



ESTD : 1937

PSI CLICK

DIGITAL MAGAZINE

JUNE 2021



RNI 14170/67

VOLUME- 5



ESTD : 1937

Editorial Team

Chief Editor

Rajendra Waghmare

Sub Editor &

Magazine Designer

Shashank Narsale

Creative Team

Pradeepkumar Balgi

Prasad Mantri

PSI Committee

Narayan Panje -**President**

Sunil Vyas -**V. President**

Jt. Hon. Secretary

Rajendra Waghmare

shashank Narsale

Treasurer

Nitin Bhoir

Managing Committee Members

Gajanan Dudhalkar

Srienivas Akella

Santosh Nimbalkar

Desh Bhushan jain

Jayesh Kanojia

Amol Vartak

Office Assistant

Shripat Shivgan

Karishma Pawar

Cover Photo

Nrupen Madhvani

Office Address

195, Saheb Bldg.,

Dr. D.N.Road,

Fort, Mumbai - 400001

Email

click.psi1937@gmail.com

Contact Number

022-49629987

CONTENTS

	Page
Editorial	3
Monthly Competition Result – May. 2021	4 - 11
Several paths- one destination Nrupen Madhvani	12 -15
The Master of all Arts (Interview) Datta Padekar	16 -19
Food Photography (Interview) Vinod Krishnan (California, USA)	20 -24
The Magical Sand Dunes Subhash Jirange	25 -27
About Mobile Photography Saurabh Chaterjee	28 -32
Mobile Photo Gallery	33 -35
Back cover Image Datta Padekar	36



EDITORIAL

“All journeys in life, personal or professional, will consist of different paths. Along the way, you’ll have to choose a route that will enable you to arrive at your destination.” These are the opening lines of the article in this issue, written by veteran advertising photographer Nrupen Madhvani. And he so true. Almost all of us must have gone through this journey. Some lucky ones find their destination quickly on the very first path they follow while most of the others experience many blockages and wrong turns before they reach the place where they want to go.

Datta Padekar is one of the lucky ones. Though he had to struggle a lot, he found his goal for which he strived for since his childhood. Now he is a distinguished artist with plenty of laurels under his belt. I had the honor to interview him and get to know about his journey in the field of art and photography. Now he has built a house with a studio at his native place in Junner district and following his passion for painting surrounded by nature.

Vinod Krishnan, an advertising and commercial photographer, now settled in California, USA, has given tips for Food Photography with fine examples of his work. Subhash Jirange is a master of Art Photography and pride of PSI. We have showcased his national award-winning portfolio of sand dunes of Jaisalmer in this issue. Members are requested to contribute with their articles and photographs for future issues of ‘Click.’

A handwritten signature in black ink that reads "Rajendra Waghmare". The signature is fluid and cursive.

Rajendra Waghmare
Chief Editor

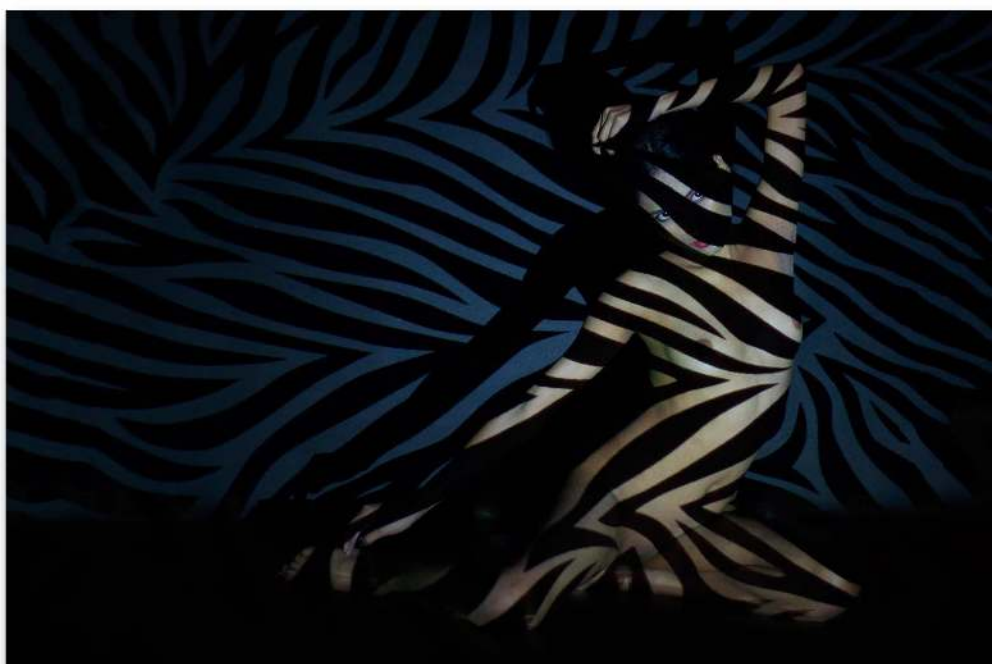
RESULT OF MONTHLY COMPETITION : MAY 2021

JUDGE - DEEPAK BARTAKKE

MEMBERS (COLOUR)



**DIVINE MUDRA
MANISH PATIL**



**LINE OF VISION
MANISH PATIL**

MEMBERS (COLOUR)



**HYENA MATE
YASHODHAN NAVGHARE**

MEMBERS ACCEPTED ENTRIES (COLOUR)



**HALF CIRCLE
SHRIKANT AMBOKAR**



**PORTRAIT
YASHVANT MESTRY**

MEMBERS ACCEPTED ENTRIES (COLOUR)



LOCKDOWN
NIKHIL PANCHAL



RED FLOWERS
PRASAD MANTRI



ONION
NIKHIL PANCHAL



SALTPAN WORKERS
YASHODHAN NAVGHARE



GUITAR
PRASAD MANTRI

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

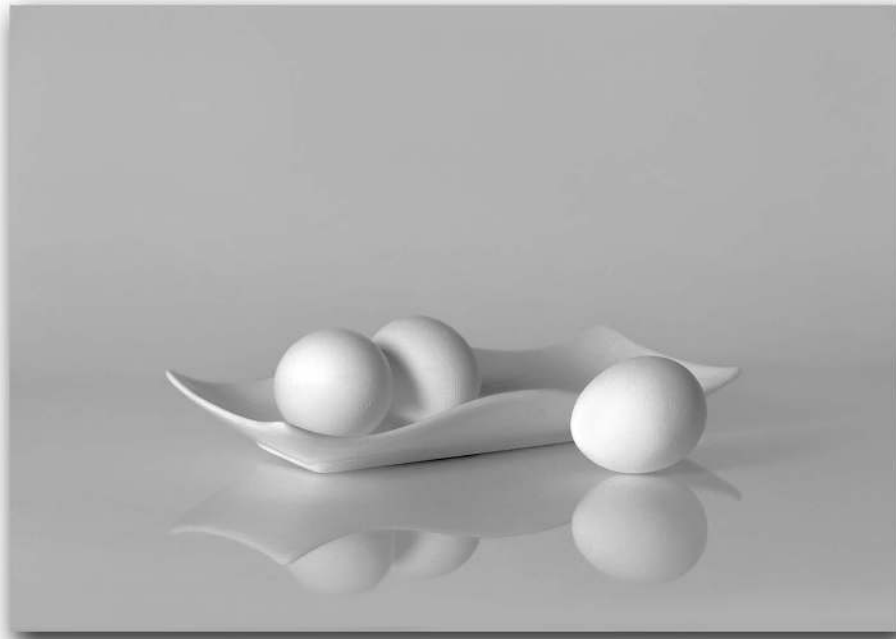


**ZIPPER
AMOD KUMAR**



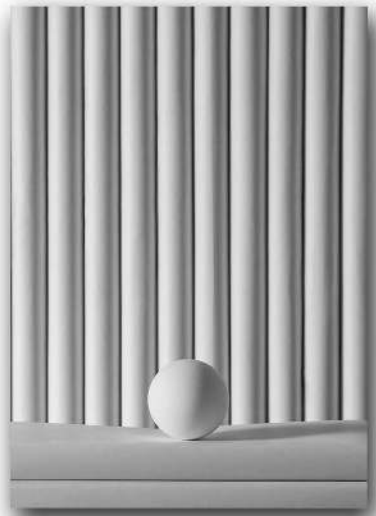
**CHECK
AMOD KUMAR**

MEMBERS (MONOCHROME)



