



# CLICK



THE PHOTOGRAPHIC SOCIETY OF INDIA

RS. 10/-

DECEMBER 2013



**OUTING COMPETITION DECEMBER 2013**



Suresh Bangera 2nd



Dr Suwarna Gawde 3rd



Bhaskar Bhole



Bhaskar Bhole



Dr Suwarna Gawde



Rajendra Waghmare



Suresh Bangera



Suresh Bangera

**BEGINNERS COMPETITION DECEMBER 2013**

**MONOCHROME PRINTS**

**Cover page**  
 1) Dr. Avinash Rajan APSI, APSI 1st in BW  
 2) Yashodan Navghare 1st in Col.  
 3) Suresh Bangera 1st in Outing  
 4) Vijay Chavarkar 1st in col. Beginners.  
 5) Vinita Shah 1st in B/W Beginners

**Back Cover**  
 Archive Photograph by Mr. N.N. Sethna.



Devendra Naik 2nd



Vinita Shah 3rd



Mayur Kotakar



Devendra Naik



Vinita shah



Vinita Shah

Judge : Mr. Prasad Pawaskar APSI  
 Mr. Datta Sawant Hon. PSI



Rupali Dhamne

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 Mr. Ashish Blot  
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 Mr. Nagesh Sekpal APSI  
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 Outing Incharge



