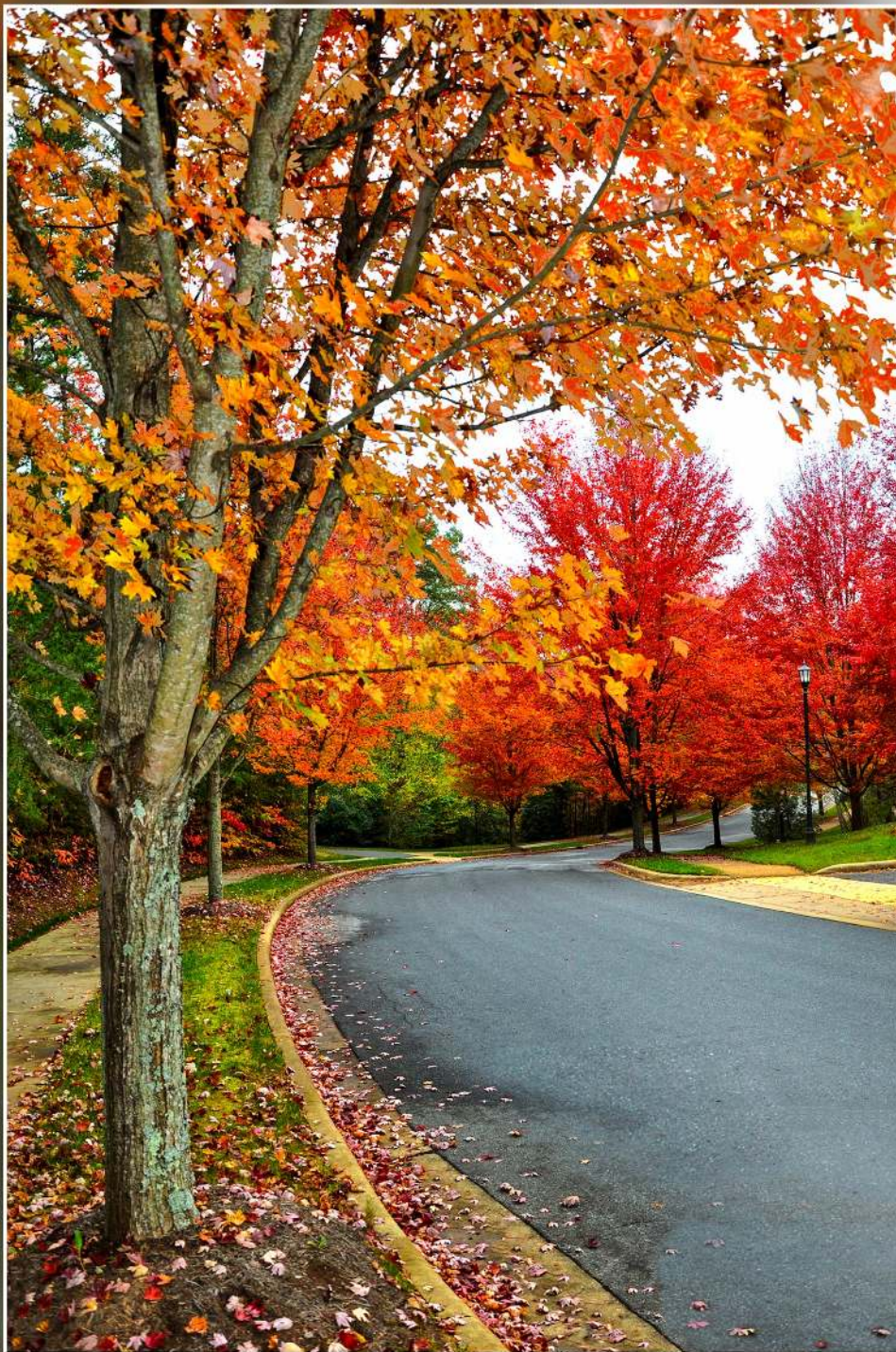




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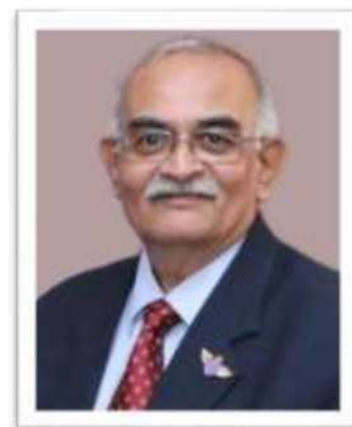


RNI 14170/67

VOLUME- 6

Homage to late Shri Shirish Jhaveri

Past President,
Hon. PSI, FFIP, AFIAP, EPSA, FIIPC, GPU CR-3



“Shri Shirish Jhaveri was a man with a golden heart. His passing away on 20th June 2021 is sad news and a great irreparable loss for all of us at PSI. He was actively involved in all PSI activities. He was a good learner and achieved numerous National and International Awards in Photography. He was closely associated with many of the stalwarts like Late Shri KG Maheswari, Late Prof. B W Jatkar. Shri Shirishbhai as we used to call him fondly, was President of PSI for three terms. He was always at the forefront to contribute wholeheartedly. Apart from PSI, he was a member of the Photographic Society of America (PSA), Federation of Indian Photography (FIP), India International Photography Council (IIPC). The PSI bestowed upon him with the Honorary Membership. He won many distinctions like FFIP, AFIAP, EPSA, FIIPC, GPU CR-3.

He was not keeping well the past few years, but the great fighter that he was, went on with his life's work to the last. His passion for Photography and his enthusiasm till the last moment was amazing. He participated in our latest – the 19th International Salon, with success. We, the Members of PSI pay our deepest condolences and pray that his soul may get eternal peace.”

