

THE PHOTOGRAPHIC SOCIETY OF INDIA

APRIL 2022

# CLICK

DIGITAL MAGAZINE

**STYLING IN  
FASHION PHOTOGRAPHY**

DILIP YANDE

**MANA POOLS** (Part-2)

Nature's paradise, Photographer's delight..

Dr. Adwait Aphale

VOLUME-15



ESTD : 1937

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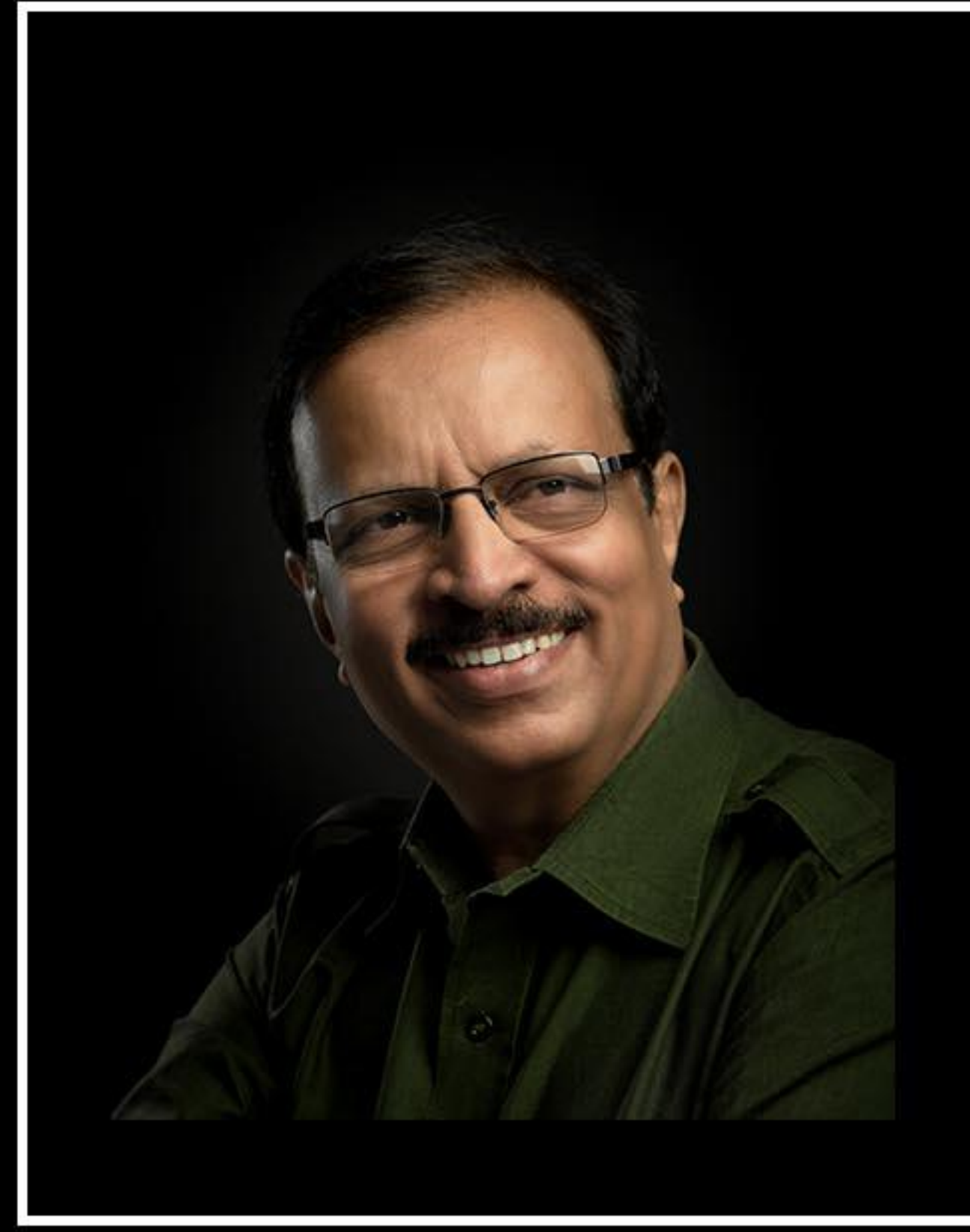
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# CONTENTS

	Page
Editorial	3
Monthly Competition Result – March 2022	4 - 18
STYLING IN FASHION PHOTOGRAPHY by Dilip Yande	19 - 24
MANA POOLS (Part-2) Nature's paradise, Photographer's delight.. by Adwait Aphale	25 - 28
THE ZANSKAR VALLEY by Saurabh Chatterjee	29 - 31

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

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In part two of his article on the wildlife photography tour to Mana Pools, Dr. Adwait Aphale narrates his exciting and adventurous exploits. He should consider himself very lucky to come back and tell the story after such close encounters with the wild animals.

Shri Dilip Yande, a renowned photographer and mentor has a long association with PSI. He has conducted many workshops for PSI members in the past and some more are in the pipeline. He has many years of experience in this genre. For this issue, Shri Yande has contributed his article, 'Styling in Fashion Photography'. He has written in detail about the styling aspect of fashion photography. We are sure that those who are interested in fashion photography will benefit a lot from this article.

Our member, Shri Saurabh Chatterjee is into travel photography and has made a career out of it. Needless to say that he travels a lot. Like so many photographers, artists, and travellers, he is very much attracted to the Ladakh region. His article, 'The Zaskar Valley, way to heaven' will serve as a guide to whoever wants to visit this beautiful part of our country.

Our 81st Members' Exhibition of Photography 2022 will be inaugurated by Shri Rohinton Mehta at 5.45 pm on 9th May at PSI gallery. All award-winning images of the competition will be displayed in the gallery.

All are cordially invited to the inauguration ceremony.



