

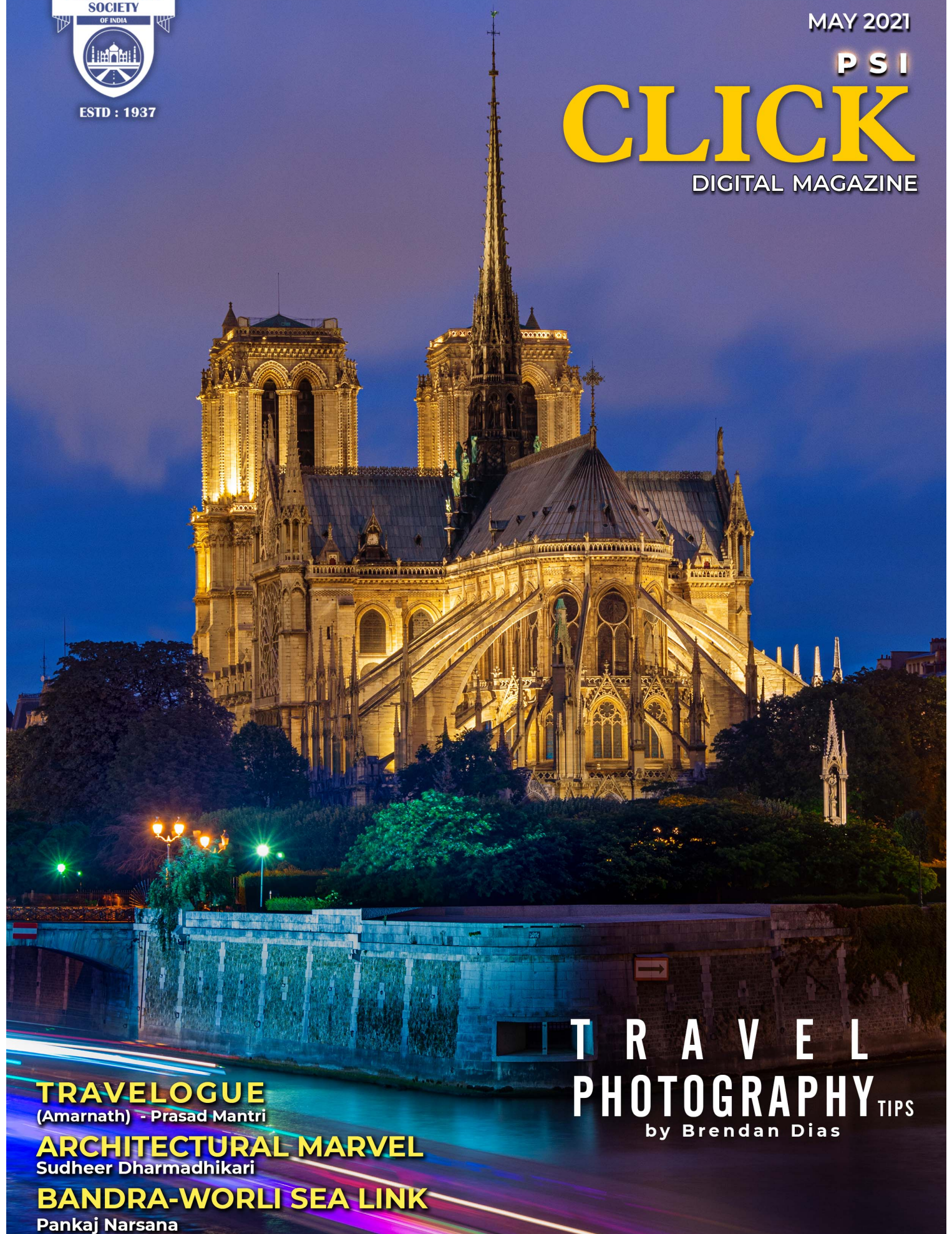
THE PHOTOGRAPHIC SOCIETY OF INDIA

MAY 2021

PSI

# CLICK

DIGITAL MAGAZINE



**TRAVELOGUE**

(Amarnath) - Prasad Mantri

**ARCHITECTURAL MARVEL**

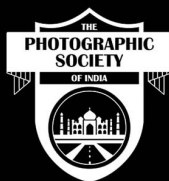
Sudheer Dharmadhikari

**BANDRA-WORLI SEA LINK**

Pankaj Narsana

**T R A V E L**  
**PHOTOGRAPHY** TIPS  
by Brendan Dias

VOLUME- 4



ESTD : 1937

## THE PHOTOGRAPHIC SOCIETY OF INDIA

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Contact no.: 022-22664296 E-mail: 1937psi@gmail.com

Website: www.photographicsocietyofindia.com

*Celebrating 84th Year*

## 19TH PSI INTERNATIONAL SALON 2021

Hosted By

THE PHOTOGRAPHIC SOCIETY OF INDIA

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FIAP 2021/237



PSA 2021-1294



ICS 2021/114



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### SECTIONS

1. OPEN MONOCHROME
2. OPEN COLOUR
3. NATURE
4. PHOTO TRAVEL

**TOTAL AWARDS : 88**

**BEST CLUB : 1**

**BEST ENTRANT: 1**

### SALON CALENDAR

- ★ **CLOSING DATE**  
24th May 2021
- ★ **JUDGING DATE**  
29th May to 2nd June 2021
- ★ **NOTIFICATION**  
15th June 2021
- ★ **EXHIBITION**  
25th June 2021