Mosmi Shah 2nd



Devendra Naik 3rd



Mosmi Shah



Rupali Dhamne



Suhas Pendekar



Rupali Dhamne



Vijay Chavarkar



Trupti Naik



Vinita Shah

**COLOUR PRINTS**

Monochrome Print



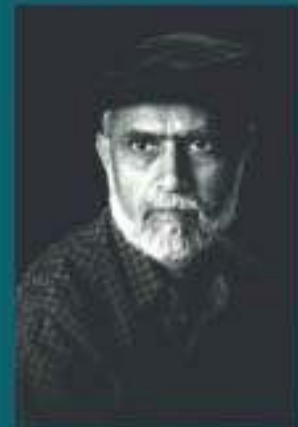
Prakash Revdekar 2nd



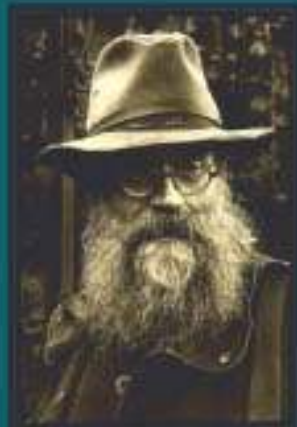
Prakash Revdekar



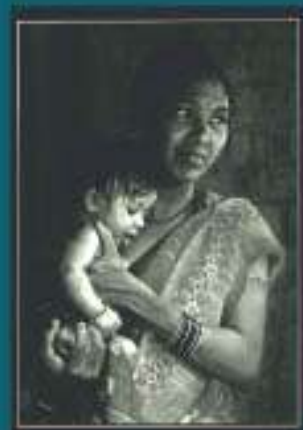
Prakash Revdekar 3rd



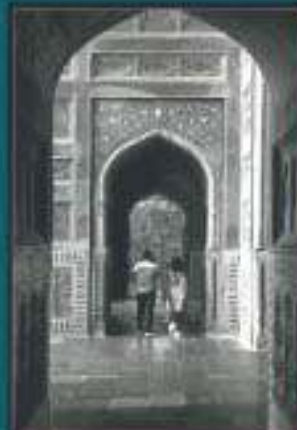
Prasad Mantri



Yashodhan Navghare



Rajendra Waghmare



Arun Palvankar

Colour Print



Dr Avanish Rajan 2nd



Suresh Bangera 3rd



Dr Avanish Rajan



Arun Palvankar



Prasad Mantri



Deepak Barttako



Prasad Mantri



Ravindra Deodhar



Dr Suvarna Gawde



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- 06th FRIDAY** Monthly Competition – Colour Prints, Monochrome Prints for Members and Beginners
- 13th FRIDAY** Refreshing Photography . Interaction with Seniors about some topics on Photography.
- 20th FRIDAY** An evening with Mr. Judges of 64th All India Salon 2014,  
Mr. C.R. Sathyanarayana EFIAP, ARPS, FICS, Hon. FPSG, Hon. APASP and Mr. Gurudas Dua FIIPC, Hon. APASP, FBAF, IIPC Platinum.
- 27th FRIDAY** Talk on Rejected Prints of 64th All India Salon 2014.
- OUTING 29th** 'Mount Mary' Church', assemble at the Mount Mary church, Bandra at 6.00 PM.

## 64th ALL INDIA EXHIBITION OF PHOTOGRAPHY 2014

### SALON

Closing Date : 15th December 2013.  
Judging Dates : 21th & 22nd December 2013  
Notification : 31st December, 2013  
Exhibition : 29th Jan. to 04th Feb, 2014  
Return of Entries : 10th Feb, 2014  
Exhibition Venue : Jehangir Art Gallery, Mumbai.

### CALENDER

### SECTIONS

A. Monochrome Prints. (Pictorial)  
B. Colour Prints (Pictorial)  
C. Nature Prints (Mono/Colour)  
D. Creative Digital Prints  
E. Photo Journalism (Prints)  
F. Photo Travels (Prints)

## Panel of Judges

**Shri C. R. Sathyanarayana**  
EFIAP, ARPS, FICS, Hon. FPSG, Hon. APASP.

**Shri Vaibhav Jaguste**  
AFIAP, AIIPC, FFIP, APSI

**Shri. Gurdas Dua**  
FIIPC, HON. APASP, FBAF  
IIPC PLATINUM

**Shri Sunil Marathe**  
AFIAP, ARPS, AFIP, APSI, FSOF

**Closing Date: Saturday 15th December, 2013.**

ENTRIES TO:

**Salon Chairman**

**Mr. Ganesh Ambokar APSI (9167602759)**

**The Photographic Society of India,**

**195, Saheb Building, 5th Floor,**

**Dr. D. N. Road, Fort,**

**Mumbai - 400 001.**

**Tel - 022 22664296**

## SUCCESS OF MEMBERS

### CONGRATULATIONS



Mr. Sudheer Dharmadhikari achieved 'AFIP'

- |  |                                      |
|--|--------------------------------------|
| 1. Sharifa Khatri  |                                      |
| A. 2 <sup>nd</sup> Borneo International Salon of Photographic 2013 | 1 ACCP                               |
| 2. Avanish Rajan, APSI, AFIP                                       |                                      |
| A. Wrekin England International Salon 2013                         | 3 ACCP                               |
| B. 9 <sup>th</sup> Swansea International Salon 2013                | 12 ACCP                              |
| C. Sam circuit   | 36 ACCP<br>2 Medal<br>1 CM           |
| D. 1 <sup>st</sup> Swiss International Salon 2013                  | 8 ACCP                               |
| E. Oxford International Salon England                              | UPI Ribbon Award                     |
| 3. Shirish Jhaveri Hon. PSI, AIIPC, FFIP<br>Sam Circuit            | 41 ACCP<br>1 CM                      |
| 4. Deepak Bartakke APSI, AFIP, AIIPC                               |                                      |
| A. Uraan Photographic contest 2013 –Udaipur                        | 2 <sup>nd</sup> Prize                |
| B. Sam Print Circuit –   | 11 ACCP<br>1 CM                      |
| C. Sam Digital Circuit 2013  | 35 ACCP                              |
| D. Narendrapur All India Salon 2013                                | 1 <sup>st</sup> Award and Cash Prize |
| 5. Prasad Pawaskar, APSI   |                                      |
| A. 9 <sup>th</sup> Swansea International Salon 2013                | 9 ACCP                               |
| 6. Jeteal Shah   |                                      |
| A. Sam Circuit   | 35 ACCP 2 CM                         |

## Lenses and the Landscape (Wide-angle)

Wide-angle lenses are ideal for landscape photography:

- They have more depth of field at any given aperture setting and camera to subject distance than telephotos. It is simple to stop down and obtain front to back sharpness.
- The perspective of the wide-angle lens draws the viewer into the image and adds a sense of depth by making the horizon seem further away than it really is. Wide-angles are lenses of inclusion that you use to capture a larger slice of the scene.