**Rajendra Waghmare**  
Chief Editor

**RESULT OF MONTHLY COMPETITION : MAR 2022**  
**MEMBERS ( COLOUR )**  
**JUDGE : DEEPAK BARTAKKE**



**WAITING FOR MY TURN**  
**SHEKHAR MANGAONKAR**



**A BHIKO AT**  
**AJANTA CAVES**  
**SAYALI MADKAIKAR**

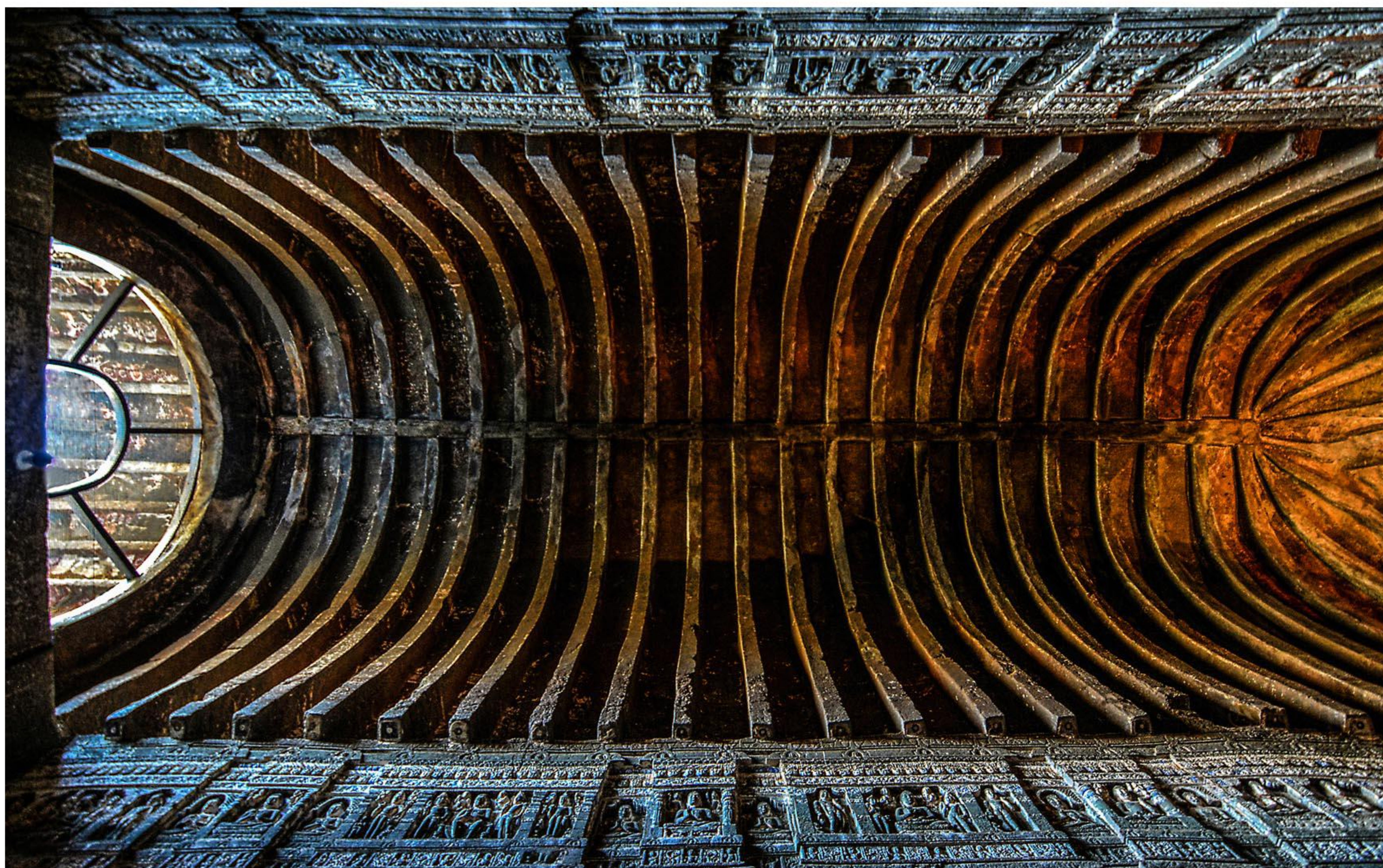


**MEMBERS ( COLOUR )**



**OLD LADY  
PRASAD MANTRI**

**MEMBERS ACCEPTED ENTRIES ( COLOUR )**



**CAVES CEILING OF AJANTA  
SAYALI MADKAIKAR**

**MEMBERS ACCEPTED ENTRIES ( COLOUR )**



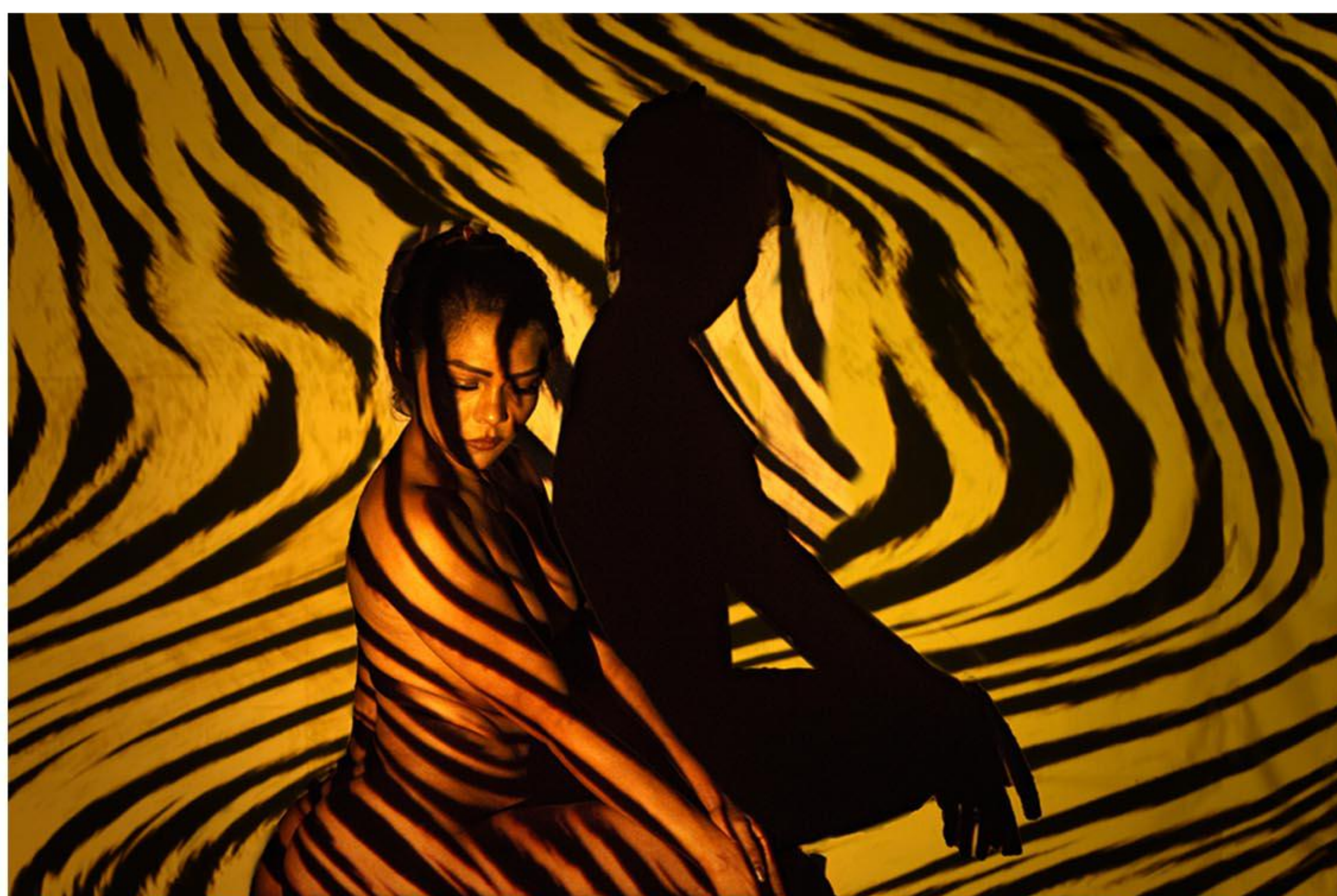