The Managing Committee,

The Photographic Society of India



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Disclaimer - The views and opinions expressed in the articles published in this magazine are those of the authors and are not necessarily of the editorial team, PSI or the Managing Committee.

EDITORIAL

I am writing this editorial with deep sorrow in my heart. Though we knew that Shirish Jhaveri ji was not keeping well and his health had worsened, the news of his sad demise came with a shock. He was the past president of PSI from 1990 to 1993 and from 1995 to 1997. He was well respected by one and all. His love for PSI was unparalleled. He will be remembered for his gentle and friendly nature and also for his passion for the art of photography.



Rajendra Waghmare
Chief Editor

जीवन था उनका मेहकते फुल जैसा,
फिजा में जैसे हो तैरती खुशबू जैसा

श्री. शिरीष जव्हेरी (PSI प्रेसिडेंट: १९९०-९३ और १९९५-९७) याने एक प्रखर जीवंत व्यक्तित्व | मेरे स्मरण में आजतक के इतिहास में यही एक प्रेसिडेंट हमारी संस्था को ऐसा मिला, जिनको PSI की कमिटी ने और सभी मेंबरोंने प्रेम-आदर के साथ कुल ५ साल (टर्म) तक इस सन्माननीय स्थान पार बिठाया हो | (उस वक्त कमिटी का कार्य काल १ वर्ष का होता था और शिरीष जव्हेरीने भी तन मन धन से अपना योगदान दे कर ये पवित्र स्थान और PSI का गौरव बढ़ाया |

