THE PHOTOGRAPHIC SOCIETY

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THE PHOTOGRAPHIC SOCIETY OF INDIA

RS. 10/-

MAY 2015

PLATINUM JUBILEE
1937-2012

THE PHOTOGRAPHIC SOCIETY OF INDIA

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BEGINNERS MONTHLY COMPETITION APRIL 2015
MONOCHROME PRINTS

Latikesh Ghadi   Nayan Sawant   Nayan Sawant   Mahesh Ambare   Ramesh Jamsutkar

COLOUR PRINTS

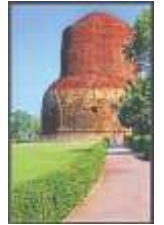Latikesh Ghadi 2nd   Ramesh Jamsutkar 3rd   Abhijeet Yardi   Mahesh Ambare   Mahesh Ambare

Mahesh Ambare   Nayan Sawant   Nayan Sawant   Sanket Kulkarni

'JUDGE' SHASHANK RANJIT

OUTING COMPETITION

Cover Page
1. Jiten Hadkar 1st in Outing Comp.
2. Prakash Revdekar 1st in Mem. B/W.
3. Nayan Sawant 1st in Beg. Col.
Cover Back ground Photograph Yashodhan Navghare
1st in Members Colour
Back Cover
Chief Guest RE Dr. Aparna Bandodkar Inaugurating
Exhibition of Abhijeet Yardi.

Suresh Bangera 2nd   Mahesh Ambare 3rd

Managing Committee
Mr. Ashish Bist
President
Smt. Kalpana Shah, APSI
Vice President
Mr. Prasad Pawaskar APSI, AFIAP
**Jt. Hon. Secretary,
Hon. Editor, Outing Inch.**
Mr. Nagesh Sakpal, APSI, AFIP
Jt. Hon. Secretary, Gallery Inch.
Mr. Sitaram Nikam (Co opted in place of Ashish Bist)
Hon. Treasurer.
Mr. Sanjay Sakpal, APSI
Salon Chairman
Mr. Jai Rane
Monthly Comp. Studio Inch.
Mr. Vilas Parab, APSI
Monthly Comp. Salon Participation
Mr. Avinash Kubal
PRO
Mr. Sanket Rathod
Outing Inch.
Ms. Shitu Gill
Monthly Competition

Suresh Bangera   Mahesh Ambare   Jiten Hadkar

Santosh Mahadik   Santosh Mahadik   Suresh Bangera   Jiten Hadkar

MEMBERS MONTHLY COMPETITION APRIL 2015

Monochrome Print

Jiten Hadkar 2nd

Yashodhan Navghare 3rd

Suresh Bangera

Dr. Suwarna Gawde

Ravindra Deodhar

Jiten Hadkar

Prasad Pawaskar

Datta Sawant

Arun Palvankar

Colour Print

Santosh Mahadik 2nd

Datta Sawant 3rd

Prakash Revdekar

Milind Vedpathak

Santosh Mahadik

Suresh Bangera

Prakash Revdekar

Dr. Suwarna Gawde

Suresh Bangera

JUDGE - Mr.Shashank Ranjit
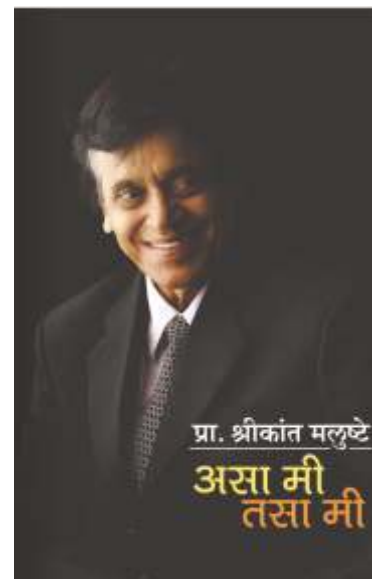
Suresh Bangera

Launching of Prof. Malushte's Hon.PSI, Past President PSI, Autobiographical Book

Prof. Shreekant Malushte's book titled "Asa Mi-Tasa Mi" was launched on March 16 in Mumbai. In his book, Malushte portrays his stay at his hometown Ratnagiri, his education and his work as a teacher and professor of Physics in Mumbai.

The book also shows his involvement as an actor in various dramas including his role in National Award winning film "27 Down", his long standing contribution to the medium of Photography and Photo-journalism. His teaching of Photography during last forty years and his regular columns on Photography in various Marathi and English News Papers which include The Times of India, Sunday Mid-Day, Loksatta, Maharashtra Times, Mumbai Sakal, Saamana.