### PANEL OF JUDGES



**Barun Sinha**  
MFIAP, ESFIAP, ARPS, Hon. FIP



**Rezvan Baleanu**  
EPSA, BPSA, AFIAP, Hon. FICS



**Elena McTighe**  
Hon. PSA, MPSA, ESFIAP



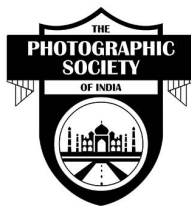
**Rohinton Mehta**  
Hon. FIP, Hon. PSI

**MR. NARAYAN PANJE (Salon Chairman) : +91 9833685298**

AWARD WINNING ENTRIES WILL BE PRINTED AND EXHIBITED AT PSI GALLERY

EXHIBITION VENUE

PSI PHOTO GALLERY, 195, SAHEB BUILDING, 5th FLOOR, DR. D. N. ROAD, MUMBAI -400001



ESTD : 1937

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## **EDITORIAL**

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**W**e often go on various photography tours and outings. Before going, we do the usual preparations like checking the camera gear, batteries etc. There are also other preparations to make, such as checking out the place on the internet to find out the best locations of that place; the geography and weather conditions and many other things. In this issue, Brendon Dias has explained his way of preparations before going to a location with his photographs as examples.

We also have a travelogue by Prasad Mantri who takes us to a picturesque journey of Amarnath. Then we have beautiful photographs of the architectural wonder of BMC, a heritage building of Fort, Mumbai taken by our senior member Sudheer Dharmadhikari ji.

Pankaj Narsana has presented his work on the Bandra-Worli Sea Link, also an architectural wonder of modern times which has become a landmark of Mumbai. Pankaj has painstakingly captured the beauty of the Sea Link from various places and at various times of the day.

From this month, we have started a new feature called 'Mobile Photo Gallery'. During the last decade, cameras of mobile phones have developed tremendously. They are now competing with the DSLRs. Mobile Photography has become an important genre now. Competitions are being held now for this kind of photography. Saurabh Chatterjee, in his article has written about his views of mobile photography. We have a gallery of photographs of our members who have clicked these photos with mobiles.

Wish you all happy clicking!

A handwritten signature in black ink that reads "Rajendra Waghmare".

**Rajendra Waghmare**  
Chief Editor

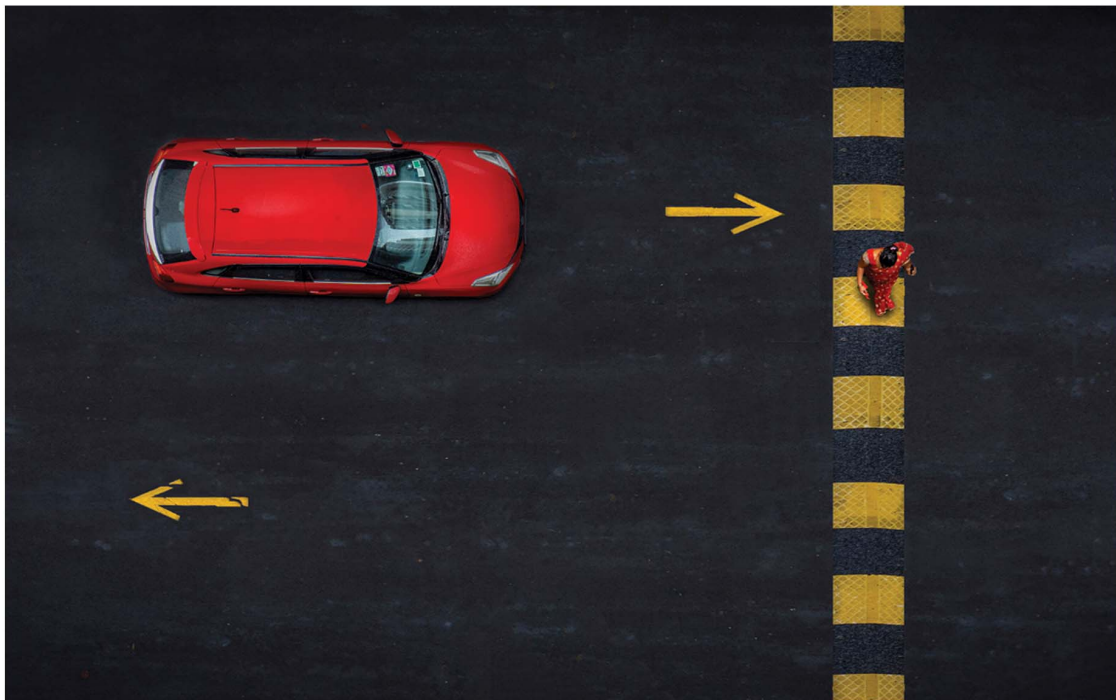
**RESULT OF MONTHLY COMPETITION : APRIL 2021**

JUDGE - VAIBHAV JAGUSHTE

MEMBERS ( COLOUR )