शिरीष भाई के साथ करीबन ५० साल से पारिवारिक दोस्ती होने की वजह से उनके भीतर बसा हुआ उत्तम इन्सान का कई बार मैंने अनुभव किया है | ऐसा एक प्रसंग मैं प्रस्तुत करता हू जिससे उनकी दिलेरी, दिलदारी और उच्च मानवीय अभिगम का हम एहसास कर सकते हैं | शायद १९९६ की साल थी, प्रो. बी.डब्लू. जटकर, शिरीष भाई और मैं न्यू दिल्ली IPC के कन्वेंशन में हिस्सा लेने गये थे, जहाँ ठहरने की व्यवस्था प्रो. जटकरने कन्वेंशन के परीसर में ही गेस्ट हाऊस में कर रखी थी | लेकिन दिल्ली स्टेशनसे रिक्षामे हम तीनों गेस्ट हाऊस पहुचतेही “प्रथम ग्रासे मक्षिका” जैसा अनुभव हुआ | हम सब रिसेप्शन काउंटर पर रेजिस्ट्रेशन करवा रहे थे की प्रो. जटकरकी नजर हमारे सामान पार जाते ही वो चमका ... “अरे, मेरा बॅग ?” हम दोनों भी चमके, हम उनके पीछे दरवाजे की ओर दौड़े, रिक्षा जाते हुवे हमने देखा लेकिन इतनी दूर जा चुकी थी, कि ना तो हमारी आवाज पहुच पाई, ना हम रिक्षा का नंबर पढ पाए | हम सबकी नजर के सामने जैसे प्रो. जटकरकी बॅग किडनैप हो गयी, जिसके लिये खुद किडनेपर (रिक्षा ड्राइवर) भी अनजान था | प्रो. जटकरकी स्थिती का वर्णन करना तो मुश्किल ही था पर हम दोनों भी चिंता में पड गये, सबका आनंद उत्साह ठंडा हो गया | पाच दस मिनिट के बाद दिमाग शांत होने पर बात करनेसे पता चला की प्रो. जटकर एक ही सुटकेस में, कपडो के बॅग में ही अपना निकॉन कैमेरा और Tele २००mm लेन्स लाये थे, और वो बॅग उसने रिक्षा के सीट के पिछे की जगह पर रखी थी, जो बातों बातों में उतरते समय लेना भूल गये | अब मुश्किल ये थी कि अब उनके पास पहने हुए कपडो के सिवा कुछ भी नहीं बचा था | तब सिर्फ दो मिनिट सोचकर शिरीष भाईने जटकरसे कहा, आप चिंता छोडो और ये मुश्किल का हल ढुंढने का जीम्मा मुझ पर छोड दो | ऐसे दो घंटे में ३ सेट कपडो के बॅग के साथ बाजार जाकर प्रो. जटकरके लिए खरीदकर दिये और श्री.ओ.पी. शर्मा की पहचानसे दुसरे ही दिन सेकंड हैंड अच्छी कंडीशनमें कैमेरा और टेलीलेन्स भी खरीदकर अपनी तरफ से प्रो. जटकरको गिफ्ट कर दिया |

श्री शिरीष जव्हेरी के उत्कृष्ट व्यक्तित्व को समझने के लिये ये एक प्रसंग ही काफी हैं | इसी तरह हमारी फोटोग्राफिक सोसायटी को भी समय समय पर उनकी तरफसे सहृदय साथ, सहकार और योगदान मिलता ही रहा हैं | PSI, ऐसे उत्तम मानव और सहृदय पूर्व प्रेसिडेंट श्री. शिरीष जव्हेरी के सर्वोत्कृष्ट योगदान को हमेशा याद रखेंगी | अस्तु !!!

- अशोक मेहता

Shirishbhai was a 'karmayogi'. He devoted himself whole-heartedly to his family, his business and the love of his life, photography.

Justice M. C. Chagla has written: "The only real happiness is to be able to do work, which one whole-heartedly likes. Without work life ceases to have any significance."

Shirishbhai continued his engagement with PSI and with photography till the very last. He participated in our recent International Salon and received acceptances.

May he rest in peace.