**THREE EGGS
PRASAD MANTRI**

MEMBERS ACCEPTED ENTRIES (MONOCHROME)



**ONE EGG
PRASAD MANTRI**



**LOTUS ARCH
PRASAD MANTRI**

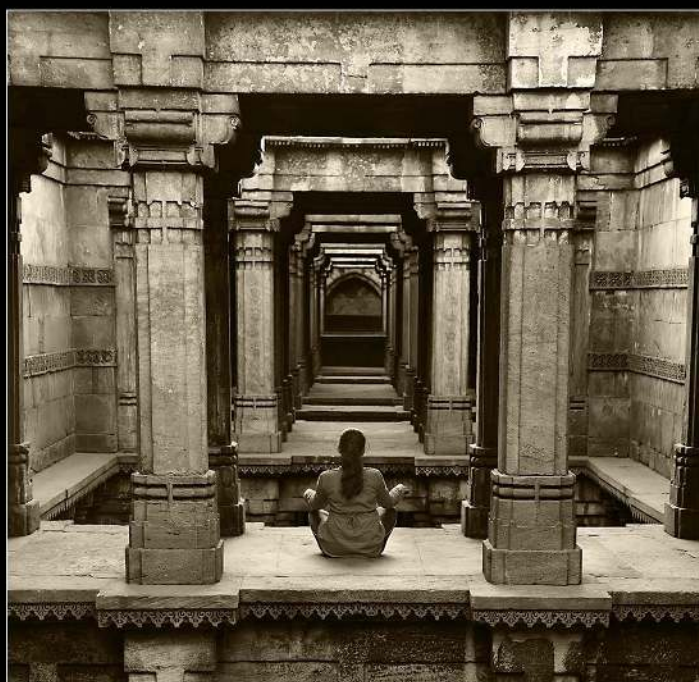


**DURGA FACE
AMOD KUMAR**

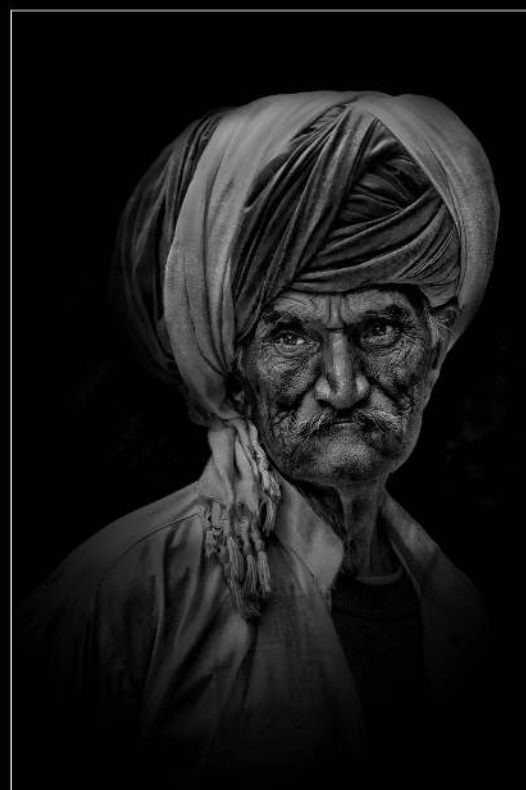
MEMBERS ACCEPTED ENTRIES (MONOCHROME)



**VIEW FROM TUBE TRAIN
RAVINDRA DEODHAR**



**DOORS
SHRIKANT AMBOKAR**



**DETERMINED
YOGESH KSHIRSAGAR**

BEGINNERS (COLOUR)



**BANDRA WORLI SEALINK
OMKAR BHOGATE**

BEGINNERS ACCEPTED ENTRIES (COLOUR)



**HAPPINESS
PRACHI MORE**



**BUBBLY SILENCE
PRACHI MORE**



**FROZEN
PRACHI MORE**

BEGINNERS ACCEPTED ENTRIES (MONOCHROME)



**BRIDAL
PRACHI MORE**



**STREET CAT PORTRAIT
OMKAR BHOGATE**



**STILL LIFE WITH GLITTER
PRACHI MORE**



**BALANCE OF DELICATE & POWER
PRACHI MORE**

Several paths - one destination.



Nrupen Madhvani
Photographer
Mumbai
Website:
www.nrupenmadhvani.com

All journeys in life, personal and professional, will consist of different paths. Along the way, you'll have to choose a route that will enable you to arrive at your destination. These choices will be revealed to you gradually as you move along. Some will come with more risk, and some less. There'll be periods of intense stress and there'll be those that'll bring abundant joy. I've learned that there is no formula.

In most cases, including mine, it's going to be a rocky road, full of potholes, but along with that, thankfully, there'll be some pleasant eye-opening surprises.

I was born in a smallish village near Sholapur, in the cotton

belt of Maharashtra. Though naturally fond of the arts from an early age, family circumstances dictated otherwise. I come from a conservative Gujarati business family. My father, though, was progressive and different from the herd.

As a successful businessman and entrepreneur, he had travelled the world before he finally decided to settle at home, in India. With the aid of bank loans, he bought and re-started a sick cotton mill in the village of Barsi.

It had been Dad's wish that my two brothers and I would eventually take over the reins. It was a huge emotional blow to the



gut when he passed away, at the age of only 46, while we were still in school. He had known of my interest in the arts but I deferred to the last request he made of me and I graduated with a B.Com degree from Sydenham College in 1978.

Sadly, the mill couldn't run without my father and had to close. So, here I was, a commerce grad with no fallback option. (On a lighter note, I am also the proud owner of a 'postgraduate degree' from the College of Hard Knocks, University of D.I.Y.)

Even though I was always visually savvy, I picked up a camera for the very first time, quite accidentally, at the ripe old age of 24! I was immediately drawn to, and felt a strong connection with this 'memory-making machine.'

That first camera happened to be my Dad's 1938 Leica

rangefinder, already forty years old in 1980, when I dug it out of the cupboard. I like to think of it as serendipity.

At that time, I had a job in sales with a decent salary. But something was missing. There was a feeling of restlessness within me. Although I was unsure about how much I would earn or what I would do as a full-time photographer, I was completely convinced that a sales and marketing job was not on my horizon. With the encouraging support and blessings of my family, I took the plunge into the opaque world of photography.

I was the first one in my very large business-minded family to pursue a creative profession. It was like being a sightless person with no inkling of the vast visual world I was about to enter. But I've never regretted it.