**RED CHILLY  
PRASAD MANTRI**



**PRAYER  
NILESH GANTHADE**



**SALT PAN  
RAJEEV DUDHALKAR**



**TIGRESS  
AMOD KUMAR**



**STILL LIFE  
NILESH GANTHADE**

**MEMBERS ( MONOCHROME )**



**MY LETTERS  
SAMAR KHAN**



**MORNING TIME  
IN VILLAGE  
SURESH BANGERA**



**MEMBERS ( MONOCHROME )**



**A MODEL  
SMITA SAMEL**

**MEMBERS ACCEPTED ENTRIES ( MONOCHROME )**



**BLACK HOOD  
AMOD KUMAR**



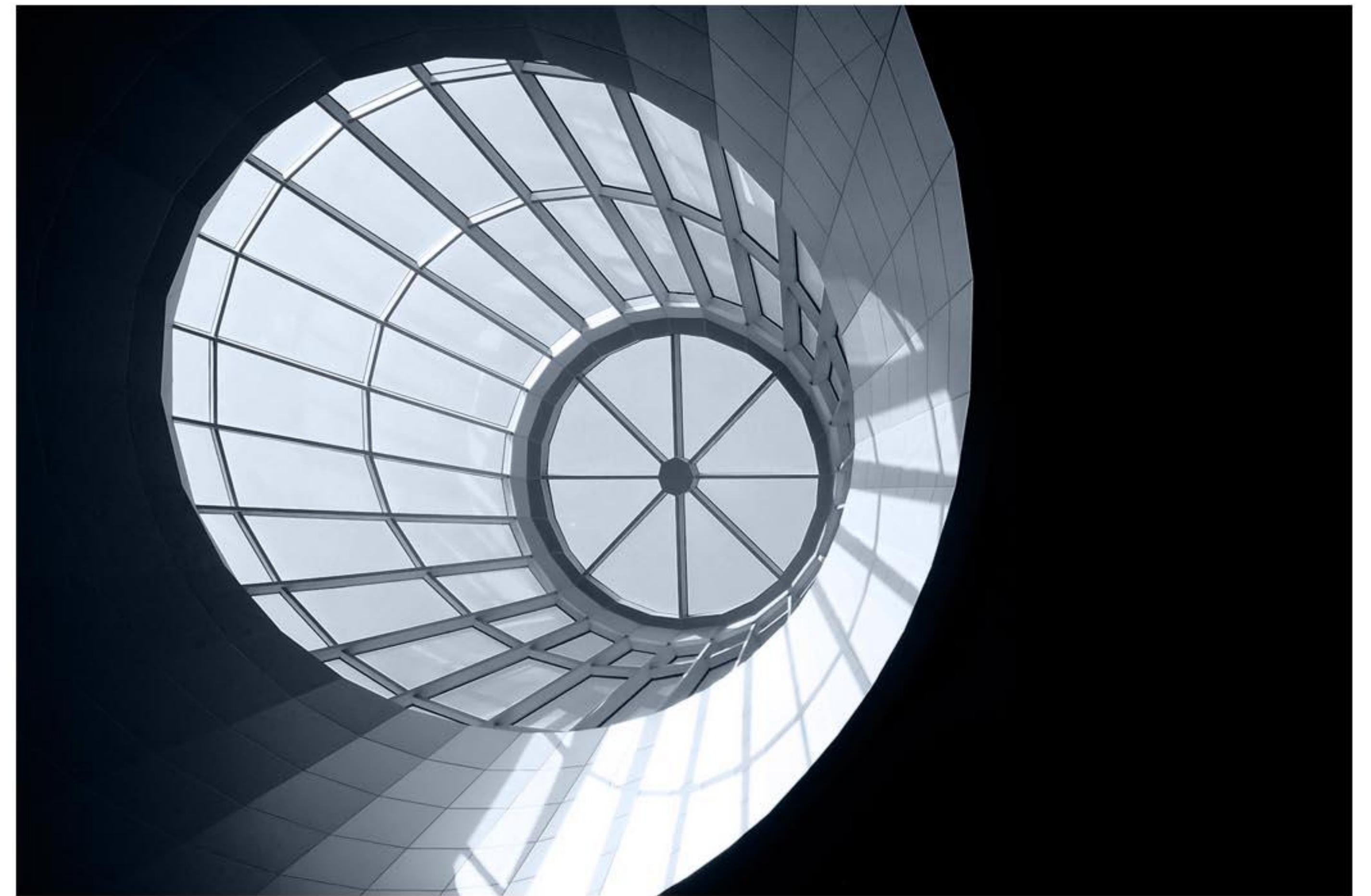