**JEJURI BABA - FIRST PRIZE**  
**AMOD KUMAR**



**RED CROSS - SECOND PRIZE**  
**AMOD KUMAR**



**MEMBERS ( COLOUR )**



**FOUR BROTHERS - THIRD PRIZE  
SURESH BANGERA**



**MEMBERS ACCEPTED ENTRIES ( COLOUR )**



**GREATER SPOTTED EAGLE  
RAVINDRA DEODHAR**



**SAVE TREES SAVE EARTH  
SURESH BANGERA**

**MEMBERS ACCEPTED ENTRIES ( COLOUR )**



**ROLLER FLIGHT  
YASHODHAN NAVGHARE**



**OX RACE  
SURESH BANGERA**



**RELAXED MOOD  
DR SMITA SAMEL**



**OLD SMILE  
NIKHIL PANCHAL**



**LOCKDOWN TIME  
SURESH BANGERA**

**RESULT OF MONTHLY COMPETITION : APRIL 2021  
MEMBERS ( MONOCHROME )**



**LOOKING BACK IN LIFE - FIRST PRIZE  
DR SMITA SAMEL**



**ALONE - SECOND PRIZE  
AMOD KUMAR**





**MEMBERS ( MONOCHROME )**



**RAJASTHANI MOTHER  
THIRD PRIZE  
SURESH BANGERA**

**MEMBERS ACCEPTED ENTRIES ( MONOCHROME )**



**TOP OF ARCHITECTURE  
NIKHILPANCHAL**



**SHELTER  
AMOD KUMAR**



**FREEDOM  
NIKHIL PANCHAL**



**SADHU AT VARANASI  
SURESH BANGERA**

**MEMBERS ACCEPTED ENTRIES (MONOCHROME)**



**RINGAN  
NIKHIL PANCHAL**



**FEATHER  
PRASAD MANTRI**

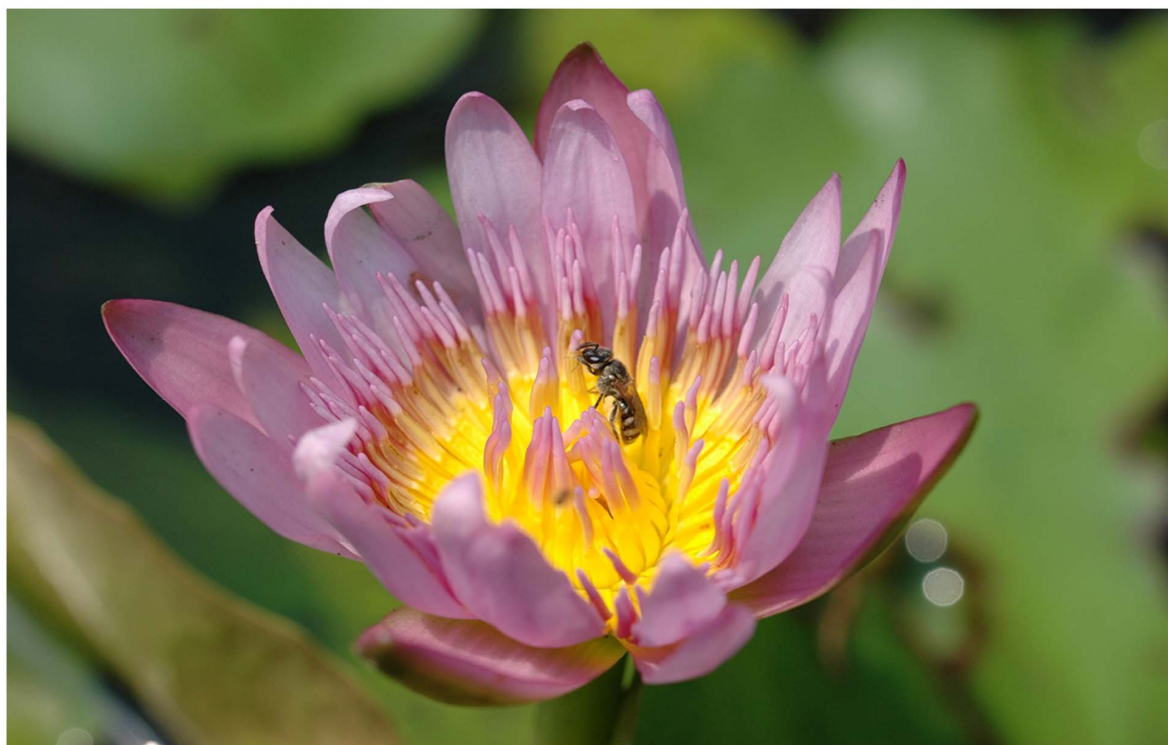


**GOAT RETURNS  
SURESH BANGERA**

**BEGINNERS ACCEPTED ENTRIES ( COLOUR)**



**CENTRE OF ATTRACTION  
ASHISH PARAB**



**LOTUS  
ASHVINI KUMAR CHHABRA**

**BEGINNERS MONOCHROME ENTRIES**



**STREET LIGHT  
THIRD PRIZE  
SHEKHAR MANGAONKAR**

**BEGINNERS ACCEPTED ENTRIES (MONOCHROME)**



**LADAKH  
SANIL SHILDHANKAR**



**HILL TOP  
SHEKHAR MANGAONKAR**



**NO TITLE  
PRACHI MORE**



**BRENDAN DIAS**

Wow! We love your travel photos! How did you get that shot?!

This is a question I am often asked by beginners and professional photographers alike. I would like to share my experiences while taking the following images. The most important thing is to previsualize what you want by looking at images of the places you will visit before the trip. Do your homework!

### **Belvedere, Tuscany.**

I was touring Tuscany with a group of 6 professional European photographers having a set itinerary for 10 days. We had sample images of the places we were to visit. It rained one evening. I knew from observing nature that we would get misty the next morning in the mountains. I wanted the element of atmosphere in a landscape/Travel image. So I suggested that we alter the itinerary to go to Belvedere instead of what was planned for the next day and that we should leave at 5 am so that we get good light on arrival. It was a fantastic venue.



We set up our tripods and carefully composed our shot keeping in mind the current placement of the mist along with the direction of the east, from where the sun would rise. We shot many images; one of which turned out to be a gem. With the right amount of post processing, I was able to get the best out of the image.

**Learning:** Change your itinerary to get the best light and elements in your photos. Use layers and atmosphere to get a sense of mystique and depth. Exif: f/22, 1/5, ISO 200.