• KIRIT SHETH



TRAVEL PHOTOGRAPHY

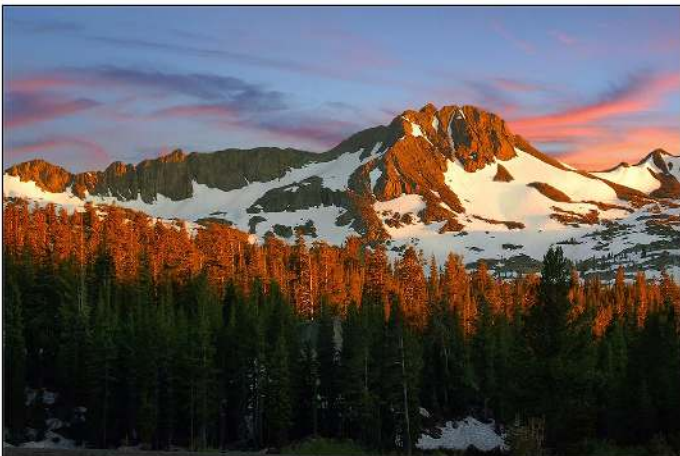
BY LATE SHIRISH JHAVERI

Photography was not just a hobby for late Shirish ji but it was his passion. Neither his age nor his ailments ever deterred him from pursuing it till his last days. His enthusiasm and his zeal were just amazing. Another remarkable thing about him was his love for PSI. He was always there to help out in any which manner possible to him.

Here, we are presenting some of his photographs which he had taken during his travels around the world.







RESULT OF MONTHLY COMPETITION : JUNE 2021

JUDGE - SAURABH BHATTACHARYYA

MEMBERS (COLOUR)



DAILY CHORES
SURESH BANGERA



DEVOTEE
SURESH BANGERA



MEMBERS (COLOUR)



3

**CANDID GLARE
MANISH PATIL**

MEMBERS ACCEPTED ENTRIES (COLOUR)



**RETURNING HOME
SURESH BANGERA**



**TWO
PRASAD MANTRI**

MEMBERS ACCEPTED ENTRIES (COLOUR)



**COFFEE PLEASE
AMOD KUMAR**



**SADHU
NIKHIL PANCHAL**



**LAPACHHAPI
MAHESH AMBARE**



**ANCESTORS HOUSE
PRADEEPKUMAR BALGI**



**SONI
MAHESH AMBARE**

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



**WRINKLES
AMOD KUMAR**



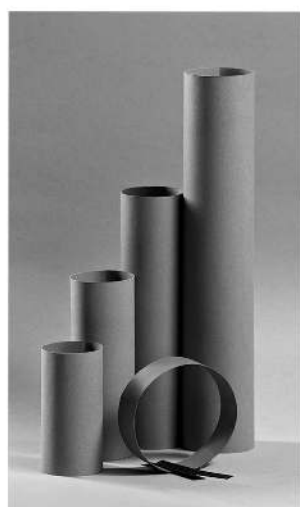
**TOWARDS GLACIER
YOGESH KSHIRSAGAR**

MEMBERS (MONOCHROME)



3
MY BROTHER
SURESH BANGERA

MEMBERS ACCEPTED ENTRIES (MONOCHROME)



**ONE PLUS FOUR
PRASAD MANTRI**



**SRUTI
MAHESH AMBARE**



**BOYS MALAKHAMB
RAVINDRA DEODHAR**



**LOTUS TEMPLE
PRASAD MANTRI**

MEMBERS ACCEPTED ENTRIES (MONOCHROME)



**TU TU - MAI MAI
PRASAD MANTRI**

**COW BOY
SURESH BANGERA**



**NUMERO UNO KID
YOGESH KSHIRSAGAR**

MEMBERS (THEMATIC)



WORKERS
AMOD KUMAR



COMPASS
MAHESH AMBARE



MEMBERS (THEMATIC)



MULTIPLE LIGHTS
AMOD KUMAR

MEMBERS ACCEPTED ENTRIES (THEMATIC)