**MERI SAHELI  
NILESH GANTHADE**



**MEMBERS ACCEPTED ENTRIES ( MONOCHROME )**



**RURAL WOMEN  
SURESH BANGERA**



**THE ARC  
SAMAR KHAN**



**THE CAMEL GUARDIAN  
MANOJ AMBADKAR**



**WIRE MESH  
NIKHIL PANCHAL**

**MEMBERS ( THEMATIC )**



**TEMPLE  
SURESH BANGERA**



**WATER TEXTURE  
SAMAR KHAN**



## MEMBERS (THEMATIC)

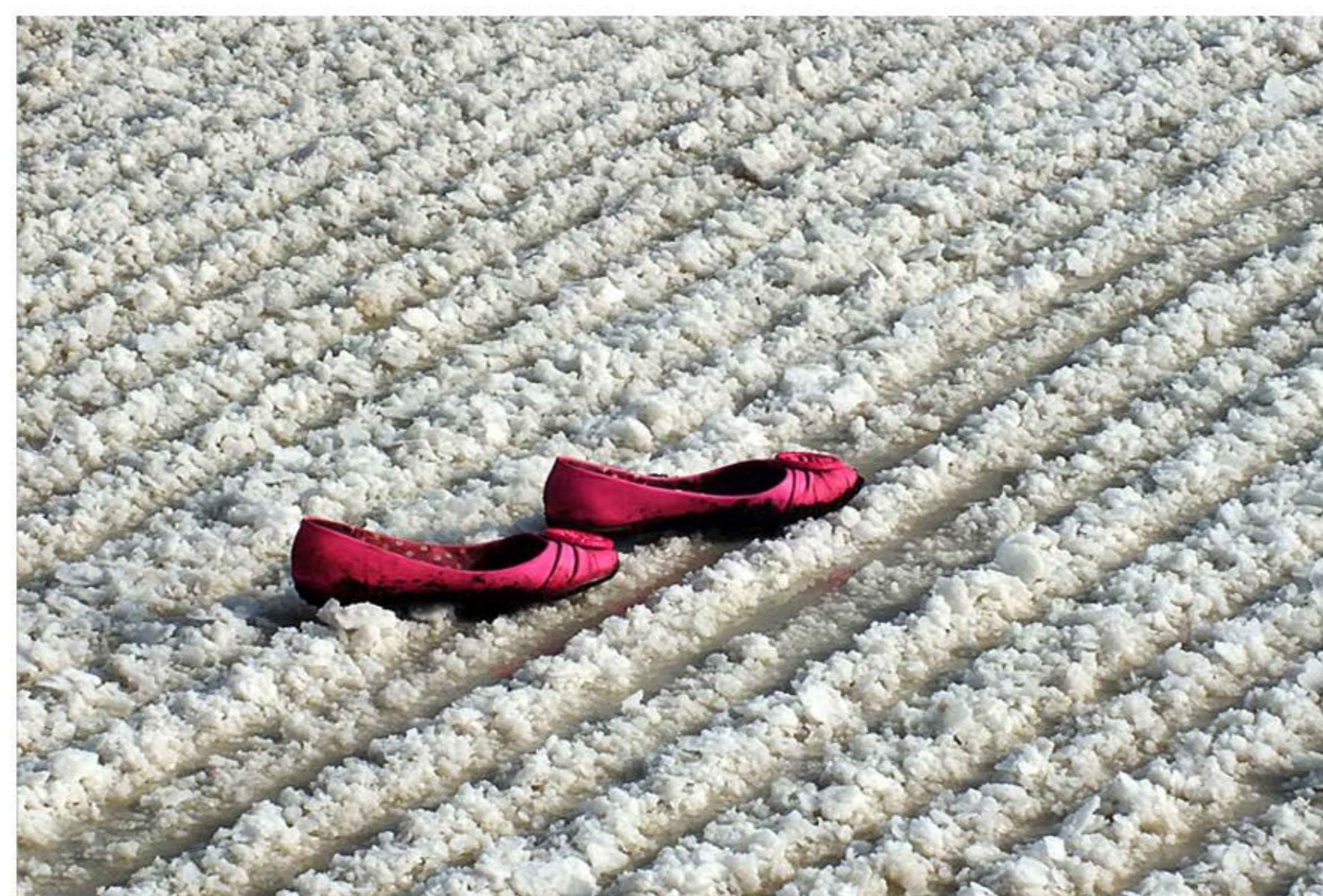


**FOUR COLOURS  
PRASAD MANTRI**

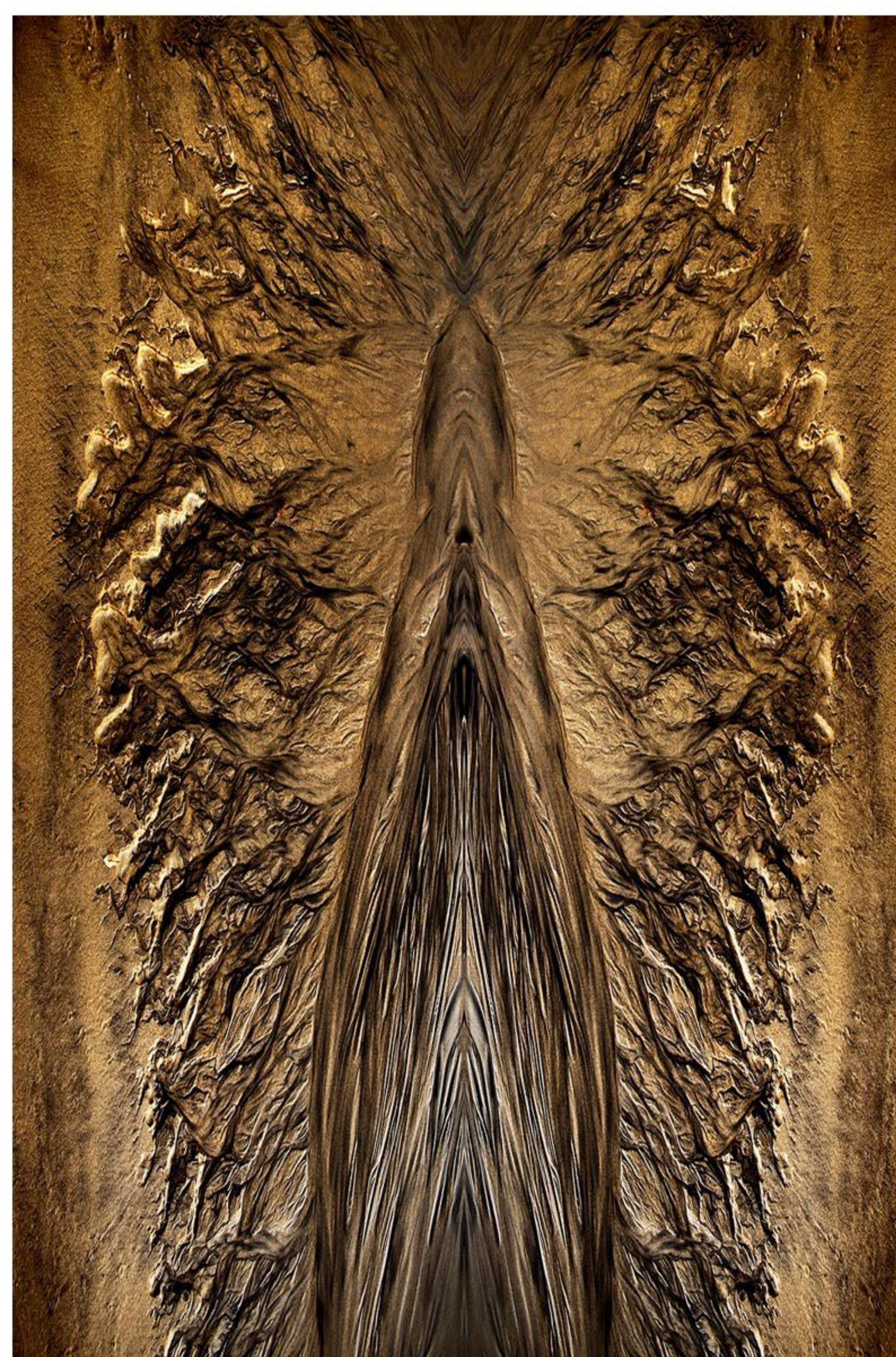
## MEMBERS ACCEPTED IMAGES (THEMATIC)