## Taglang La, Ladakh



The breathtaking landscape from the of Taglang pass at Ladakh was breathtaking. I took a few shots of the landscape around me but was not satisfied. I remembered stories of bikers and their experiences. I wanted such a story element in the photo. However, I wanted it on the run and not setup (posed). I composed the background and the road in the manner in which a biker would appear in the left third of the frame and adjusted my aperture for depth and shutter speed to get a sharp image of the

biker. Flash was not an option as the ambient light would have overpowered it. I prefocused on the location where I assumed the biker would arrive. I had to wait 10 minutes until the right biker came along. The terrain and prayer flags on the bike give a sense of place. It also lets you feel the thrill of riding at that altitude.

**Learning** : Previsualize, focus and prepare with the right camera settings. Wait, anticipation is the key! Exif: f/22, 1/500, ISO 800.

## Jampa (Maitreya) Buddha, Ladakh

Our group operator said that we would be going to a location where a large statue of the Buddha would be backlit which meant that we would not be able to capture a good image as the back of the statue would be lit. Considering the size and distance of the subject using flash would not be an option. I previsualized and decided to make a 9 frame HDR images as I would be shooting against the sun and the dynamic range of the light would be very high. So anticipating this I setup my camera in the car on the



way for an HDR image using the built in exposure bracketing feature of my Nikon D-800. To get the image I had set the aperture to get the burst of sun rays. I also wanted to show the element of inspiration since this was a religious symbol. So I composed for the sun to be just above and to the left of the image.

**Learning** : New methods of exposure (HDR), using sense of place and making a useful image.

Exif: f/16, SS- variable, ISO 200.

## Moonland, Ladakh



When you are in a group of photographers getting the best angle is often challenging. But how do you get the best angle? The story counts. The background and the yak clearly show a unique place in the mountains. This was the wheat threshing area close to Moonland in Ladakh. I tried to get maximum depth keeping all the important elements in the frame to tell the story. As the subjects were constantly moving, I had to take more than 20 shots while changing my position to finally get

this one where the placement of the elements and subject were ideal.

**Learning:** Don't stand in one place. Change your position to suite the best composition. Prefocus.

**Exif:** f/16, 1/160, ISO 200.

## Sangam of Indus & Zaskar, Ladakh

Sometimes getting the right light at a location becomes challenging. When we visited this location the light was poor, kind of backlit – the sky was much brighter than terrain. Using a graduated ND filter would be out of the question due to the jagged outline of the mountains against the sky. Setting the aperture to maximize depth of field, I took a few exposures keeping in mind not to blow out the highlights and ensure there are details in the midtones and shadows. . I knew that I would handle



the rest in post processing using highlight recovery. I processed this image six years later while teaching a student double processing in Photoshop. This was possible due to RAW exposures. The same image was processed twice, once for the terrain and the other for the sky and then blended in Photoshop.

**Learning:** a good knowledge of post processing can help you while taking photos as you already know how to shoot in order to remedy problems later in Photoshop. Take the shot even though the light may not be great!

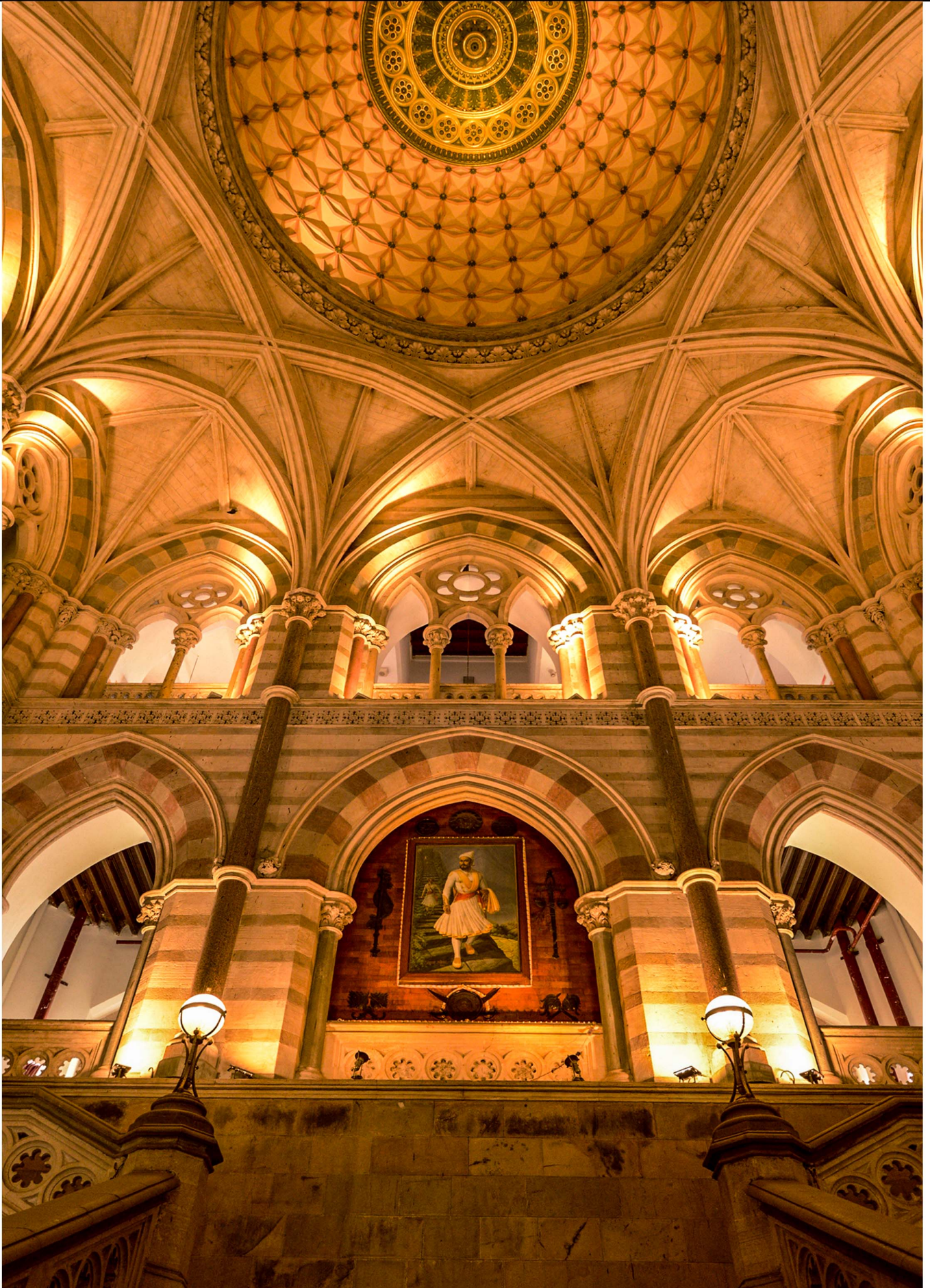
**Exif:** f/22, 1/4, ISO 200.