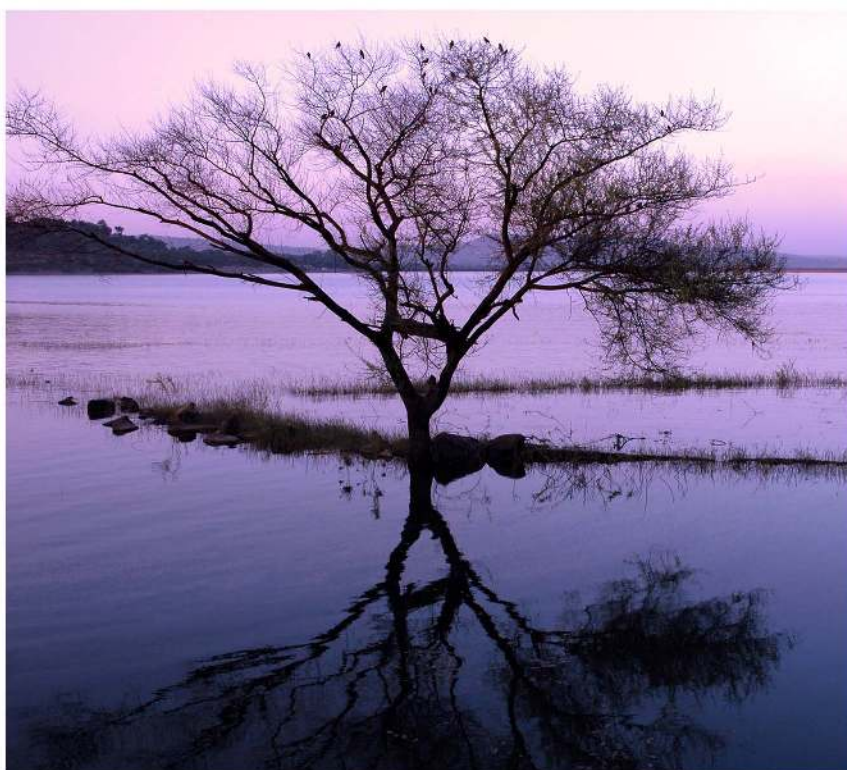
The first course I ever did was at the PSI. I owe an immense



debt of gratitude to my teacher there, the late Mr. Rustomji Behlihomji, who helped build a solid foundation. He selflessly mentored and guided me, and others like me, through that initial period.

Armed with this basic knowledge, I began the inevitable job hunt. My elder brother chipped in and I got hired as a freelance photojournalist with the Sunday Standard, a weekly color supplement of the Indian Express group of newspapers.

I worked with the fabulous team there for three years, an invaluable learning curve, using the same aforementioned Leica. It had no hot-shoe so when I used my portable flash unit, my shutter was kept open on B. I had to compose my frame, focus, and fire the flash manually. It was rough but the fact was that I couldn't afford any other camera at the time.



In '83, providence led me to an encounter with one of the doyens of advertising, Frank Simoes. During our short meeting, he made me realize that I could continue to do creative work and simultaneously earn more money than in my current job as a photojournalist. So I opened a rented studio near Kala Ghoda, again with the support of my family, who had now begin to believe that I had the stamina and some amount of talent!

Initially, I managed with one pre-used Agfa studio light and a portable flash. I later invested in my first SLR, a Nikon with 3 lenses - 28mm, 50mm, and 105mm.

After another 3 years of intense self-training (and constant knocking on the slow-to-open doors of ad agencies), I was able to put away some savings into the bank.

This influx of money allowed me to realize my dream of assisting at the studio of Mr. Hiroyuki Yamamoto, my very gracious sensei, in Tokyo. It was here that my eyes were opened to a world of aesthetics, along with a vital introduction to the slow metabolism of the large format camera.

This period in Japan was influential in creating a common thread that can be found in my work and in my life - a conscious attempt to eliminate clutter.

On my return to Bombay, I began generating enough advertising and editorial work and was able to buy a larger, well-equipped studio.

Over the years, my work has been shown in India and abroad, namely, in the Venice Biennale



(2006), New Delhi (2005) and several exhibitions in Mumbai – the first one being a solo show at the Piramal Gallery, NCPA, in '94.

My personal and commercial images have been recognized in the form of several national and international awards.

To sum it up, there is a space within me that constantly needs to be filled with images and stories.

I've always believed that all of us have a responsibility to share our experiences and pay it forward. No one has a copyright on knowledge. In an attempt to walk the talk, I've been training assistants and interns, along with teaching at various institutions and conducting workshops, for close to 25 years.



Two profound sayings have influenced me in my journey. The first one is by American cartoonist Scott Adams: "Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."

My primary mantra for visualization is by novelist Anais Nin, who said: "We do not see things as they are; we see things as we are".

Finally, I strongly advocate that if we can apply the wisdom of our experiences to not only our work but to all areas of our lives, it's possible to achieve something truly unique.

© Nrupen Madhvani

Note: This article is a copyright of Nrupen Madhvani and cannot be reproduced in any manner whatsoever without his written permission. For any queries, please contact him at nrupenm@gmail.com

Datta Padekar

The Master of all Arts



INTERVIEW

Datta Padekar is one of PSI's most senior members. He is a renowned artist with an illustrious career in the field of Fine Art. He is an accomplished photographer too. Here's a look into his world of art.

Q- Since your childhood, your first passion has been painting. Tell us about your education and achievements in the field of art.

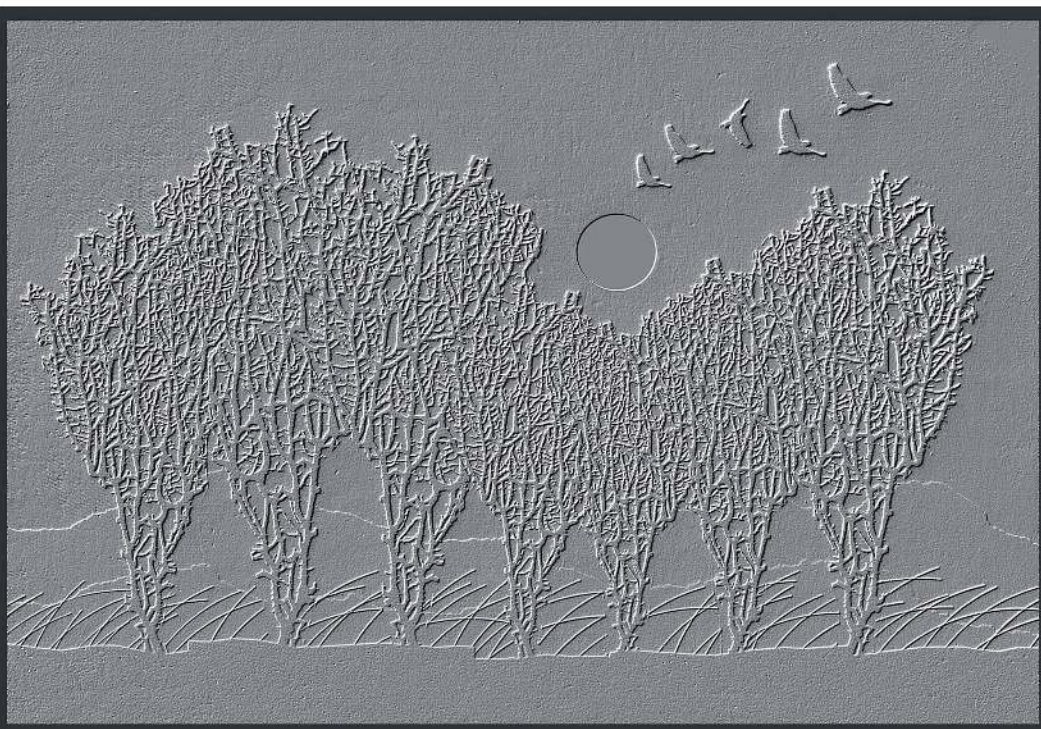
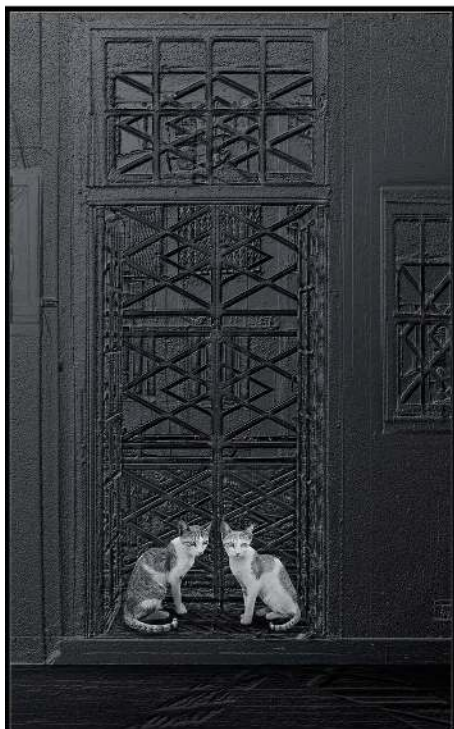
I stood first in Art subject In the SSC board examination of Gujrat state. After SSC, I did a Drawing Teacher Certificate course from Kala Vidyalay, Amalsad, Gujrat. After that, I took the admission for Applied Art at Sir J. J. Institute of Applied Art. While studying applied Art, I simultaneously gave exams in drawing and painting in the state of Gujrat. I stood first class first in all 10 higher art examinations. I have received 70 major awards in various subjects of visual art.