LIGHT SHADOW 2
RAVINDRA DEODHAR



LIGHT SHADOW 3
RAVINDRA DEODHAR



THIN LIGHT
AMOD KUMAR



TOP
GANESH AMBOKAR

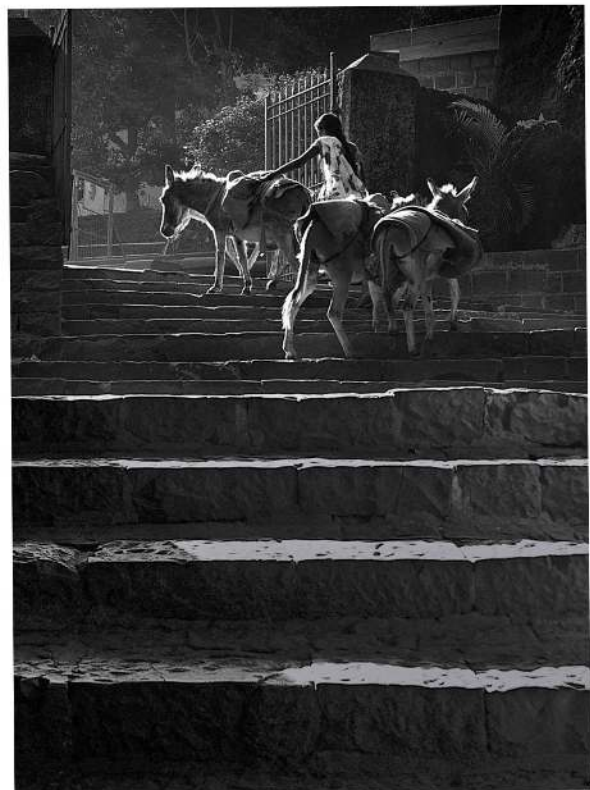
MEMBERS ACCEPTED ENTRIES (THEMATIC)



SCREWS
SHRIKANT AMBOKAR



SAND SHADOW
SURESH BANGERA



STEPS OF A JOURNEY
SURESH BANGERA

BEGINNERS (COLOUR)



**MAGNATIC
PRACHI MORE**



**MANGO
MEENA MADKAIKAR**



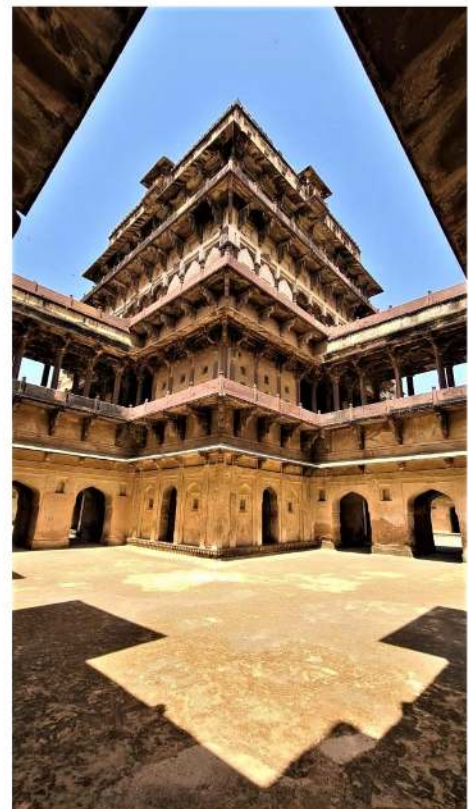
**DREAMING
PRACHI MORE**



BEGINNERS ACCEPTED ENTRIES (COLOUR)