**COLOUR  
GANESH AMBOKAR**

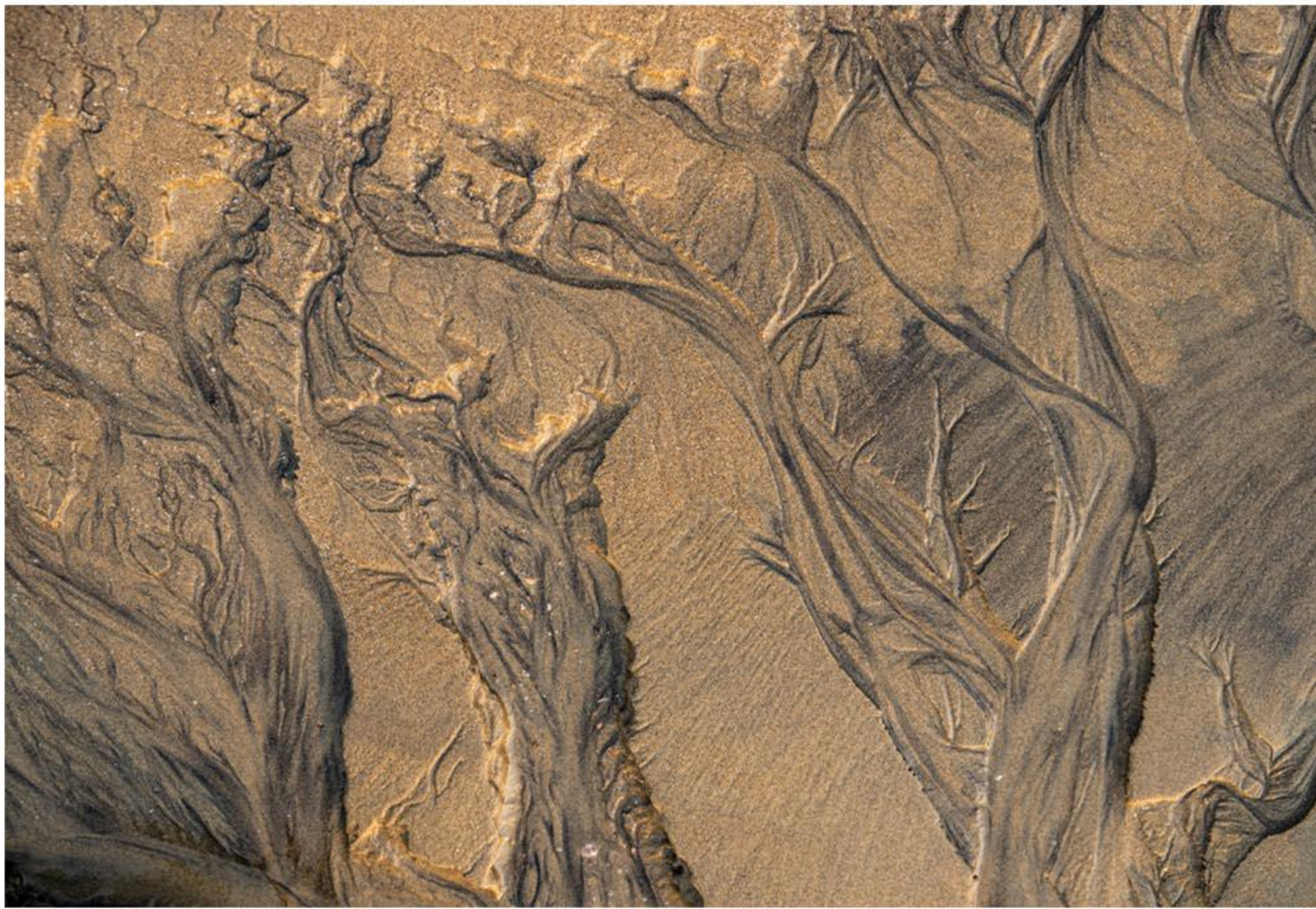


**PINK N WHITE  
SAMAR KHAN**



**COPPER TEXTURE ON SAND  
SHEKHAR MANAONKAR**

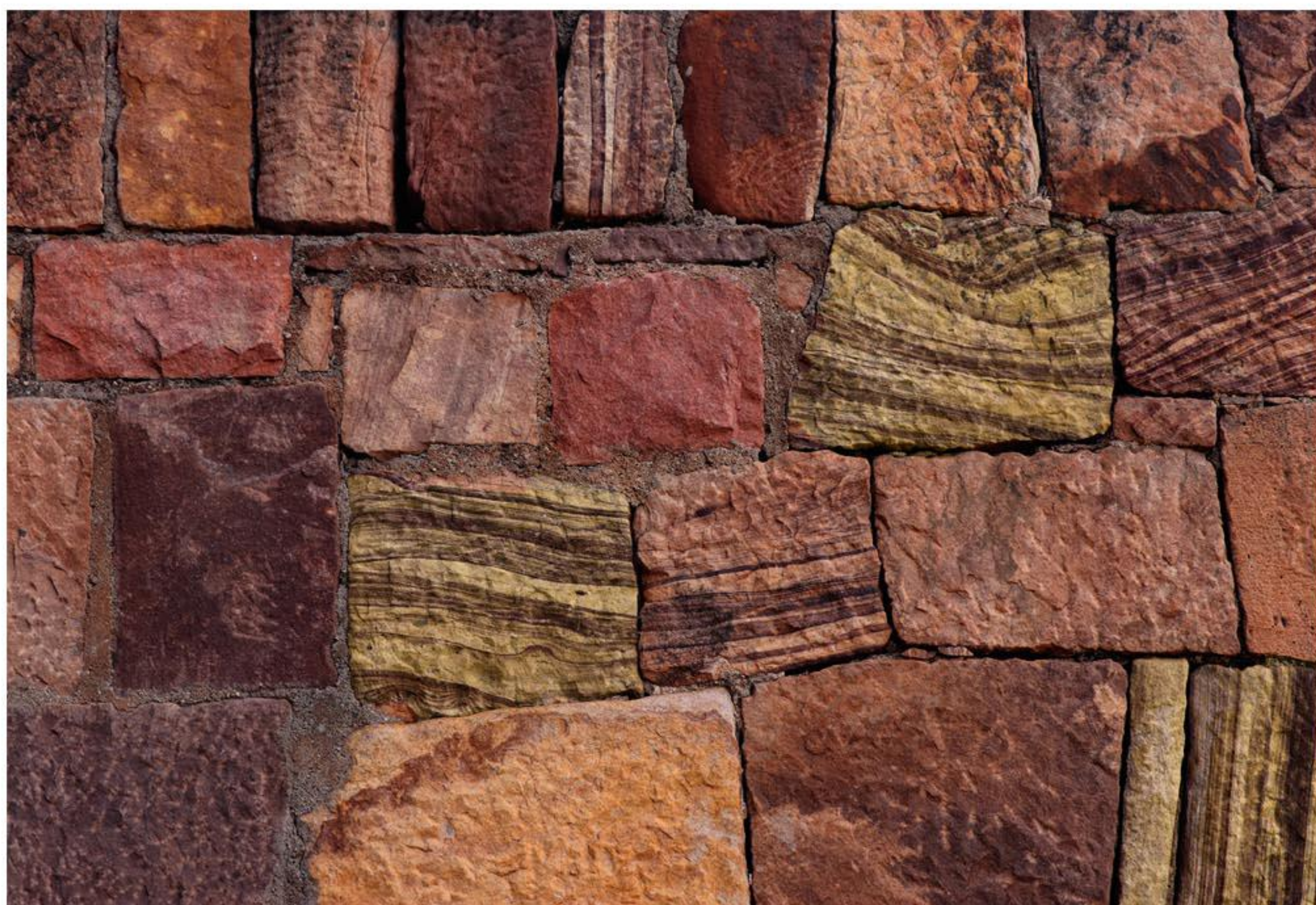
**MEMBERS ACCEPTED ENTRIES (THEMATIC)**



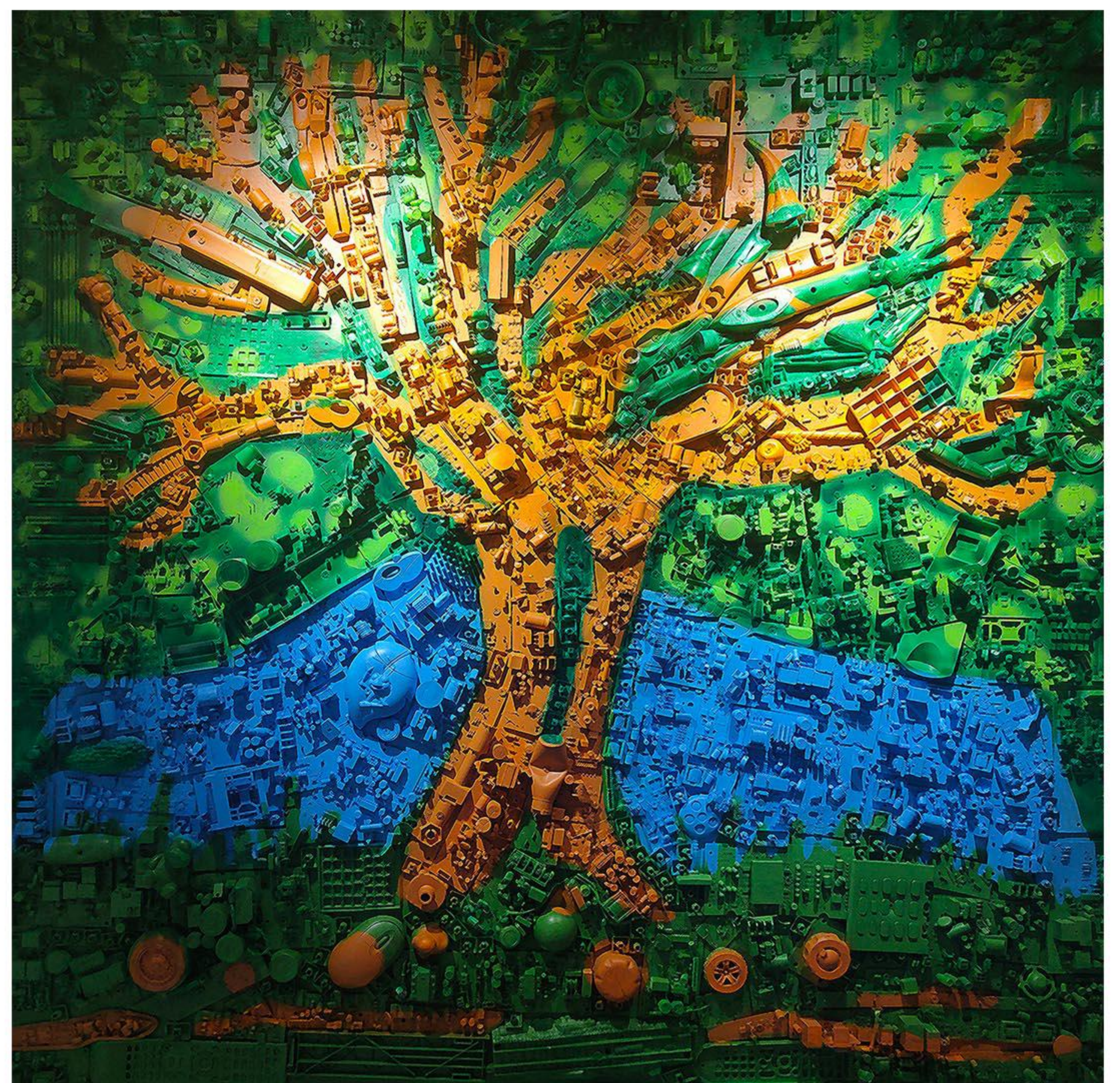
**SAND ART 1  
MILIND JOSHI**



**SAND ART 2  
MILIND JOSHI**