The publication of the book was attended by large audience and the speakers in the function were Dr. Aroon Tikekar Editor, Lokasatta, Padmashree Madhu Mangesh Karnik, senior author, Ashok Bendakhale, senior writer and Dr. Avinash Supe, Dean KEM Hospital, Mumbai and Hon PSI.

PROGRAMMES - MAY 2015

01st FRIDAY   Holiday for 'Maharashtra day'

08th FRIDAY   Monthly Competition – Colour Prints, Monochrome Prints for Members and Beginners and Outing.

15th FRIDAY   An Evening with Prof. Shrikant Malushte, Hon. PSI, Past President PSI. Photography, Me and my book "Asa Mi-Tasa Mi" the book would be available at the discounted cost there.

22nd FRIDAY   Talk about on latest technology by Canon by eminent photographer 'Mr. Pritesh Rao.'

29th FRIDAY   How to make Salon images Talk by Mr. Subhash Jirange, EFIAP, FFIP, APSI, IIPC Platinum, FSoF.

OUTING   'Maharshtra Nature Park, Mahim-Dharavi Assemble at 8.00 am at Udyan gate.
31st SUNDAY

WORKSHOP
23/24TH SUNDAY Photoshop Workshop by Atul Choubey, AIIPC, Fee Rs. 1,200/-.

IMPORTANT
ELECTION

Election of the Managing Committee Members for the year 2015-2017 shall be held on Friday June 26th, 2015, between 10.00 am and 6.00 pm. The nomination forms are available at Society's office from 6th May 2015 onwards.

The Last date of filing the nomination form is 15th May 2015 and the last date of the withdrawal is 1st June 2015. Members shall bring their valid PSI ID card for voting. Without valid ID card, members will be refrained from voting.

Election officer "Mr. Cyrus Shroff, Hon. PSI, AIIPC."

Tips for Getting Sharper Images When Doing Long Exposures

Long exposure photography makes it possible to show the passage of time in a still photograph. It does this by blurring moving elements and sharpening the static parts. But there is a downside to long exposures – any camera movement blurs the static elements. Here are four simple ways you can prevent unwanted blurring.

1. Use a Good Tripod

For very short exposures there are ways to hold yourself and your camera steady, like: How to Reduce Camera Shake – 6 Techniques. However, when you're taking an exposure of a few seconds, you need something steadier than your hands to hold your camera. You may set the camera on a table, or a rock but risk dropping the camera or accidental movement that can ruin your shoot.

The most common way is to put it on a sturdy tripod. You have to get at least a decent tripod as El Cheapo tripods are going to give you camera shake too.

2. Use a Remote Shutter Release

Even with a tripod the act of snapping the shutter can cause the camera to shake. There are a couple of ways to combat this problem.

One is to set the delay on the camera (2-sec timer) so any movement is done by the time the shutter snaps. The other is to get a remote shutter release.

Remotes can be connected to the camera by a cable or wireless – either one snaps the shutter without shaking the camera. They are also called remote cable releases. This is a small and cheap accessory which can help you get rid of camera shake.

3. Use Manual Focus

Autofocus is a wonderful thing. Most of the time it does exactly what you want, making it easier to take great photos. But there are times, especially when shooting long exposure, that it can have the opposite effect.

In low light situations autofocus has trouble finding something to focus on. Even when it seems focused it can readjust when the shutter is snapped. Using ND filters can cause the same problem.

Fortunately, there is a simple solution. When shooting in low light you can use manual focus, or use a flashlight for focusing and once the focus is set, turn autofocus off so it won't change once the light is off.

For ND filters set the focus manually (either before or after mounting the filter) or autofocus first, turn it off and mount the filter. The shot will stay focused, the picture sharp.

4. Lock the Mirror Up

If you are using a DSLR camera – and you probably are since you are shooting long exposure – it has a mirror that reflects the image from the lens to the viewfinder. It is between the lens and the camera sensor, so it has to move before the shutter snaps.

That small movement causes vibration. When you turn on the mirror lockup it turns the shutter button into a two stage button. The first click lifts the mirror and the shutter doesn't open until the second click. The time between the two clicks allows the vibration of the moving mirror to stop.

5. Use Your Aperture Sweet Spot

Closing down the aperture can make you shoot longer. However, when your aperture is too small, it will start to have a diffraction effect which lowers the sharpness.

In most lenses, the sweet spot of the lens aperture is between f/5.6 to f/8. In other words, you will get the sharpest images when using this range.