# ARCHITECTURAL MARVEL

## BMC HEADQUARTERS





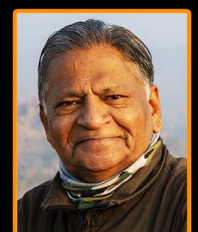




I came to Mumbai in the year 1971. I had an opportunity to work in BMC since July 1977. It was a dream come true for me to work in such a wonderful office for about thirty-one years.

The BMC headquarters is a UNESCO World Heritage building. It is an iconic mark of city of Mumbai. The building was designed by a British Architect F. W. Stevens. The 128 year old building represents a blend of Venetian Gothic and Indo Saracenic architecture; complete with intricately carved arches, winged allegorical figurines and a stunning main tower with a height of 234 ft. which is 65 ft. taller than CSMT building.

The structural style is Golden Beige basalt rock (Called Malad stone) exterior custom made considering the climatic extremes of the city. It has cusped window arches and elaborately carved corner towers. It is just spectacular from the outside as well as from the inside.



**SUDHEER  
DHARMADHIKARI**  
(AFIP, FFIP, AFIAP, EFIAP)

# TRAVELOGUE

## AMARNATH







## SHRI AMARNATH

**A**n opportunity to take beautiful Landscapes and Pictorial photographs. Amarnath cave is a Hindu shrine located in Jammu and Kashmir, India. The cave is situated at an altitude of 3,888 meters (12,756 ft). It is about 46 kms from the town of Pahalgam. The cave is surrounded by snowy mountains. It is covered with snow for most of the year; except for a short period of time in summer when it is open to pilgrims. Hundreds of thousands of devotees of different religions make an annual pilgrimage to Amarnath cave across the challenging mountainous terrain.

Inside the 40 meters (130 ft) high Amarnath cave, a stalagmite is formed due to the freezing of water drops that fall from the roof of the cave onto the floor and grow upward vertically from the cave floor. The lingam wanes during May to August, as snow melts in the Himalayas above the cave and the resultant water seeps into the rocks that form the cave.

I went to Shri Amarnath Yatra for the first time in the year 1998. After seeing the beauty of this land; I have gone there 13 – 14 times. Every time I go there, I see different atmosphere and different natural beauty. I have successfully completed the yatra on my every visit, without any serious incident.

The route of above yatra is from Mumbai - Srinagar - Pahalgam (88km.) - Chandanwadi (16 km.) - Sheshnag (12km.) - Panchatarani (12km.) - Holi cave (6km.) - Baltan (14 km.) - Srinagar (85km.).

You can stay at night at Sheshnag, Panchatarani, Holy Cave and Baltan in Tent only.



From Pahalgam to Chandanwari, mini buses are available. From Chandanwari to Baltan you can go by walk or by horse.

Amarnath yatra is of course a religious pilgrimage but you will get many opportunities for photography in this yatra. Journey from Srinagar to Pahalgam, there is one village called Anantnag. There is one big market place there; in which there are many dry fruits shops. You can get candid shots and portraits of local people here. On the route you see a 12th Century old Martand Temple. Your journey from this temple starts with one beautiful river.

If you halt two days in Pahalgam; then there are many places for photography like Baisaran point, Betab valley, Aru Valley, Rose garden, old village and Shiv temple. The river Lidder runs through Pahalgam. You can get landscapes, portraits, candid shots and so many pictorial images in Pahalgam.



Pahalgam to Chandanwadi is 16 km. Chandanwadi is one of the most beautiful places in Kashmir. You gain height while going to Chandanwadi. You see beautiful landscapes in this journey.

Chandanwadi to Pissu top is a 3 kms long tough journey. Generally, many people complete this pilgrimage by horse.

This pilgrimage is very tough. If you are travelling on a horseback; you have to stop the horse to take photographs. In Pissu Top, there is arrangement of lungar. After breakfast in this lungar; our journey starts to Sheshnag which is 9 kms away. Sheshnag is the starting point of Lidder river. It is surrounded by snow peaks. You will see the Sheshnag lake with its beautiful blue and transparent fresh water. Sheshnag to Panchatarani is 12 kms journey. In this journey you will see beautiful mountains and if you are lucky snow falls also.

The distance from Panchatarani to Holy cave is 6 Kms. You can take the horse for half of the way i.e., up to Sangam. Then Sangam to Holi Cave road is full of ice. You have to complete these 3 kms by walk only. You can take candid pictures during this trek.