**STONES  
SMITA SAMEL**



**TREE  
NIKHIL PANCHAL**

**BEGINNERS ( COLOUR )**



**COMMON TAILOR BIRD  
NEST BUILDING  
PRADIP PATIL**



**GREY HERON  
PRADIP PATIL**



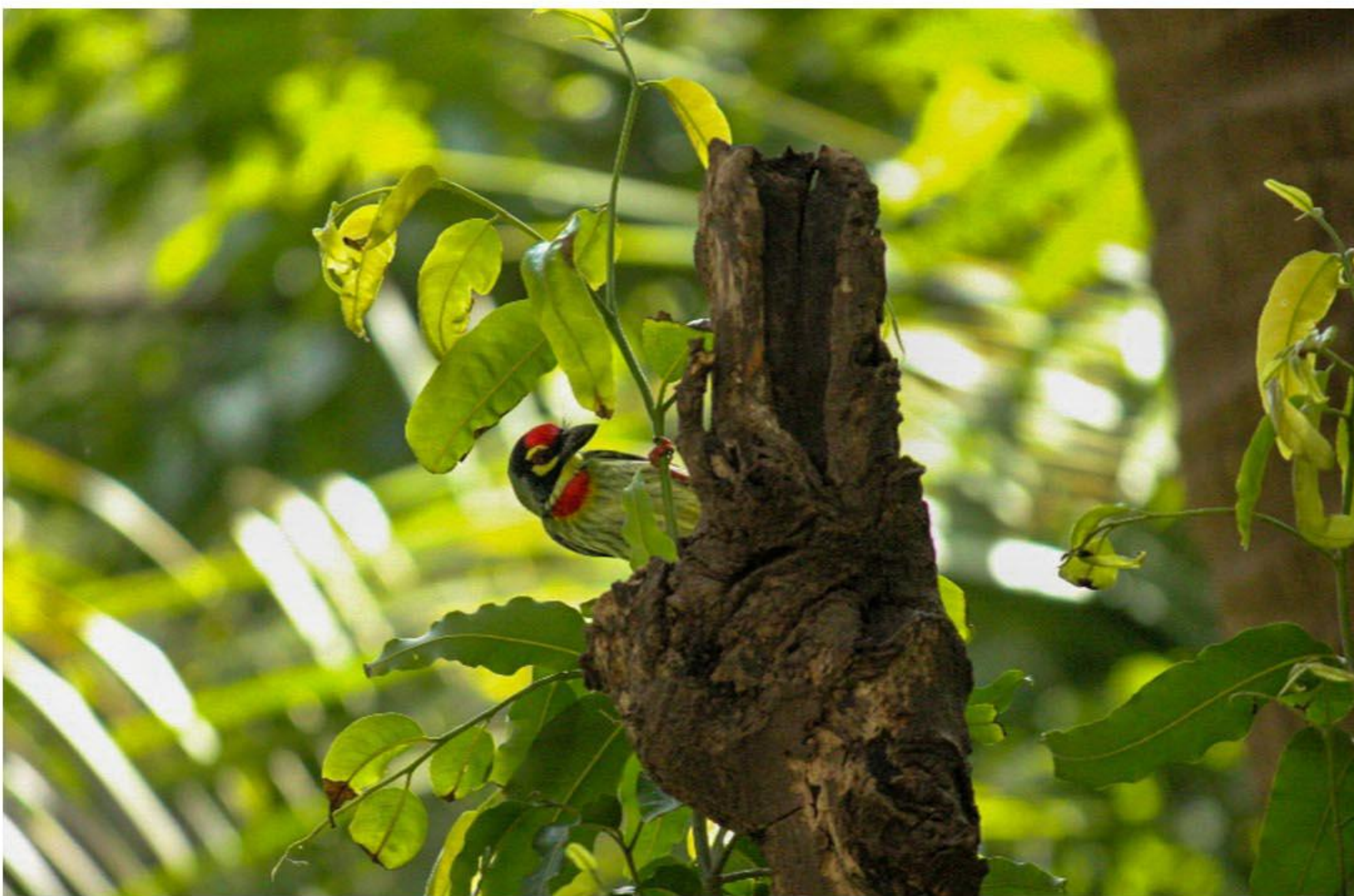
**BEGINNERS ACCEPTED ENTRIES ( COLOUR )**



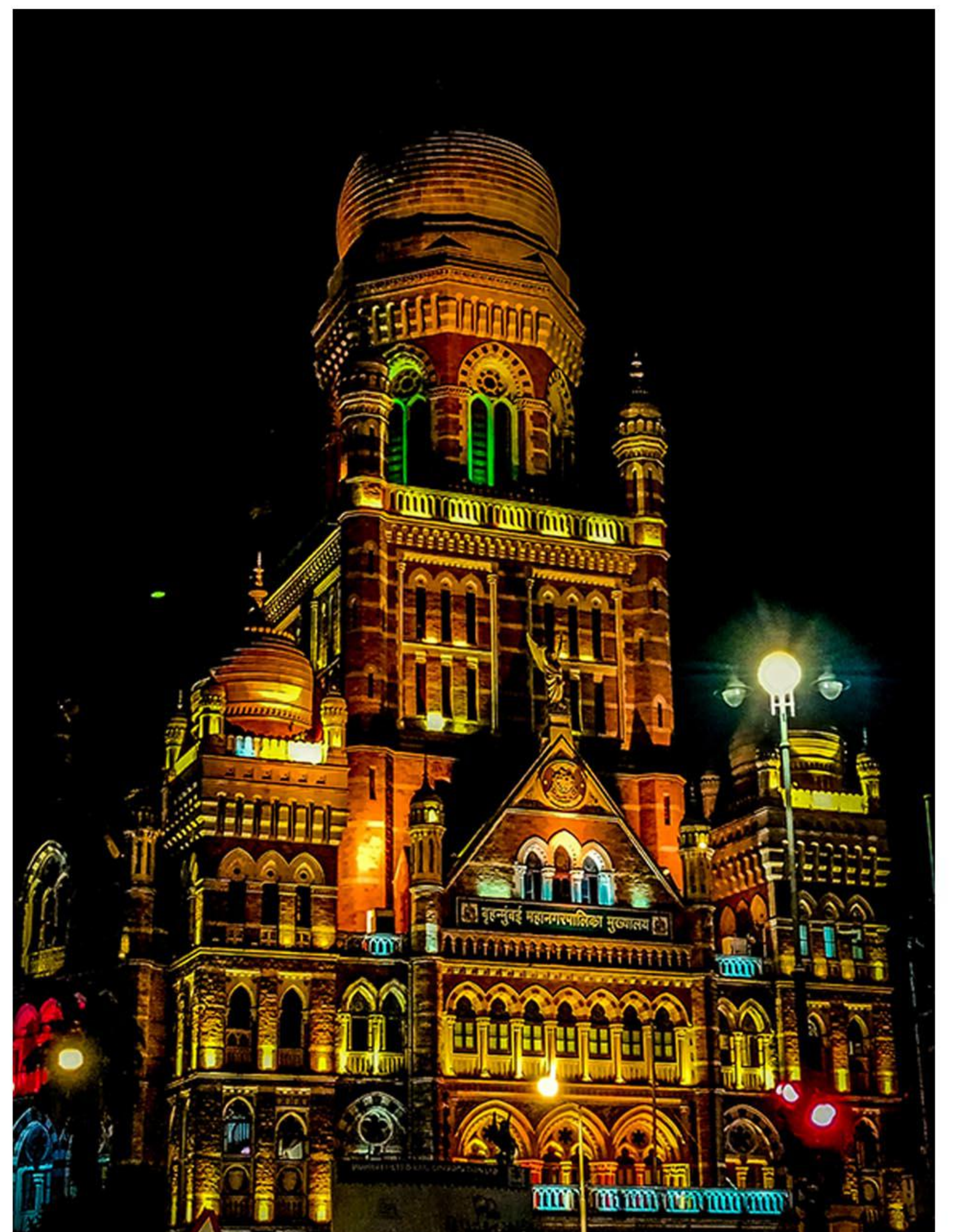
**COMMANDER BUTTERFLY  
ASHWINIKUMAR CHHABRA**