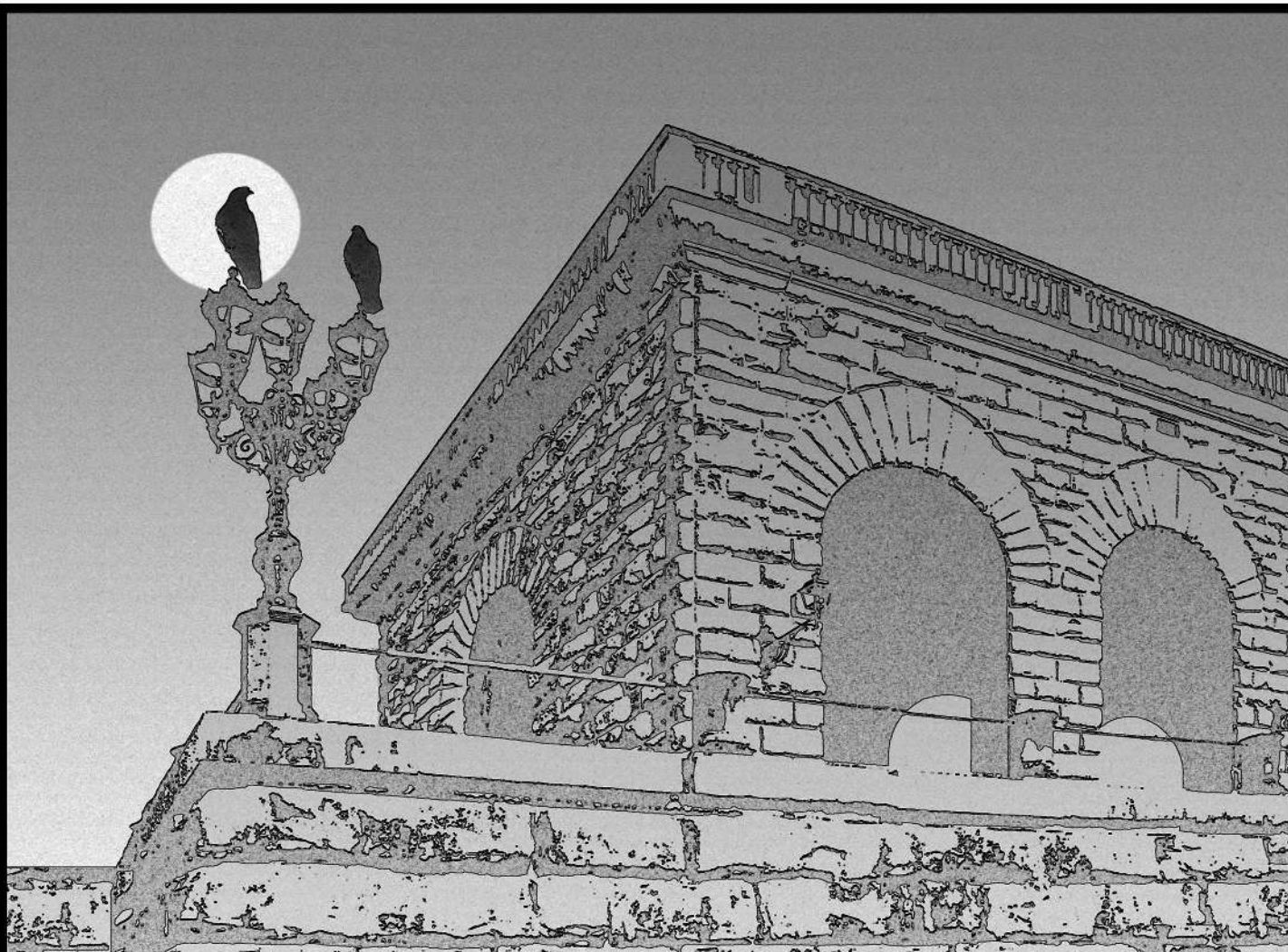
Q – Did you take up a job after your education?

Yes. I came first in the final year of Applied Art. Then I took up a job as Assistant Lecturer in J. J. Institute of Applied Art. I did the lectureship for five years from 1972 to 1977. Thereafter, I joined The Times of India as an illustrator in 1977. I worked for eight years in TOI and then did freelancing. After that, I never took up a job and dedicated myself to painting for exhibitions. I have done 11 one-man shows in Mumbai and one in London.

Q – When did you start photography?

When I was doing lectureship in J.J., I did a part-time course of photography there itself. I stood first in that course also and got many prizes. At that time, my first camera was Yashika and then I bought a second-hand Pentax SLR.





Q – Why did you want to learn photography when you are such an accomplished fine artist?

I am a visual artist. I have learned fine art, applied art, portraits, landscapes, graphics, illustrations, calligraphy, and print making to name a few. I wanted to learn photography because it is also a visual art form.

Q – How was your journey in the field of photography?

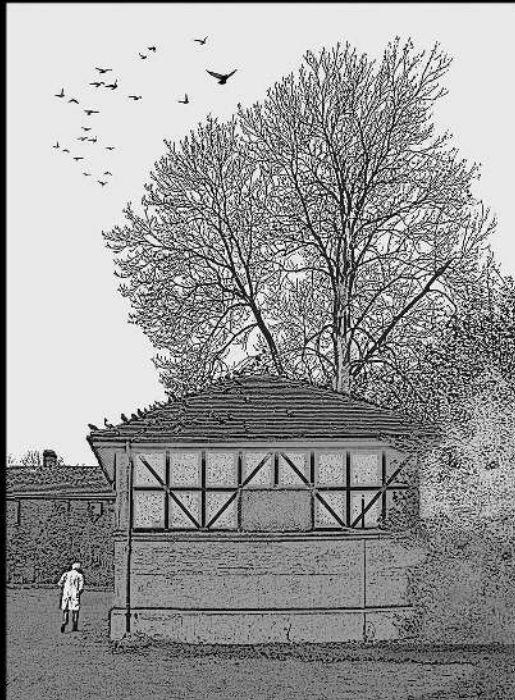
While studying, I did a lot of experiments in college and at home, such as photograms, bass relief, solarization, etc. I became a life member of PSI in the year 1977 and won many prizes in the competitions. I learned colour photography and printing at PSI from Rohinton Mehta and P.K.Bhatia. I have photographed many subjects like insects, nature, landscapes, portraits, etc. Since I had an art background, there was a touch of art in whatever I did in photography.