Holi Cave to Baltan is about 17 kms. There the track ends. In this journey, you will see big snow-covered mountains, Deodar trees and greenery. you will see one vertical landscape during the journey. For this journey, there are many tent arrangements. So many shops also open here during the two months of pilgrimage. You can get many good portraits of the shopkeepers here.

The time of this pilgrimage is the month of July - August



PRASAD MANTRI



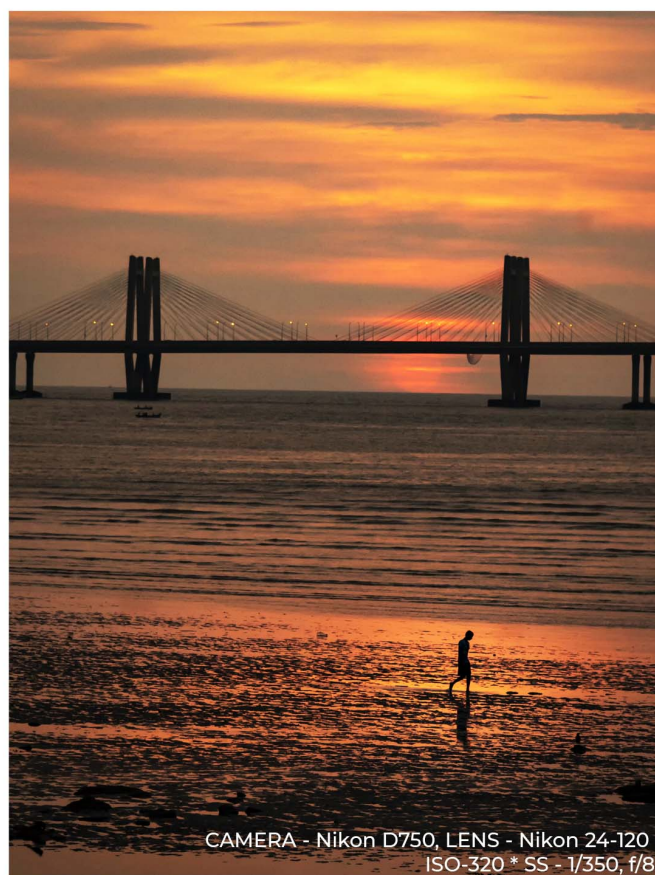
## **BANDRA - WORLI SEA LINK** **MODERN ARCHITECTURAL WONDER**

The Bandra-Worli Sea Link (BWSL), which we all call 'Sea link' is one of the architectural wonders of modern India.

What makes it beautiful is its triangular suspension. It can be seen from different parts of Mumbai starting from Worli Koliwada to Bandra Fort.

It is now one of the favourite spots for photography for many hobbyists and professional photographers and thousands of perspectives have been shot till now. My love for this place started 6 years ago when I started photography.

Once I had visited Dadar Chowpatty for my photography practise. It was sunset time. While taking few images of the sunset, I saw the sun passing behind the Sea Link pillar and with some adjustments of my position I was able to capture the sun behind the pillar and till it reached the horizon and then framed it just between the pillars. I was thrilled to get this frame and it was appreciated by many friends and photography groups too.



CAMERA - Nikon D750, LENS - Nikon 24-120  
ISO-320 \* SS - 1/350, f/8





CAMERA - Nikon D750, LENS - Nikon 24-120, ISO-100, SS - 1/180 , f/8



CAMERA - Nikon D750, LENS - Nikon 18-55, ISO-400, SS - 1/320 , f/8



CAMERA - Nikon D750, LENS - Nikon 24-120, ISO- 3200, SS - 1/3 , f/4

Since this place was near my home and office, it became my practise ground. Believe me, at Dadar Chowpatty, every sunset is different and it becomes more beautiful with inclusion of the Sea Link and its geometrical pattern.

After many sunset frames, I started to explore various locations around to get some different perspectives of this Bridge.

This Bridge one can click from Worli Koliwada, Kirti college end, Dadar Chowpatty, Mahim, Bandra reclamation and Bandra fort. All these places have endless possibilities for different perspectives.

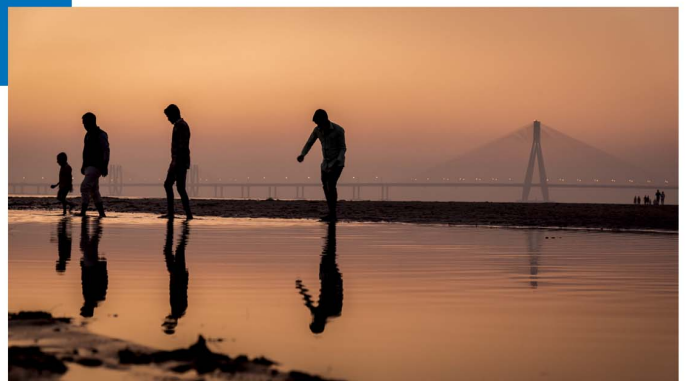
Even visiting early morning or late evening at sunset or after sunset, blue hour, at high tide or low tide; you will never be disappointed.

Also, there are lots of opportunities for different stories where one can include human elements in the foreground supported by the Sea Link in the background. Opportunities are always endless.

CAMERA - Nikon D750  
LENS - Nikon 24-120  
ISO-400, SS - 1/50 , f/5.6



Pankaj Narsana



# About Mobile Photography

by Saurabh Chaterjee



Have you been shooting with your DSLR all the time? Give your phone camera an opportunity; it will not disappoint you.

In this two series I'm going to talk all about phone cameras right from its history to current application. Read on...