### What is a wide-angle lens?

There is no precise definition of a wide-angle lens, but it includes focal lengths of up to around 40mm on a full-frame camera, 25mm on an APS-C camera and 20mm on a micro-four thirds camera. The definition is hazy because some zoom lenses cover a focal length range from wide-angle at one end to telephoto at the other. It is difficult to pinpoint where one ends and the other begins.

### Prime or zoom?

There are pros and cons of both, so let's look at each in turn.

- The biggest advantages of prime lenses are that you get excellent value for money in terms of image quality. They are great for photographers on a budget. An inexpensive prime gives you great image quality, and you would have to spend much more on a zoom lens to get one that gives the same image quality throughout the focal length range.
- Another benefit of prime lenses is that they have wider maximum apertures than zooms. While this may not be much of a benefit in landscape photography, when you often need to stop down to f11 or f16, it may come in useful if you are shooting images hand-held in dim light.
- Prime lenses are often lighter than zoom lenses. This is a generalisation only; for example, a wide-angle prime lens with a maximum aperture of f1.4 may be larger and heavier than a zoom that covers the equivalent focal length.
- The biggest benefit of zoom lenses is the rather obvious one of having several focal lengths available. This comes in useful in landscape photography because there are times when you are unable to move closer to (or even further away) from your subject. If you are standing on the edge of a cliff, for example, then it is not physically possible to move forwards.

### Getting the most out of a wide-angle lens

Here are some tips for getting the most out of your wide-angle lens:

- **1. Include some foreground interest.**
- Look for something interesting to place in the first third of your photo. This gives the viewer something to look at.

- **2. Move in close to the subject.**

- It depends on exactly what you are photographing, but see what happens when you move closer to your subject with a wide-angle lens. Remember that wide-angle lenses make distant objects appear smaller, and if you are not careful you may end up with everything in the frame too distant to be of interest.
- Perhaps what I'm really saying is that you should decide what is your main subject in the photo. In a landscape that may be something like a tree, a rock or even a person in the landscape. Once you have decided on the subject, see if moving closer makes the image stronger.
- But: don't move too close, don't be afraid of including negative space to improve the image. It's a subjective thing, and your eye for how close to the subject to get will improve with practice.
- **3. Use leading lines and patterns to create a sense of movement.** The viewer's eyes will follow the lines through the image. This creates a sense of movement and depth.

## Lenses and Seeing

The lens is the 'eye' of the camera. The selected focal length and aperture determine the look of the photo. The lens you are using may also have other characteristics that contribute to the look.

These influence your approach to composition. The idea is to work with the visual characteristics of the lens you are using rather than fight against them. Ask yourself how you can get the best out of the lens you are using.

To start, you will need to understand why a telephoto lens is different from a wide-angle, and how depth-of-field is affected by aperture choice and focal length.

**Narrow depth-of-field:** The combination of wide aperture, long focal length and close focusing means the depth-of-field is extremely shallow. Anything other than the blade of grass I focused on is out of focus, including the setting sun.

**Compression:** The long focal length appears to compress perspective, making the sun look bigger and closer to the foreground than it really is.

**Narrow field-of-view:** The telephoto lens has a narrow field-of-view and captures just part of the subject. This focal length is good for capturing detail, but not for including the entire scene.

**Depth-of-field:** The small aperture was required because of the bright sun, but it also ensures that the entire scene is in focus. Every detail has been captured by the camera.

