea of what we want, and what the plan is, that when the day of the shoot comes, we're ready to go with no questions. By the way, this process works great for my portrait sessions as well.

So we've discussed outfits, concepts, and location. Once we know what the model is looking for and what we want to do, we pack my bag. Camera body, speedlites, spare batteries, lenses. Which lenses? Depends on the shots we are looking for, but our go-to lenses for portraits and models are pretty much the EF 85mm f/1.2L II, the EF 100mm f/2.8L IS Macro, and the EF 70-200 f/2.8L IS II. Depending on what else we are looking for, we will use a EF 24-70mm f/2.8L II for wider shots that become more of a landscape with a

model in it than a portrait. If we are planning on using off camera speedlites, we will also bring however many we plan to use – usually two or three – as well as modifiers such as soft boxes.

In addition, we ALWAYS have a reflector with me to use with both speedlites or natural light. Right now, our camera of choice is the Canon EOS-1D X.

You'll notice our go-to lenses are all f/2.8 or faster. The ability to blur the background using a wide aperture is important to us, so anything distracting or unimportant can simply be blurred out. We like to show a context without being literal about it. So while you'll see the sand and water in the background, it doesn't have to be sharp. The furthest we will stop down, generally, is about f/5.6, but we normally will shoot at anywhere from f/1.2 to f/4.

When we do a model portfolio, or even a portrait shoot, we generally go in with an idea of the look we want to achieve. We try to maintain the same look for every file. When shooting on location, this assumes the light and the weather cooperate. Invariably, there are times when the weather does not cooperate and you have to adjust. The shoot that produced the accompanying photos are a case in point. We planned a sunrise shoot. We envisioned soft, warm, light on the model's face, with orange glows on the sand and soft pink sunrise skies. Instead we got fog and flat grey clouds. Change of plans.

We pretty much decided when we arrived at the location that we were going to go for a monochromatic look. The light was flat, the sky was grey, everything just "felt" black and white. That's not to say we didn't do any color- but overall the look was for black and white. Generally when we are shooting a model my goal is variety. If it's for a portfolio, We want to be able to get several shots they can use for their book. We will work wider for full body shots, then close in for tighter head shots. We will generally let the model pose as he or she feels comfortable, tweaking the poses when we see something that needs to change- a tip or turn of the head, a repositioned hand, a stray hair.

We always have a reflector on hand. Even on a dull, cloudy day, a reflector can add enough punch to the light to create catch lights in the eyes, fill in the soft shadows around the eye sockets, and generally just make things pop better. We use a two-sided reflector by Westcott, with one side silver and the other side uncoated muslin.



During the session, we try to mix full-length shots with tight closeups. Once we think we've captured the essence of the current outfit, we will quickly ask the model if there was anything else he or she wanted from it that we didn't do, and then suggest a change to next one. This avoids belaboring one outfit or using so much time on one outfit that you don't get to the rest.

we will show the model what we are getting periodically so they know what we've got. The last thing we want to hear is that they wanted something we didn't get, after the fact. This feedback is valuable because if the model doesn't feel they look right, it can be changed before it's too late. It also gives them an idea of what you're

capturing and allows them to modify their posing accordingly.

When it comes to processing the images, we try to make sure the look of all the files is fairly uniform. we want each session to stand alone as its own body of work. We do vary certain things, but generally we will use the same styles. Once all images are downloaded, we go through and choose the keepers. Then we process each, retouching the skin, the hair, and the eyes. To us, portraits and model photography isn't about reality. It's about flattery. You want to make your subject look good.

**BOKEH** = noun. a Japanese term for the subjective aesthetic quality of out-of-focus areas of a photographic image.

By blurring out the background, the entire image looks visually pleasing.

### HOW TO ACHIEVE NICE BOKEH

1. Use the right lens.

All lenses can create some kind of bokeh, but the REALLY nice, drool-worthy bokeh is from prime

lenses with large apertures, like f/1.4 and f/1.8.

2. Select a large aperture.

The larger the aperture (the smaller the aperture number) = a narrower depth of field and more bokeh! Usually f/2.8, 1.8 and 1.4 create the best results.

3. Get close to your subject.

4. Focus on what you want to have sharp.

5. Put your subject far from the background you want blurred out.

## THE PHOTOGRAPHIC SOCIETY OF INDIA

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**THE PHOTOGRAPHIC SOCIETY OF INDIA**

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