## History of Mobile Photography

The first mobile phone camera was introduced in the year 2000 and it would take pictures of less than one megapixel. The capacity of the phone was just enough to accommodate only 20 pictures. Also the pictures taken could not be directly viewed on the phone but only by transferring them onto a computer.

In the years to come, the megapixels kept increasing and so was the capability of the phone camera. It is getting better with every model. Now you have features like HDR, Image Stabilization and multiple cameras.

Mobile phones brought liberation to photography. I feel it's one of the most significant developments in the history of Photography. Now you don't have to buy a dedicated camera for taking pictures. Suddenly everybody has become a photographer.

A couple of years later; social media took the world by a storm. We had Orkut and then Facebook. It became like a deadly combination for the proliferation of Photography.

Taking pictures from the phone and posting them on social media became a habit of almost everyone. It became a great tool to document their lives.

I met a Sadhu walking from Kolkata to Puri and I was surprised when he said he takes pictures on his phone and uploads them on Facebook to document his travels. Getting curious about what he said, I actually went through his profile and was impressed how everyone is using the power of a mobile phone.

## Huge Investment by Mobile Phone Companies

The phone companies are investing a lot of money in research and innovating the camera. Currently there are phone cameras which can take pictures with 100+ megapixels and have features like sweep panorama, HDR, and many more.

If you see the top 5 cameras in flickr camera search, all the 5 are occupied by different versions of iPhones. I remember at one time it was always a DSLR. The phone cameras became so popular that the sale of point and shoot cameras plummeted and is almost nonexistent now.

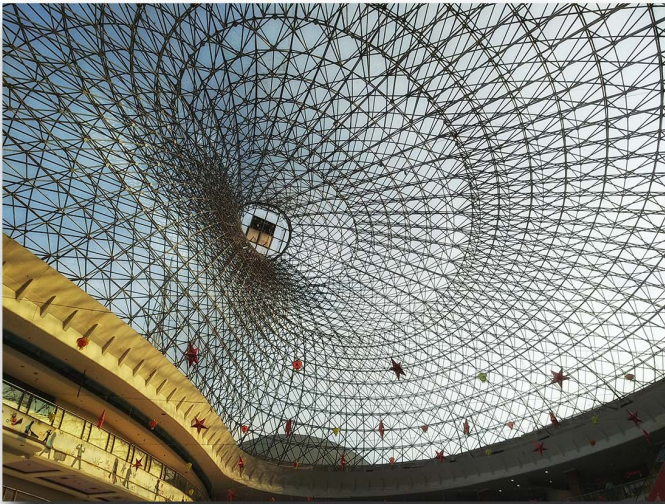
A lot of conservationists ridiculed mobile photography as just a means to create snapshots (a very casual picture). I was one of them.

Times have changed. Now, with the capabilities of mobile phone cameras to make decent large prints, almost every Photography Awards like the HIPA and Sony World Photography Awards have a special category for mobile phone pictures and the pictures look just incredible.

It's time we take it seriously, adopt it, and enjoy it.

Website - <https://siaphotography.in/>

# Mobile Photography



YASHODHAN NAVGHARE



NIKHIL PANCHAL



RAJENDRA WAGHMARE



SHASHANK NARSALE



RAJENDRA WAGHMARE

*"Great Photographers don't care what you shoot with.  
They respect vision not tools." - Eric Kim*



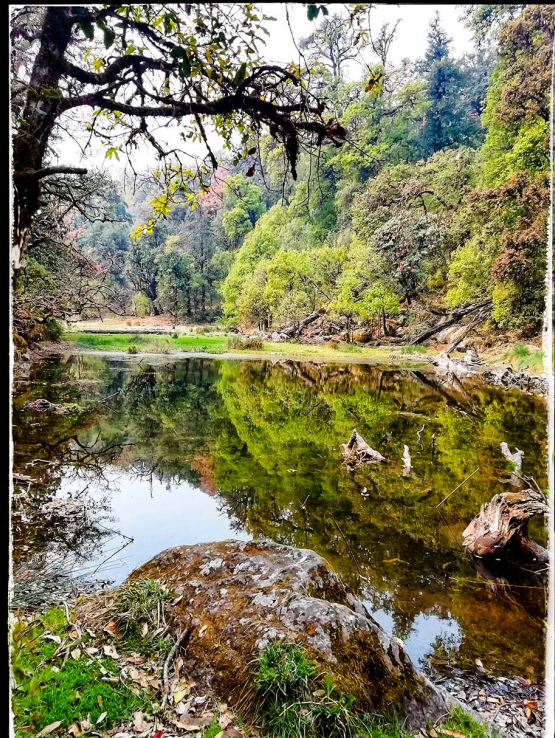
SHASHANK NARSALE



NIKHIL PANCHAL



MAHESH AMBARE



JAYESH KANOJIA

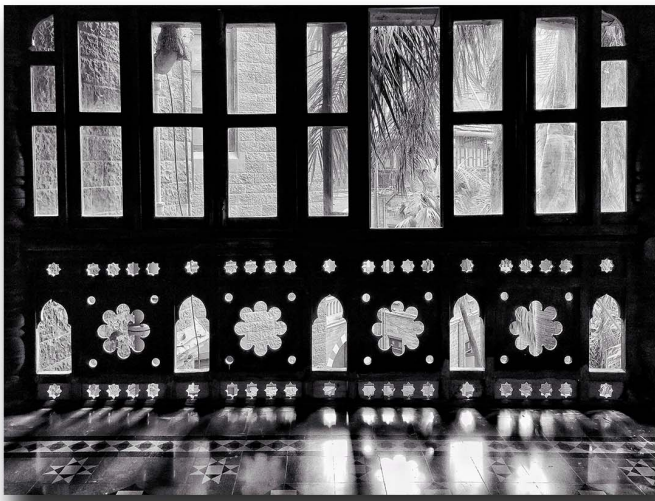
*"The art of photography is all about directing the attention of the viewer."  
Steven Pinker*



**JAYESH KANOJIA**



**YASHODHAN NAVGHARE**



**NIKHIL PANCHAL**



**YASHODHAN NAVGHARE**



**MAHESH AMBARE**

## Invitation to PSI members to submit articles / images for "CLICK"

### Cover Page

Members may submit their good quality images in vertical format. Images captured during PSI outings and national / international award winning images will be preferred.