**EMBOSSSED  
AJEETA CHAWAN**



**COPPERSMITH BARBET  
JENISH PANCHAL**



**BMC OFFICE  
JENISH PANCHAL**



**MORNING IN KONKAN  
VRINDA NADKARNI**

**BEGINNERS ( MONOCHROME )**



**PLAYING BOYS  
PRADIP PATIL**



**THE THINKER  
PRADIP PATIL**

**BEGINNERS ACCEPTED ENTRIES ( MONOCHROME )**

**FISHING 2  
MEENA MADKAIKR**



**TOOTH BRUSH  
AJEETA CHAWAN**



**BEGINNERS (THEMATIC)**

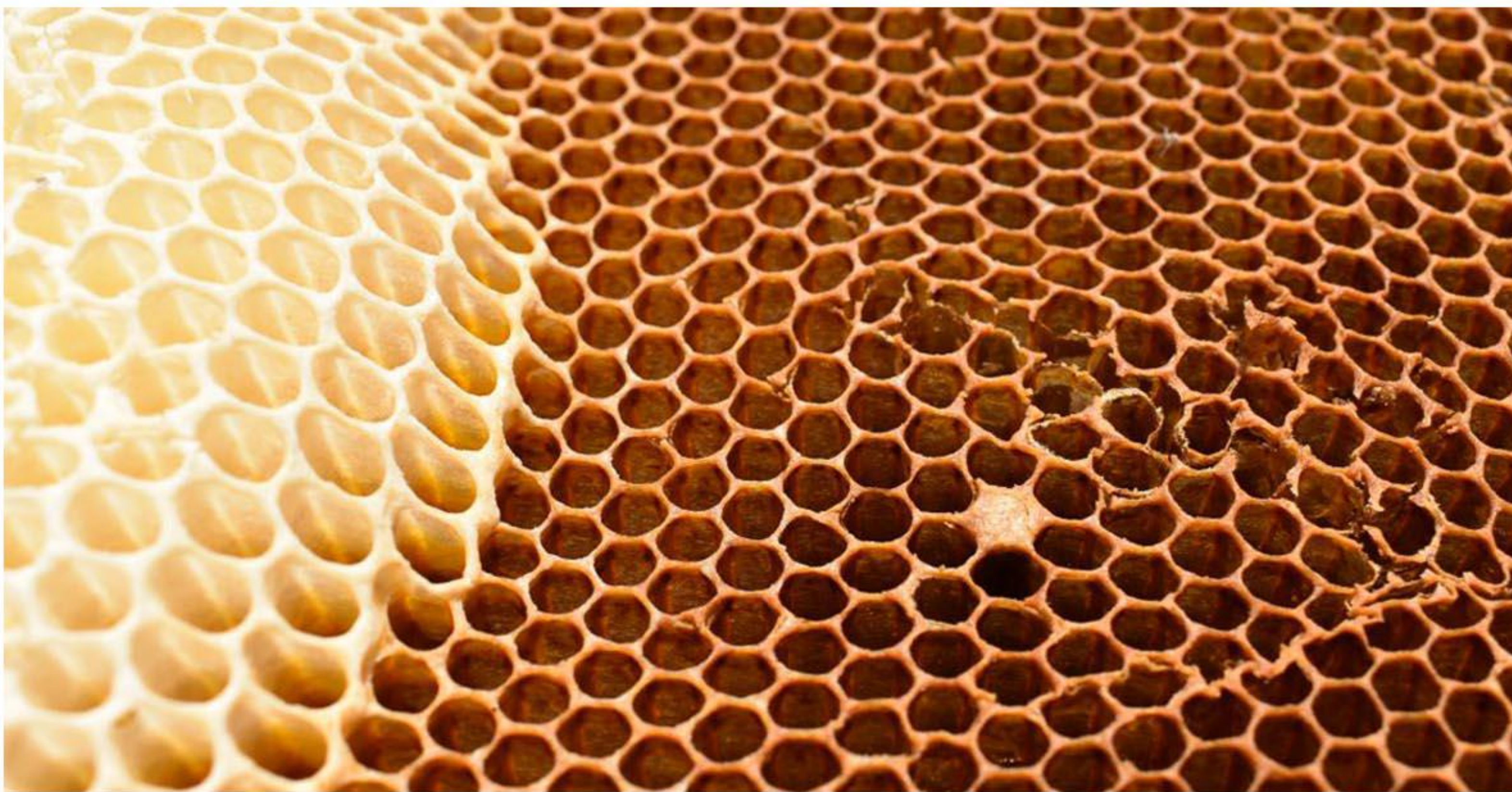


**KARAWAA  
MEENA MADKAIKR**



**SAND ART 2  
VRINDA NADKARNI**

**BEGINNERS ACCEPTED ENTRIES ( THEMATIC )**



**BEE HIVE  
AJEETA CHAWAN**



**FLAME  
MEENA MADKAIKR**



**MIRCHI  
VRINDA NADKARNI**



**WOODEN TEXTURE  
PRADIP PATIL**

**STYLING IN**  
**FASHION PHOTOGRAPHY**



Photography - Dilip Yande



## Styling in Fashion Photography

Before writing about this topic, let me make a few things clear to you. What is the difference between fashion & style? Well, fashion changes with time, season, fads & many such influences but style is eternal. You may dress in a vintage outfit or something offbeat yet carry yourself well at a party... the crowd calls you 'stylish!'. Fashion is like a font with set looks, a variety available to suit your taste & purpose, while style is calligraphy very personal, breaking all the rules as to how an alphabet has to be.

Styling is the art of presenting that shot, concept, color scheme, culture, and design at times that thought! It has a large gamut.

A photographer should not say that my job is to rightly expose what is in front of my camera. If you have that attitude, you may not grow. You will end up as one of those mediocre photographers who feel that shooting a model with proper makeup & hair in a good outfit in front of some background is fashion photography. They do not understand that a common thread needs to run through all the elements in the picture. Important parameters that make a good picture are- 1) Composition. 2) Color combination. 3) Lighting. 4) Styling or concept behind a shot.

Let me also explain the importance & significance of color in styling - Color defines many things in a picture & is a vast subject in itself. The Color & styling of a shot is closely connected. For example, if one needs to show a pious lady or a saintly person, one would prefer to shoot them in white clothes. Because white signifies purity. A mysterious personality or a shady character is better presented in a black outfit. Vibrant & flamboyant colors symbolize youth & liveliness, and deeper shades signify maturity & stability. Remember colors 'talk'. Color is a far more difficult subject to handle. They can symbolize a mood, hence if wrongly placed or chosen can spoil your picture, though technically your lighting & exposure could be correct.

Every photographer has to develop this color sense.

Every photographer must have a basic color chart & also swatches of colors of different shades with him. This makes it easy to brief a stylist or a set maker who would be constructing the set for his shoot. It is very useful while explaining to the production person what exact shade of props you are looking out for. A wrong shade can spoil your shoot.

Coming to styling- it first involves styling the model (appropriate dressing with the right makeup & hair, accessorizing, at times layering) & then the overall propping of the whole shot.

Styling is not merely mixed matching the jewelry with the dress of the model, it involves clever accessorizing. It may involve the creative use of an accessory by using it in an altogether different way like using bangles as pendants on a model etc.

A good fashion stylist should never be 'orthodox' in thinking. Styling a shot is not merely placing some prop in the vacant area of the frame. It should have some relation with the outfit or the jewelry or should symbolize some era..

One has to keep the following points in mind while designing or conceptualizing a fashion feature-

1) One has to understand the category in which the dresses that are to be shot fall in. Whether they are ethnic, western, Indo western, tribal costumes, bridal wear, or party wear.

2) One has to study the pattern of these dresses. Short dresses would certainly call for models with good legs & thighs.

3) The face cut (looks) of the model should either be in harmony with the language of the dresses or starkly opposite. Since many times 'contrast works.'

4) The accessories should be sourced in abundance to mix match on the spot.

5) The designs & motifs on the dresses should be studied to choose the props & the jewelry.

6) The history of a costume is often very important while styling, designing, & planning the feature.

7) The color codes of a country or a certain region are very important & can be used in the features somewhere, especially if the pattern of the dress has a strong recall value of that land. The same is true in the case of the use of motifs in the background.