Q – In the film era, you have done everything manually. How do you process your images now in the digital era?

I learned the developing and printing process in the film era. There were different kinds of papers available for printing, which gave different results. I try to achieve those results now in Photoshop. Now processing an image digitally is comparatively very easy.

Q – Are you conversant with the technological part of photography?

I know the functions of a digital camera but I won't be able to explain them. I know how to capture the desired image in-camera.



Q – Have you benefitted from your knowledge of different art forms while doing photography?

Yes, I have a developed aesthetic sense. I can visualize artistic things in any subject and I know beforehand, what final effect I can achieve after capturing it.

Q – Have you tried photographic effects like solarization, bass relief, etc. in your paintings?

Yes, I have done it many times. I have done the solarization effect in graphic print-making. Vice versa, I have achieved painting effects in my photography prints.

Q – I know you use a bridge camera. Why do you prefer it to a DSLR?

The main reason is its compact size. I can put it in my pocket and go anywhere. I shoot my pictures while traveling on a bus also. I don't have to change the lenses. I find it very convenient. In my opinion, what matters is the final result.

Q – What is photography to you and what are the things you want to do in this art form.

I look at photography as my hobby. There are so many things you can do in photography. I will keep on experimenting.



Datta Padekar
(In conversation with
Rajendra Waghmare)

INTERVIEW



Vinod Krishnan

Photographer
California, USA

Website :

www.vinodkrishnan.in

Instagram :

[vinodkrishnanphotography](https://www.instagram.com/vinodkrishnanphotography)

FOOD PHOTOGRAPHY

India has always been a land of storytellers. Stories were orally transmitted from one generation to another. Over a period of time various visual art forms like painting, music, sculpture, dance, cinematography & photography enhanced the richness of stories. In today's attention deficit world, visuals tell stories.

Vinod Krishnan is one such visual storyteller who captures the drama of life via photography. He believes that the world is full of exciting stories waiting to be told. The camera is only a medium. An exotic dish cooked by an ace chef or a happy child running carefree. A woman expressing her many moods or a sleepy city waking up on a holiday... every photograph of his tells a unique story. While storytelling by creating visual drama comes naturally to him, evolved masters like Ian Pereira, Farrokh Chothia and Tarun Vishwa have inspired and mentored him to become a better visual storyteller over the past 25 years.



Q- Can you please tell us about your photography journey ?

My father spent his free time narrating stories to my brother and me, but I was more fascinated by the world of comics and picture books. I loved mute visuals that told stories... so whether it was the photos of the gods or greeting cards or images in magazines they all held my interest. My uncle was an amateur photographer and I loved rummaging through his black and white albums. I just loved visuals and images, specially the black and white ones. During my early college days, my cousin sister gifted me a Sears SLR camera. I started shooting random pictures around my house and in an around Mumbai. Since those were the days of camera rolls, the greatest joy for me was to see how the prints developed. It was an expensive hobby for a middle class boy to pursue, but my parents supported my dream.

Post my graduation, I studied at XIC, set up my own design studio and dabbled in advertising, but my heart was yearning to do something more liberating and more creative. That's when I decided to pursue photography as a full time profession. I enrolled into various programs to learn the basics and the advanced techniques. To gain hands on experience I assisted Jaideep Oberoi to begin with and honed my skills under Ian Pereira, Farrokh Chothia & Tarun Vishwa. Even today I assist the Masters as I feel photography is a lifelong learning session.





My brother gifted me a range of photography books when I began my journey. John Hedgecoe was my first guru. My work is inspired by many masters. Richard Avedon, Patrick Demarchelier, Nick Knight & Jennifer Hudson have been iconic role models. In India Prabudda Dasgupta, Farookh Chothia, Suresh Natarajan, Tarun Vishwa have been my all-time favourites. I've also been a big admirer of Brooke Shaden's work.

Q- How is Food Photography different from any other forms of Photography ?

Good food seduces the five senses. A good food photograph must enchant the senses...it must be visual delight that tantalizes the taste buds. The best food photos are a result of immaculate planning, brilliant designing and imaginative styling. Remember food photography is still life photography. It doesn't emote, so you have to create drama and add emotion to the picture. If the food photo is not appetising and doesn't set your mouth watering then it's a wasted effort.

Q- Can you please describe your creative process, right from a client brief to final execution of the image

I'm very finicky about the team I work with, as it can make a big difference to the final output. In any food shoot the chef, the food-stylist, the creative or art director are part of my core creative team. We give each other a lot of creative freedom to experiment and I ensure that the shoot environment is fun-filled and amicable at all times.

As in any art form, I believe that 'God lies in the details'; therefore I do a lot homework before the shoot so that there are no last minute hiccups. Preparing in advance and running to a plan is 50% of the job.

I follow these steps while doing food photography:

1. Talk to the chef and understand the dish that is going to be shot
2. Study similar photos over the internet to understand what works
3. Discuss with the art / creative director about the varied possibilities
4. Have a detailed chat with the food stylist to understand their vision
5. Choose the right crockery, cutlery, props, backdrop and lighting
6. Use substitutes to heighten the appetite appeal of the food
7. Experiment with props and special effects if possible

Q- Is a Food Stylist important in any form of Food Photography ?

The food that a chef cooks looks yum, but to make it sexy you need a good food stylist. A good stylist makes the photographer's job easy. They know the substitutes, colours, textures that one can use while shooting food. For example coloured mashed potatoes are used for shooting ice-creams, white paint is used to shoot milk and brown paint is used to shoot molten chocolate. Most of food used for shoot is not fit for consumption as it doesn't have all the ingredients and spices.

There are times when clients are on a tight budget and a food stylist cannot be accommodated. Then I take on the role of the stylist but I normally rope in a food stylist and pay them from my assignment fee. They are the wizards of food photography. They make every food photograph magical. I never compromise with the quality of the shoot.





Q-What makes a good Food Photograph ?

If a food photograph makes your mouth water, then it is a good click. This is not easy as I mentioned earlier it is a combination of a fabulous dish, great styling, perfect props, the right camera angle and intelligent lighting.

Q-What software you use in your post production flow ?

I use Photoshop & Lightroom for basic editing. Only when required I brief my professional retouch artist to add drama and emotion to the photograph. I believe that it's my duty to ensure that the food photo is at least 75% ready from my end as that's the raw material. The post-production is the icing and the cherry on the cake which account for the balance 25%.