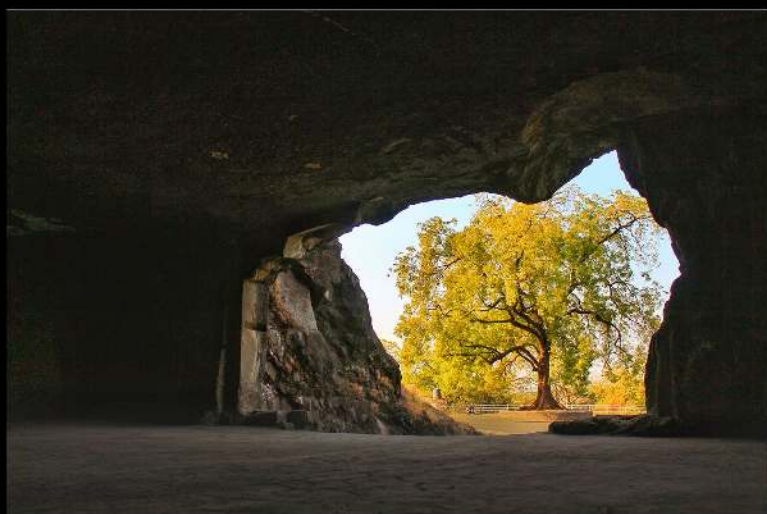


**RADIANCE
PRAJAKTA PADEKAR**



**PALACE
VRINDA NADKARNI**

BEGINNERS ACCEPTED ENTRIES (COLOUR)



**BRIGHTNESS THROUGH DARKNESS
PRAJAKTA PADEKAR**

**SCENIC KARJAT
OMKAR BHOGATE**



**WINDOW
VRINDA NADKARNI**

BEGINNERS (MONOCHROME)



SYMMETRY
ASHISH PARAB



SAVIOR
AJEETA CHAVAN



BEGINNERS (MONOCHROME)



SPACE
SHEKHAR MANGAONKAR

BEGINNERS ACCEPTED ENTRIES (MONOCHROME)



COOKING
PRAJAKTA PADEKAR

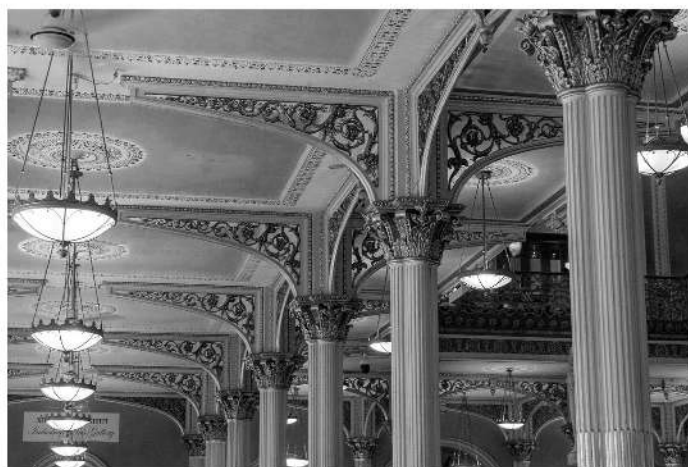


FLAMINGOS
PRAJAKTA PADEKAR

BEGINNERS ACCEPTED ENTRIES (MONOCHROME)



CST
NEAL DESOUZA



HERITAGE
ASHISH PARAB



GLANCE
PRACHI MORE

BEGINNERS (THEMATIC)