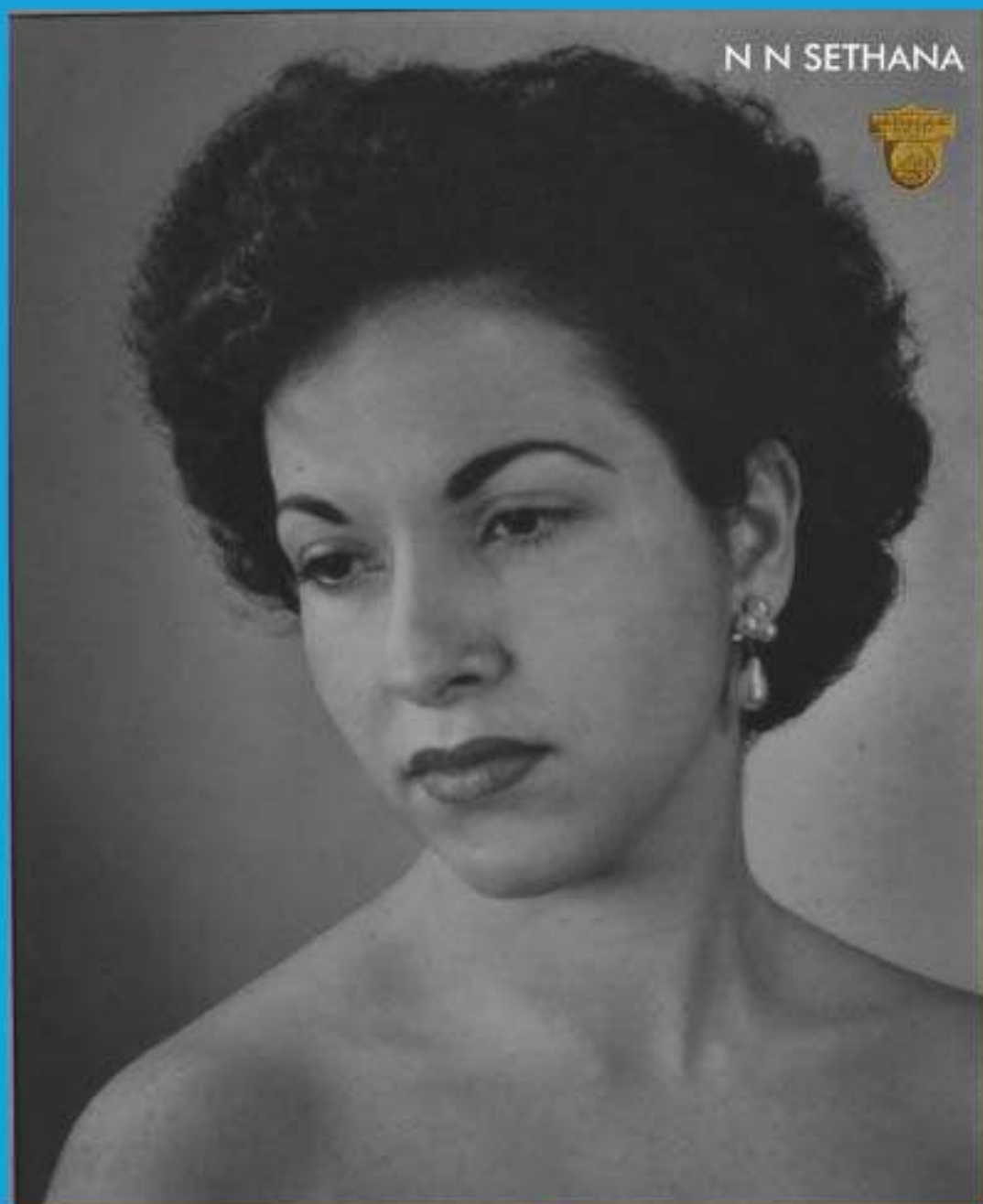
**Perspective:** I was drawn to this scene by the holes cut in the salt, and the lines created as they disappear into the distance towards the mountains. The focal length emphasises the lines and pushes the horizon into the distance, making it seem further away than it really is.

*Conceived from Web*

*Contd.....*

RNI 14170/67

**BOOK - POST**  
*To,*



*From :*

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