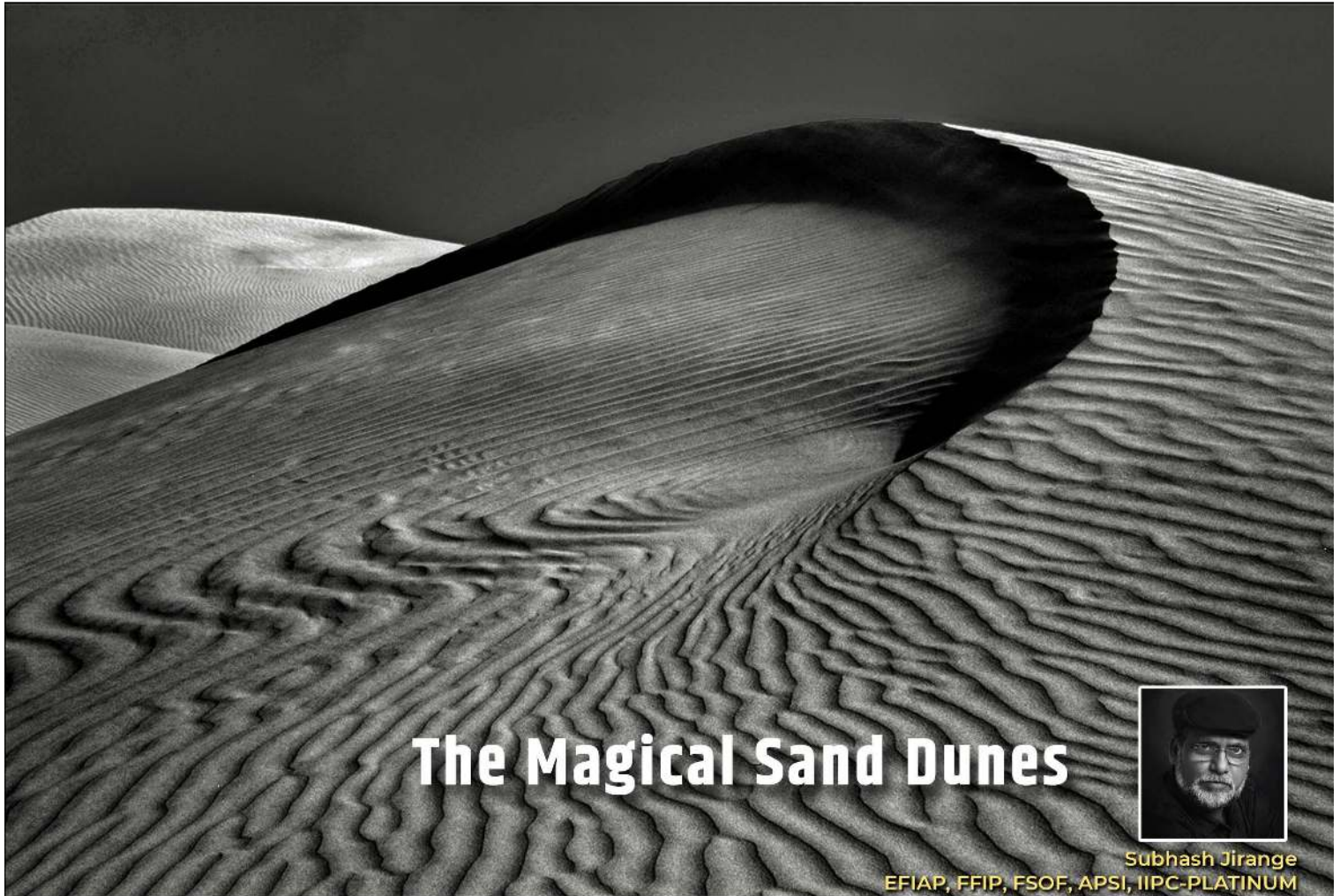
Q-What's your tip for beginners who take Food Photography as a profession ?

While photography is fun, it is serious business. Behind the glamour and lights is a lot of sweat and tears. Humility is the first lesson one learns in this business. Every great master began as a slave to some other master. Working under a good master can prevent years of erroneous practice. Don't choose it as career if you are not patient or humble to learn.

Keep an open mind and click as many pictures as possible. Keep studying your work and compare it with the masters to understand what is right and what is not. The more you click the more confident you will get about the craft and art. A lot of bad work gets published due to lack of knowledge and lack of respect for the art form. Learn to distinguish between good, better and excellent photography.

Thanks to technology, there are hundreds of photography tutorials available on the net. Start by shooting the vegetables, fruits, nuts, grains, juices, ketchups, noodles at home. Shoot the food cooked at home by styling it. If possible assist a good food photographer and learn the tricks. Photography is not photocopying. Don't expect the camera to do your job. Your finesse and skill matters. It is a business of ideas and imagination. You have to develop you own signature style and keep going at it.

Happy Shooting !



The Magical Sand Dunes



Subhash Jirange
EFIAP, FFIP, FSO, APSI, IIPC-PLATINUM

Before the horizon

Shows the scanty gap between the Sky and horizon by differentiating the sky from the wavy sand patterns in foreground.

In our Rajasthan photo tour, we were wandering around in Jaisalmer to find the unspoiled sand dunes; but unfortunately, couldn't find any. Then we learned that we could find those dunes in and around a particular area of desert and after some search, we did find it.

That time I didn't know the glory of dunes as I had never seen them before. I was not fully aware as to what they looked like and specifically how they formed various shapes till I randomly clicked one picture. Then I got the exact idea. I saw and studied different forms formed in the sands. I realized what wonderful character the sands have and the amazing thing was their constant changing of shapes because of the winds.

The pictures I took that day were transformed into eye-catching pleasant images.



Sharp edge ...The dazzling shiny cut made by lines created by sand.



Human body - Describes the shapes n curves of human physique.



Towards the sky...
Uncovering & highlighting the way which heads towards the contrasting tonality of the sky.



Reptile...

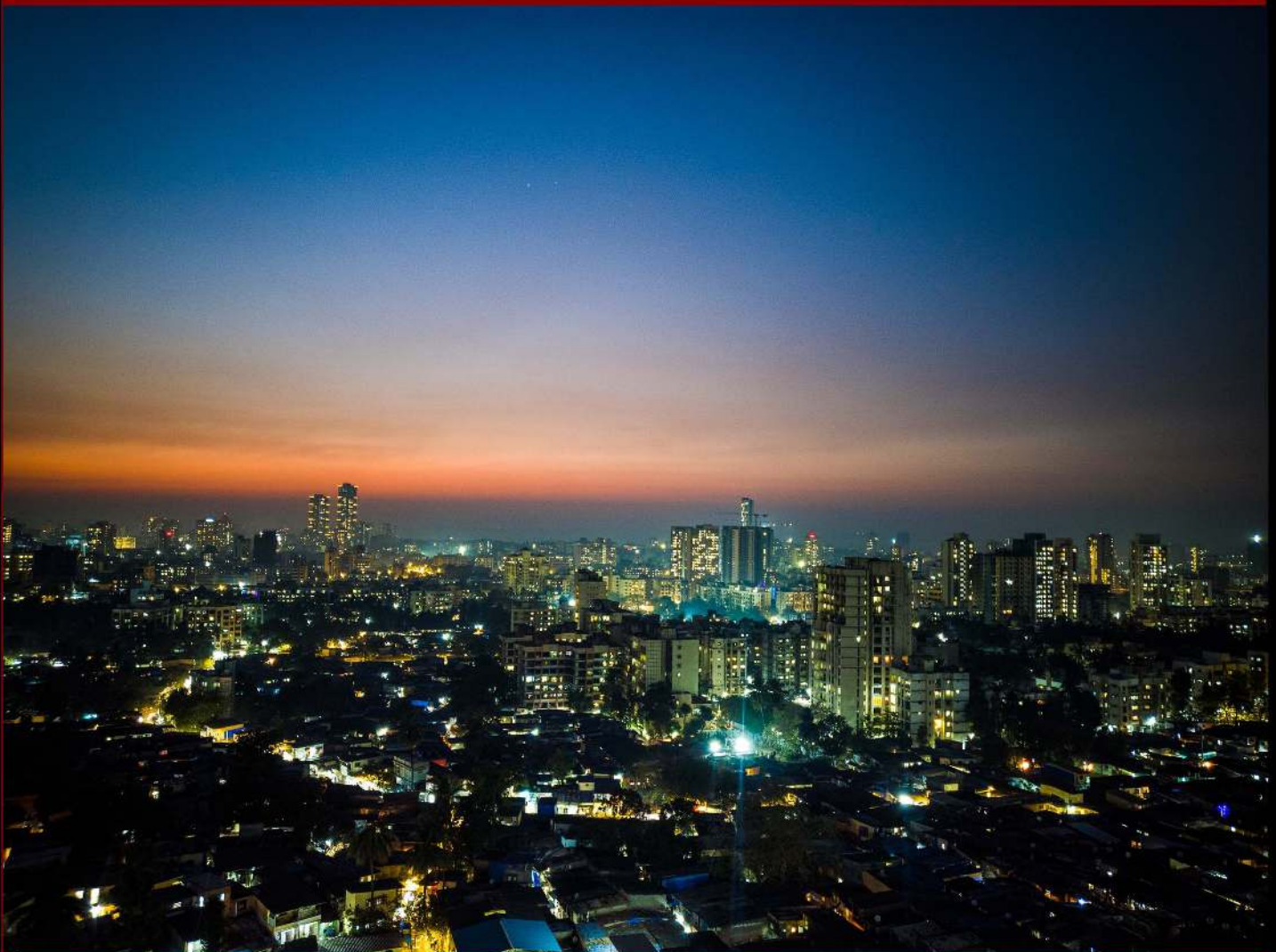
Which covers ambling or strolling representing the unique style of limbless creatures.