ENTRANCE SHADOW
NEAL DSOUZA



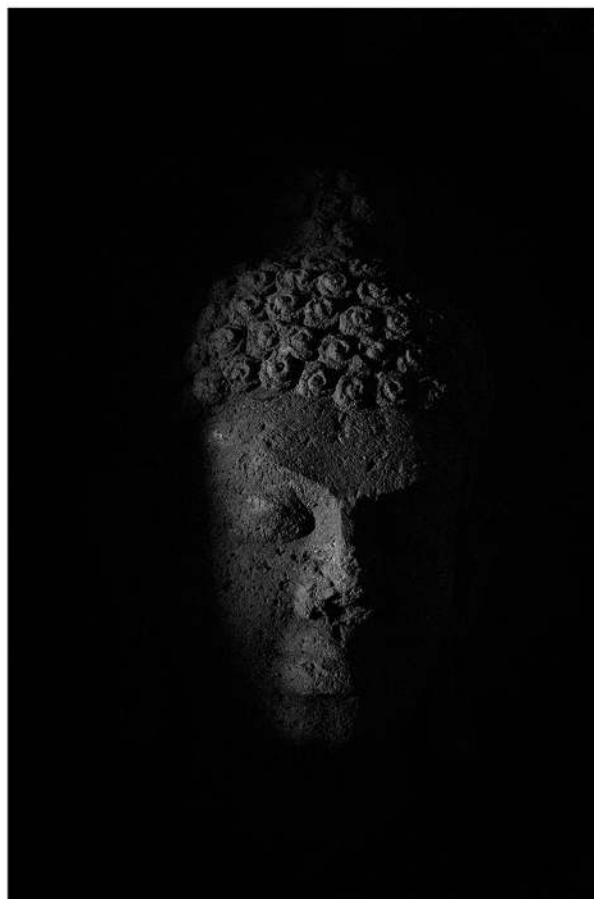
GANPATI
NEAL DSOUZA





**HORNIMAN CIRCLE
NEAL DSOUZA**

BEGINNERS ACCEPTED ENTRIES (THEMATIC)



**BUDDHA
NEAL DSOUZA**

UNDERWATER PHOTOGRAPHY



Girish Vaze

Photographer

Website :

www.glimpsesofnature.net

Underwater photography is an often ignored genre of photography because of the perceived difficulties and need for specialist gear. What comes to our mind is these scuba divers, going to exotic places with massive gear and big lights. Scuba diving is still quite uncommon in India and so there are very few photographers in this genre.

However, it doesn't need to be in the deep oceans. You could dip a camera in a stream, or just off the seashore on the beach or just during snorkeling. I have done most of my brief underwater photography during snorkeling off Mauritius and Maldives. Snorkeling doesn't need specialist gear, a simple camera and maybe a selfie stick is sufficient.

There are a few things to understand about underwater photography. As with all forms of photography, the lighting is the most important element. However, in this genre, there are challenges to the availability and quality of available light because water itself is 4 times less transparent than air. So the light doesn't travel as far as you would expect. The maximum depth for adequate light in full sunlight that you



could expect, is somewhere in the 8-10 foot range. Anything below that and it starts to get really dark. Also because of the waves, the quality of light is a bit erratic and wavy. However, with the right composition, this should not present a problem. The second problem is "dust". The oceans of a healthy sea are absolutely teeming with microscopic flotsam, sand and other particles which really diffuse and diffract light leading to blurred and smudgy images especially when shooting wide angle landscape type shots. The sand particles especially light up when using flash. The third problem is the white balance. The water is an absorbent medium which absorbs red light and turns everything a shade of blue/cyan. You do get orange filters that you can use to offset this, but I generally don't prefer this. The fourth problem is the motion. Its pretty much impossible to remain steady in the sea, even if you are standing on the floor and this tends to really disturb the composition because everything is swaying.

Equipment:

Equipment is crucial for underwater photography. Obviously, you need something that's waterproof. The most basic is an underwater pouch made of plastic for your phone. While some phones are rated to be IP68, I really don't recommend to put it in salt water. An underwater pouch costs just Rs 350-1000 depending on size and model and is in fact a good enough starting point. The next best thing is something I know a lot of people use and that is the gopro or equivalent. I have seen some wonderful photos with the gopro but given its fixed focal length of around 20mm, I think this would be a poor choice for the cost. The next level is so called tough or underwater cameras like the Nikon S33 and Olympus tough series like TG-6. The TG-6 is a wonderful camera because not only it's a superb underwater camera but it is also an excellent terrestrial camera with a superlative macro mode. All images shown here are taken with the TG-4. After that comes dedicated housings and flash



© Girish Vaze



Nauticam Underwater Housing for Canon 5D Mark IV



SeaLife DC2000 Compact Camera with Housing



Strobe Light

gear. You get underwater housing for most dslr's and the associated lighting etc. But just the housing and the lights often run to \$1500 or more so this is strictly for professionals who can dive and get up close. I feel for snorkelling , a TG-6 type of camera is sufficient.