### Portfolio

A portfolio of four to six images can be submitted on any theme.  
A brief write up about the images is optional.

### Mobile Photography

We are going to start a column for Mobile Photography. Pictures / portfolios can be submitted for this column..

### Photographer Speaks

Articles about any Photography topic or experience can be submitted with images.

### Story behind the Picture

It is commonly said that 'A photograph speaks thousand words'. However sometimes there are interesting things which happen during the process of taking photographs. So share such stories with images.

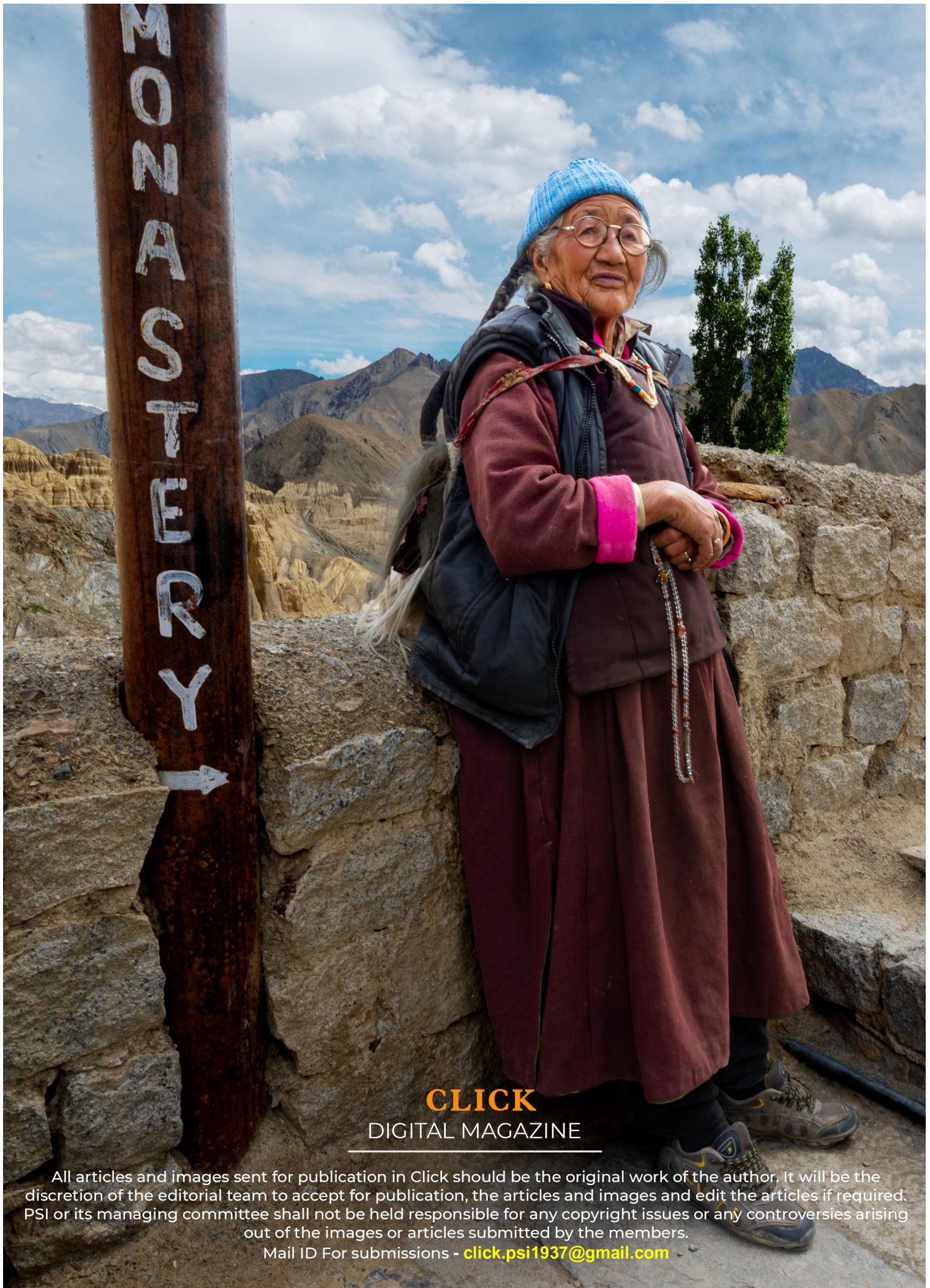
### Photography and editing tips

Short articles on these topics having educational value are welcome. We will continue with the theme 'Photography during lock down.' for future editions also.

The size of the images should be Horizontal - maximum: 1920 pixels  
and Vertical - maximum: 1080 pixels.

File size maximum: 2 MB, DPI: 300.

The articles should be of maximum 200 words.



**CLICK**  
DIGITAL MAGAZINE

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All articles and images sent for publication in Click should be the original work of the author. It will be the discretion of the editorial team to accept for publication, the articles and images and edit the articles if required. PSI or its managing committee shall not be held responsible for any copyright issues or any controversies arising out of the images or articles submitted by the members.

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