For creating pleasing effects in nature photography, visualization of that omnipresent beauty of nature is important. Only then that marvellous part of nature, which is not usually caught by naked eyes can be highlighted by capturing it on camera. Fine Art photography creates nostalgic memories of nature. This was achieved in "sand pattern photography" of Sand Dunes.

Those images were taken as part of outdoor pictorial photography. They were found to be the most breath-taking creations by a panel of renowned jurors and they awarded me Best Photographer in 'Fine Art' as well as in the 'Life n Landscape of India' category. Resultantly, I received the 'Best Amateur Photographer of the year 2011-12. This competition was organized by Photo-Division, Ministry of Information and Broadcasting, Government of India.

These are some glimpses of the sand dunes images of mine captured at Jaisalmer in Rajasthan.

About
Mobile Photography
by Saurabh Chaterjee





During the lockdown last year, I was in my village for five months. It was a lovely place and we used to go out for long walks every evening. I wanted to document the place and our lockdown days.

Carrying my heavy DSLR or my mirrorless camera every day, during the walks was not feasible. The only choice I had was to use my cell phone camera and slowly, I started enjoying it. It gave me freedom from carrying something heavy that I have been doing for the last 20 years. Thankfully, my phone camera allowed me to shoot in the raw file format. Every day I would bring back those pictures and process them. I realised that this camera was not that bad.

Technological Advancements in Mobile Photography

- The mobile companies are investing a lot of money in research on how to make the phone camera better. They have come up with the technology referred to as Computational Photography. It's a very complex algorithm using which, the camera actually takes a lot more pictures without your knowledge for your single click and presents the best one to you. Because of this technology, you get noiseless pictures with no blur and with a good dynamic range. Some models apply the blur effect for

portraits and make it look somewhat similar to a DSLR with shallow depth of field.

Multiple cameras on one phone - The latest phones have multiple cameras with different focal lengths. That helps us to capture pictures at different focal lengths. The most common focal lengths are 13mm, 25mm and 52mm (equivalent to 35 mm).

Why should you give your cellphone camera a try? - It is the only camera which is accessible to us 24 X 7. I am sure we all have

faced situations where we wanted to take a picture but we didn't have a camera with us. Shooting with the cellphone helps you capture those moments.

Restrictions in Public Places - Photography in public places is becoming more and more challenging in recent years because of the restrictions imposed due to security concerns. However, usually there are no restrictions for use of a phone camera.

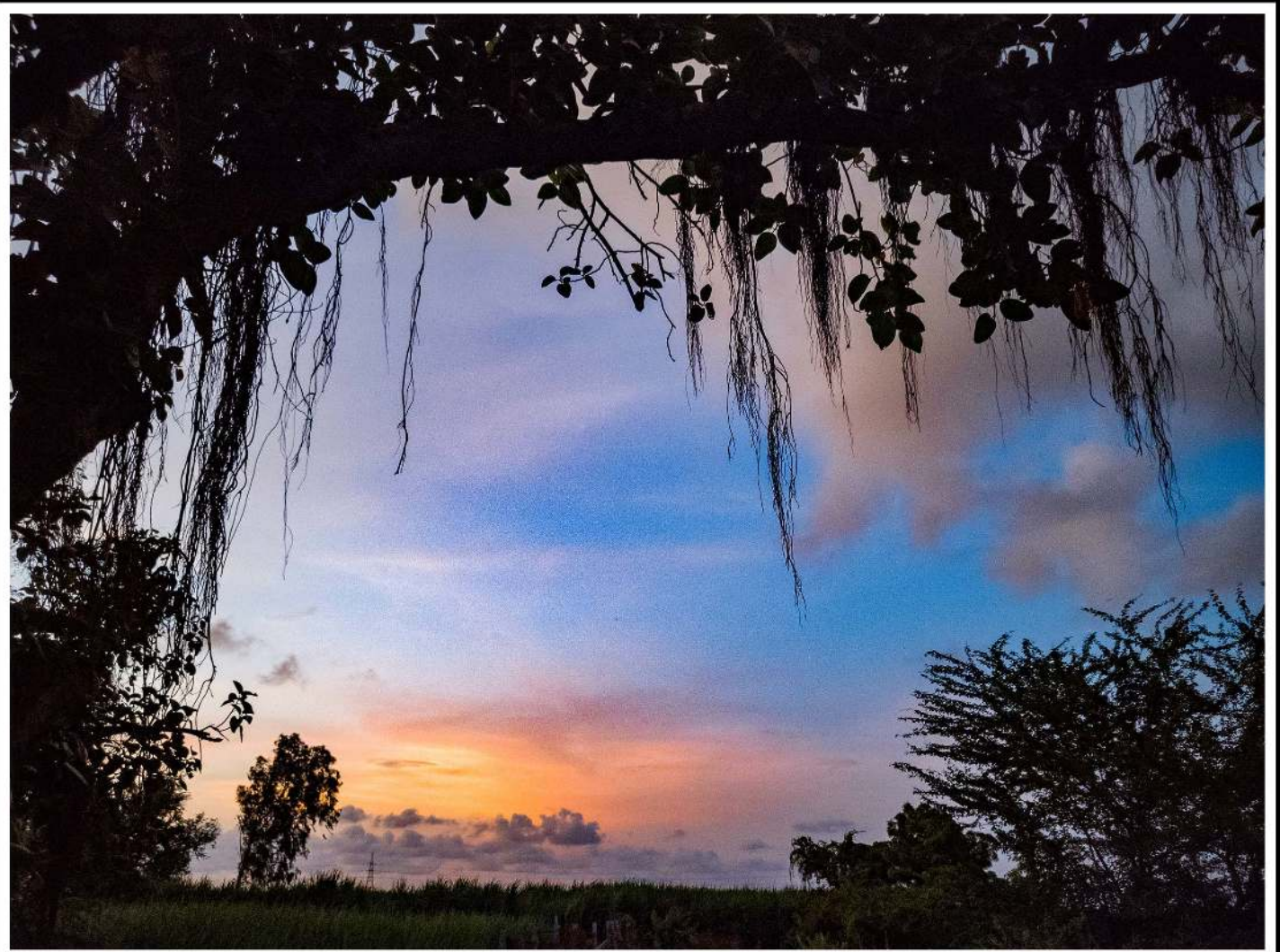
No Additional Investment - Since having a phone is a necessity now, we all spend money buying one. We will not have to plead guilty in front of anyone as we have to, for buying a camera or lens.