When you step down to f/16 or smaller, you will get images like that seem out of focus. You can learn the physics about diffraction in the below video by Steve Perry:

Taking long exposure photographs is a science and an art. Like any art, taking long exposure pictures with the right balance of sharpness and blur takes both skill and intuition. These five tools will help you use your skills to turn intuition into great photographs.

Why You Should Make Dark Images

One of the most unexplored aspects in digital photography is the dark image.

With digital, we have built-in light meters, histograms, incredible ISO capabilities, and processing programs, which make it much easier to expose our images brightly in all different lighting situations. This can have the effect of making photographers feel that they need to expose all of their images with a neutral histogram, where you can see the image perfectly well, with some information in the highlights, mid-tones, and shadows.

This is often what you want to do, but not always.

When you are using Aperture Priority, Shutter Priority, or the Automatic modes, your camera's light meter has the aim of making whatever it is focusing on a neutral grey. Thus, it has the tendency to overly darken scenes with a lot of bright highlights or to overly brighten scenes with lots of dark tones.

Because of this, when you photograph in dark situations your exposures can end up being bright as if they were taken

during the day. It's easy to think that this is okay, and often it is, but it also makes it easy to forget that sometimes a dark image is a good thing too. There is nothing wrong with making an image look like it was taken at night. There is nothing wrong with making the image tougher to see, like the scene was to your eye as you captured it.

For me, it was an experience when I started to look at older photography books and came across images that I couldn't quite make out. 'They should have been brighter", I immediately thought, but then I realized that I liked them. I realized how natural and moody it made the images feel. I had to put in more effort to make out what was going on, and I liked that. It felt moody and real.

Technically, to achieve this on Aperture or Shutter Priority, you need to lower your exposure compensation (+/-) setting when you are photographing subjects or areas with a lot of darker tones. I usually default to -2/3 or -1 stop, then tweak from there depending on the situation. You can even take it further by going into full Manual mode to override the camera's light meter. Since the lighting is fairly consistent in many dark situations, this is often a great way to shoot. I do this when shooting at night, in train stations, alleyways and many indoor situations. You can even shoot like this during the day by strongly underexposing your image.

If you notice, in the images in the article, the highlights are represented as middle grey tones. This is called exposing for the highlights and that is a key for making a dark image.
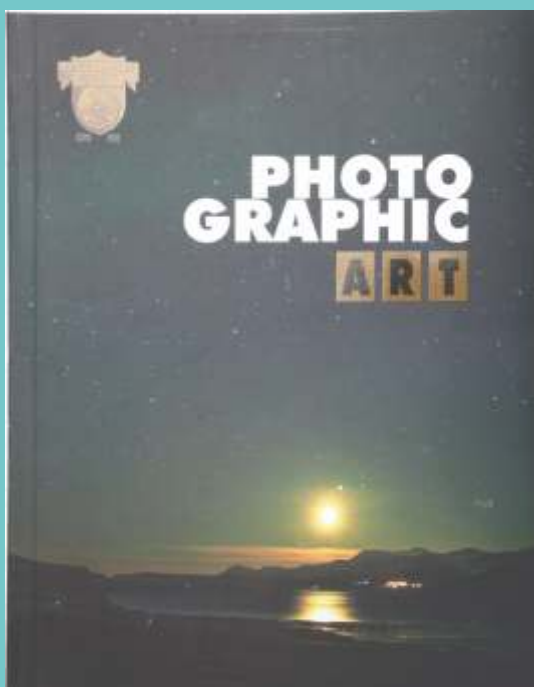
Get used to seeing lots of deep blacks and mid greys. It can help to take a file into Lightroom and play around with the exposure to get a feel for how an image can look at different exposures. When shooting in dark situations, which means you will probably be using a very high ISO, you will want to make sure to get the image as close as possible to the prime exposure in the camera. But when you are learning it can only help to experiment in Lightroom to find the exposure that you like the best.

But what is the purpose of making an image dark? There are a few reasons. The first is that in many situations it can feel more realistic. Night images that look dark feel more like the viewer is actually there. They feel accurate and that can go along way for the viewer. Dark images can feel moody, eerie, dangerous, quiet, romantic, scary, weird, or contemplative. Many backgrounds look more beautiful with the dark shadows and moody lighting at night.

In addition, dark images draw the viewer in. Often with photography, the devil is in the details and sometimes it can be hard to draw viewers in to really look around an image. Dark images do that. As the viewer tries to make out the details, they inadvertently start exploring the image in more depth.

So next time you are shooting at night or in a dark area, think about making that image a bit darker.

First Book published by PSI is available for Rs. 600/-