So here are my top tips for underwater photography, problems and how to overcome them.

1. **Light quality**- The best shooting time in my experience is between around 8 am to 11am. The sun is high enough to give decent light but not so high that it's harsh. Slightly overcast conditions are actually good otherwise you get ripple like lighting. You should also avoid having your own shadow come into the frame. So it's important to be aware of both the light as well as the tide.

2. **Tides**- It's usually better to shoot midway between high and low tide. The reason is that as the water is coming in or going out, it carries away the detritus present in the water. I have found that the quantity of detritus is too much at high tide and with the water being relatively still, it leads to blurry photos. In low tide, you tend to go far inside and sometimes you forget that the tide is coming in and then get stranded in deeper water. This happened to me once when I was shooting near a sandbar. I was shooting just after low tide and so I was quite far from the shore. When the tide came in, I was caught up in deep water and it was a struggle to swim back. Another time, it was much after high tide and as the tide went out, the corals started getting exposed and there was no water for me to swim in. I had to be very careful working my way back and I almost had to walk back.

3. **Use a selfie stick**- If you want to go up close to the action, you need to either go underwater or put the camera on a selfie stick and let it go down all the way to the action. The fish tend to be less afraid when you take the camera close to them on a selfie stick than if you dive down and go close yourself. I usually use a two ball heads one on top of each other so that the camera can be put into any angle from 0 to 180 degrees.

4. **Take multiple photos**- Take multiple photos. Since everything is moving and dynamic, just keep shooting and shooting and worry about the photos later. But do check the exposure once in a while. It happened often enough to me that the settings have gotten changed in all the



a series of under or overexposed photos. So if you are shooting a particular subject, it's better to check the exposure before moving away.

5. **Make sure you approach the subject down tide-** If you approach up tide, then there's a chance that your movement will disturb the seafloor and put sand or murk on the subject. In fact in some cases when I was snorkeling in the open sea, the current was so strong that I had to actually plan to start up stream and then flow down with the current and take the photo while passing the subject.

6. **Always tether your equipment-** Attach a length of string or something from your camera, to some part of your clothing or arm or something so that if for any reason, the camera slips, you are still able to retrieve it. Once while snorkeling in the open sea, there was an emergency with one of our group members and I had to drop everything and swim to his aid. I was lucky that my camera was on a tether because we were in 10-12 feet of water and if the camera had fallen on the seabed, there would be no way to recover it. In addition to this, it's usually a good idea to have a life jacket handy. Even in warm waters, if you spend 2-3 hours in the water, there is every chance of getting cramps and it could lead to dangerous situations.

7. **Always shoot in RAW-** Underwater photography usually involves significant amount of post processing especially for the white balance so it's a good idea to shoot in RAW.

8. **Be careful:** Most hard corals are very sharp and you can get cut very badly if you step on them or go near them. It's possible that the wound will get infected. In some countries, it's illegal to break coral even by accident and there are heavy penalties if you damage coral. Additionally, feeding fish to get them near you is frowned upon and I would discourage that habit as well.

Underwater photography is a delightful genre where you can achieve much if you plan and go about it scientifically. However always be careful because it is an alien and hostile environment. Also be very careful not to damage any coral or fish. Many sea urchins and some fish like lionfish are quite venomous so make sure you are very careful and wear adequate safety gear like coral shoes, gloves, life jacket. Preferably use a selfie stick and keep shooting!!!





Chitrakote Waterfall, Bastar

©Santosh Nimbalkar



Pattadakal

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Ladakh

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