The Weight - It's the weight and the volume of a camera that makes us ditch it most of the time. Especially for elderly people. The phone camera solves this problem.

Applications for Post Processing - Snapseed, a free software by Google and Lightroom of Adobe are the most popular apps for post processing.

Lenses - The lenses in the mobile camera are great for street photography, landscapes and food photography etc.

The Decisive Moment - In a March/April issue of National Geographic Traveler India, a picture of a lion-tailed macaque was used as the cover page.







The photographer used a smartphone to capture with an 8k video and a particular frame (picture) from the video was used for the cover page. After taking the video, the decisive moment was decided during post processing. Also, worth mentioning that The Times has used cell phone pictures on their cover page 17 times. This is the biggest testament for the changing time to come.

The Mindset - My suggestion to youngsters is to value each click and don't take a casual shot. If you can give your best then why take a casual shot.



Final Words - So, I have decided to use my phone camera a lot more than I had done before. If I'm going on a vacation with my family and want to take some pictures, I would definitely ditch my DSLR, but if I'm doing some serious photography, I will still use my trusted DSLR or MLC.

It is up to you to decide for yourself, but it definitely is worth giving a try. You have nothing to lose. Who knows a whole new world of possibilities will unfold before you?

Ssaurabh A Chatterjee

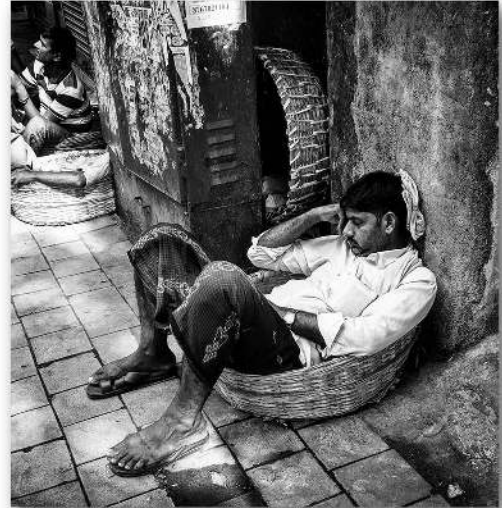
Website - <https://siaphotography.in/>

PHOTO GALLERY

Mobile Photography



MEENA MADKAIKR



GAJANAN DUDHALKAR



PRACHI MORE



GAJANAN DUDHALKAR



SANTOSH NIMBALKAR

*“ Photography is more than a medium for factual communication of ideas.
It is a creative art.” - Ansel Adams*



MEENA MADKAIKR



MEENA MADKAIKR



RAMESHWAR BHAGAT

"The whole nature of photography has changed with the advent of a camera in everybody's hand." - Sally Mann



NITIN SATGHARE



GAJANAN DUDHALKAR



SANTOSH NIMBALKAR



PRACHI MORE

SPECIAL OFFER !!!

**FOR
YOU**

**PLACE YOUR
PHOTOGRAPHY RELATED ADVERTISEMENTS
IN THIS MAGAZINE**

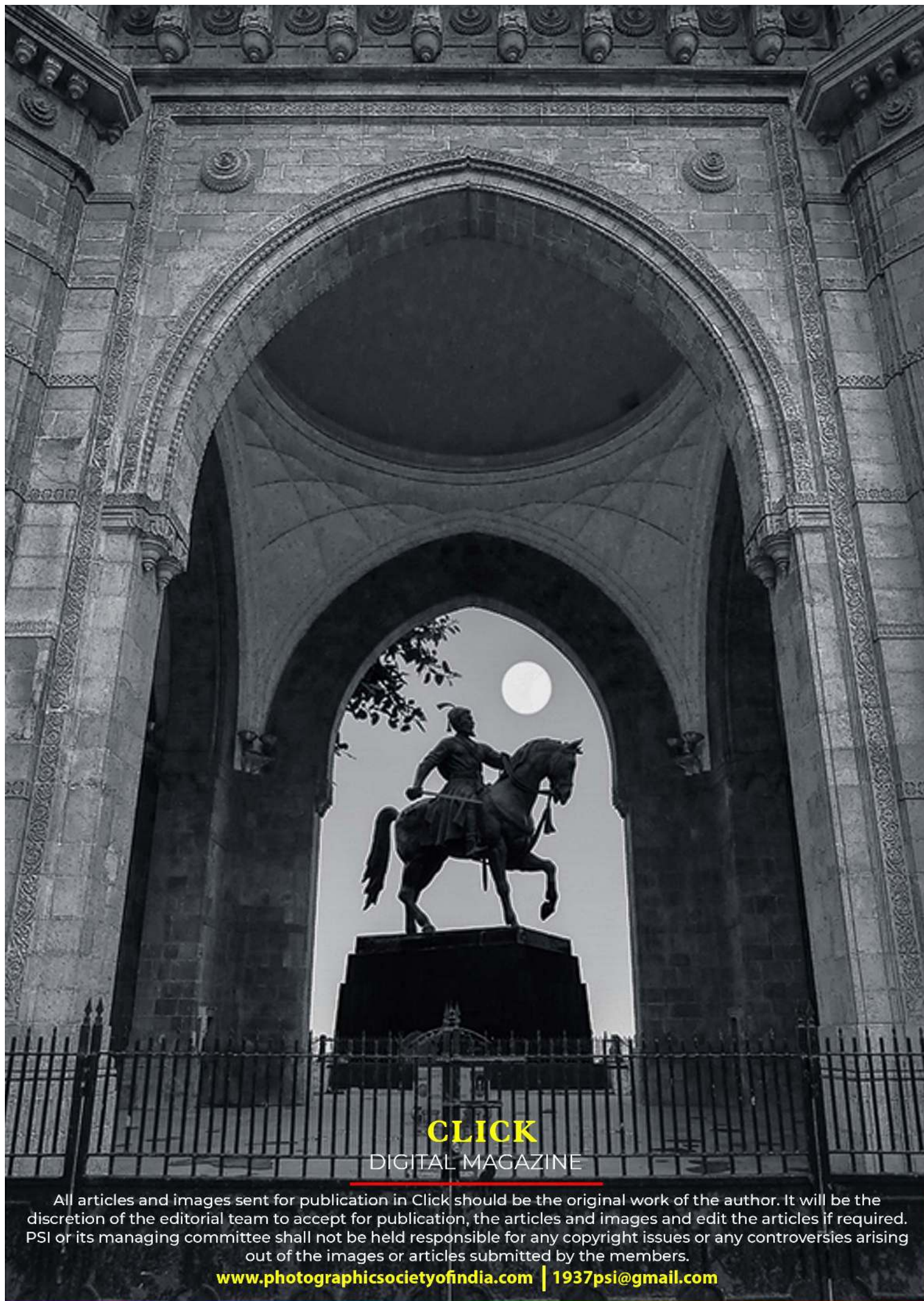
FOR FREE !

REACH OUT TO THOUSANDS OF PHOTOGRAPHERS !

**THIS OFFER IS VALID ONLY FOR
THE JULY 2021 ISSUE OF 'CLICK'
Send your A4 size (21cm X29.7cm) creatives
by 30th June to**

click.psi1937@gmail.com

**Please note
Advertisements in 'Click' will be chargeable from
August 2021 onwards.**



CLICK

DIGITAL MAGAZINE

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.

www.photographicsocietyofindia.com | 1937psi@gmail.com