Considering all these factors I would like to analyze & explain to you how the following shots were planned & executed. It is always good to start with a small scribble defining the composition -



**Pic 1**

**Pic 1** - The concept in this shot was the wild west. When one thinks of it, the first thing that one imagines is a cowboy look. This involves denim-like fabric. The checks shirt that had stormed the west, was worn in a combination of the jeans; along with this are the high heel leather shoes, leather hats, ropes, a feel of a ranch or a deserted inn, worn-out tires, etc. The props were sourced & background of wooden planks was used. In pic 1 the model was supposed to give the pose of a cowboy on the verge of throwing the lasso. But the color of the lasso was merging with the wooden background. Hence, to make a good separation, a dark brown leather hat was hung on a nail behind, which worked wonders. The shape of the lasso got immediately separated, but great accuracy of timing was needed to take this shot.

**Pic 2 a & b** - In these shots, we wanted to focus on earthy colors, browns, burnt sienna & other tertiary colors. Hence I preferred to take a dusky model. The stylist was briefed accordingly. A lot of layering of suitable accessories that gave that rough feel went into the styling of the shot. The photographer has to be the captain of the ship. He should develop the ability to direct the stylist & be an art director too.



**Pic 2 b**



**Pic 2 a**



**Pic 3 a**

**Pic 3 a,b** – These two were conceptual shots. In the first, tree bark was used to style the model. I preferred the face to be neutral white, giving separation between this bark & the flowers on her head. Further, the white skin does reduce the direct human touch from the same, but it continues to give the feeling of a soul or spirit. The dried bark of a tree with the blooming flowers of spring-time gives you a ray of hope. The ability of nature to survive & fight back.



**Pic 3 b**

In the shot **(3 b)**, I wanted to pass a message that when a tree is chopped off, it is not just the tree that dies, but a whole lot of undergrowth that survives in its shade & dampness also gets affected. To symbolize this I made the students of a styling institute visualize this undergrowth & create the same. Being a faculty of styling too, it had to be executed under my patronage.



**Pic 4**

**Pic 4** - In this shot I wanted the makeup & hairstyle to have a vintage touch. The model also had the looks of an actress from the 70s era. She was draped with a traditional Bengali saree & accessorized accordingly. The backdrop that gave the feel of an old house in Kolkata was propped with an old gramophone etc. This all goes in the same direction. This is needed in styling.



**Pic 5** - These days there is a strong acceptance of LGBT (Lesbian, Gays, bisexual & transgender community) by commoners of the society. The fashion students of some institutes had designed this gown which carried the color scheme close to the flag of the LGBT community. They had sourced a clutch of the same color scheme. To symbolize a dual-gender or an overlapping personality, I decided to use these two backgrounds lying on the campus of the college where I was conducting the workshop. The one closer to the camera is a rough one, possibly (symbolically) worn out due to continuous criticism faced from society; but one can see the neat one through the gaps of the same, symbolizing a sorted individual, but trapped in a wrong body. The rusted steel bars that were bent for some civil work were heaped on the right side of the picture behind the model as suitable props. This had to be respectfully portrayed through fashion.

*“Color, concept & post-production treatment of a shot are all linked together & need to be in tune with each other, this is possible with good styling.”*



*Photography - Dilip Yande*



# MANA POOLS

Nature's paradise, Photographer's delight.. (Part -II)



## **ELEPHANTS AND BOSWELL-**

Mana Pools is an excellent place to photograph elephants. We got to see herds of elephants, along with babies at many places. We approached them as closely as 20 feet and photographed them. Getting a habitat shot of the elephants in epic foliage. Apart from normal African elephants, Mana Pools has 6-7 elephants that have evolved over a period of time in terms of their eating habits. Normally an elephant will pick up a pod lying on the ground or at the most break a branch with its trunk and eat, but these 7 bulls (male elephants) are different. They try to stand on their hind legs and break the branches which are far up on acacia trees. Boswell is one of such iconic elephants of Mana Pools. We were searching for Boswell since we entered the flood plains. He is one of the seven bulls who are tracked by the means of



a collar. The collar is put as a safety mark though the g. p. s. doesn't work anymore.

With the help of a ranger, I could crawl up to a distance of 8-10 feet away from him and take some decent shots. Experiencing the giant standing up on his hind legs and watching him breaking the branches was a treat to my eyes. While we were very close to him our hearts were thumping like anything. It was a mixed feeling of excitement and fear. We realized what we did once we came back to the camps. Revisiting the whole experience still gives me goosebumps.

### **LIONS & WILD DOGS -**

Mana Pools is one of the main research centers for critically endangered African wild dogs, also known as patchy wolves. After we retired for the day, we got a clue from another guide that a pack of wild dogs was found in a distant area called Nymautusi.

Unlike other areas, the area was full of tall grass as high as 6 feet. We saw one vehicle standing. Our guide talked to the guy and it was noted that two lionesses were sleeping in the grass and were about to come out at any point of time. It was a completely unexpected event unfolding in front of us.



One lioness came out of the tall grass and approached our car, although it was very difficult to shoot through the car, there was no option. I got a decent wide-angle shot from a pretty close distance. Another lioness came out of the grass and both started approaching a water hole nearby.

After the lion bonus, Mashatini (our guide) got an alert on walkie talkie that wild dogs are traced and are in running mode. We turned our car in the direction Mash was taking us. Just after 5 minutes drive, we could spot a pack of wild dogs running after something. We thought they must be on a hunt, as it's their common practice to run after the prey and start eating while it's still alive. We stopped our car and got some record shots, till the pack moved ahead again now going in an open ground. To our surprise it was an alpha male and an alpha female who were collared, meeting their puppies. So we were about to enjoy an entire family drama. The puppies were asking for food which the mother brings for them through her mouth, but unfortunately, she had nothing that day it seemed. The entire family came closer to each other and I could get a good ground-level shot of them. The best part of Mana Pools is that you can get ground-level shots, and approach the animal crawling to a safer distance, of course, the ranger always guards you with a rifle.



There is a rule in Mana Pools, especially for photographers, that no one is allowed to cross each other. All photographers have to be in only one direction. Surrounding of any animal is strictly banned, and if found doing so, your permits are cancelled then and there. It is for the safety of animals and the safety of humans too. So as a rule we had to give a chance to other photographers to approach the pack and we had to leave the place and move back. It is a very appreciable rule as everyone gets their chance to do their best.

( To be continued...)



**Dr. Adwait Aphale**

# THE ZANSKAR VALLEY

way to heaven...



The Zaskar valley is one of the most secluded parts of India. I have been visiting this area for the last 10 years. I feel it's truly like a Shangri-La.

As the roads are very bad and there are fewer facilities, only the brave-hearted and the adventurous people go there.

Though a lot of people go for the Chadar Trek across the frozen Zaskar river in winter, there is a lot more to see in the region.

The whole experience of going to the Zaskar valley can be too overwhelming. You see lovely green fields, huge mountains, beautiful monasteries, and lovely people.

To go to the Zaskar valley, the road from Kargil goes down south passing by the beautiful Suru Valley. We see some mosques in very scenic locations. On the way, we also see the massive Nun Kun peaks and the Parkachik glacier.

At the end of Day one, we reach Rangdum. It is a small village but a scenic one. Little ahead is the 200-year-old Rangdum Monastery. It's worth spending some time here. The views from the monastery are breathtaking.

25 km ahead of Rangdum is the Penzi La located at a height of 14,436 ft above sea level. This pass is rightly called the 'Gateway to Zaskar'. This is the only way that connects the people of Zaskar to the outside world. As we move ahead, the culture changes all of a sudden. We can see Buddhist chortems all around the valley.

Further beyond is the surreal Drang-Drung glacier. This is the second-largest glacier in India after Siachen. It looks like a super-highway to heaven.

We go further down to the plains of Zaskar valley. The roads are really bad. In fact, in some stretches, there are no roads at all. The driver uses his experience and guesswork to find out the right trail to go on.

After passing through some scenic landscapes, we reach Padum. It is the administrative center of Zaskar and the only town.

We spend a few days exploring the landscapes and the monasteries of the region.



I was fortunate to attend two festivals in two different monasteries in different years. This is the best time to be here. You can see all the village people coming from far away villages to attend the festival. Some walk for about 3 days to reach here. The festivals have a mask dance called Chham where the monks dance to the beats of the drums and the trumpets.

### **Photography –**

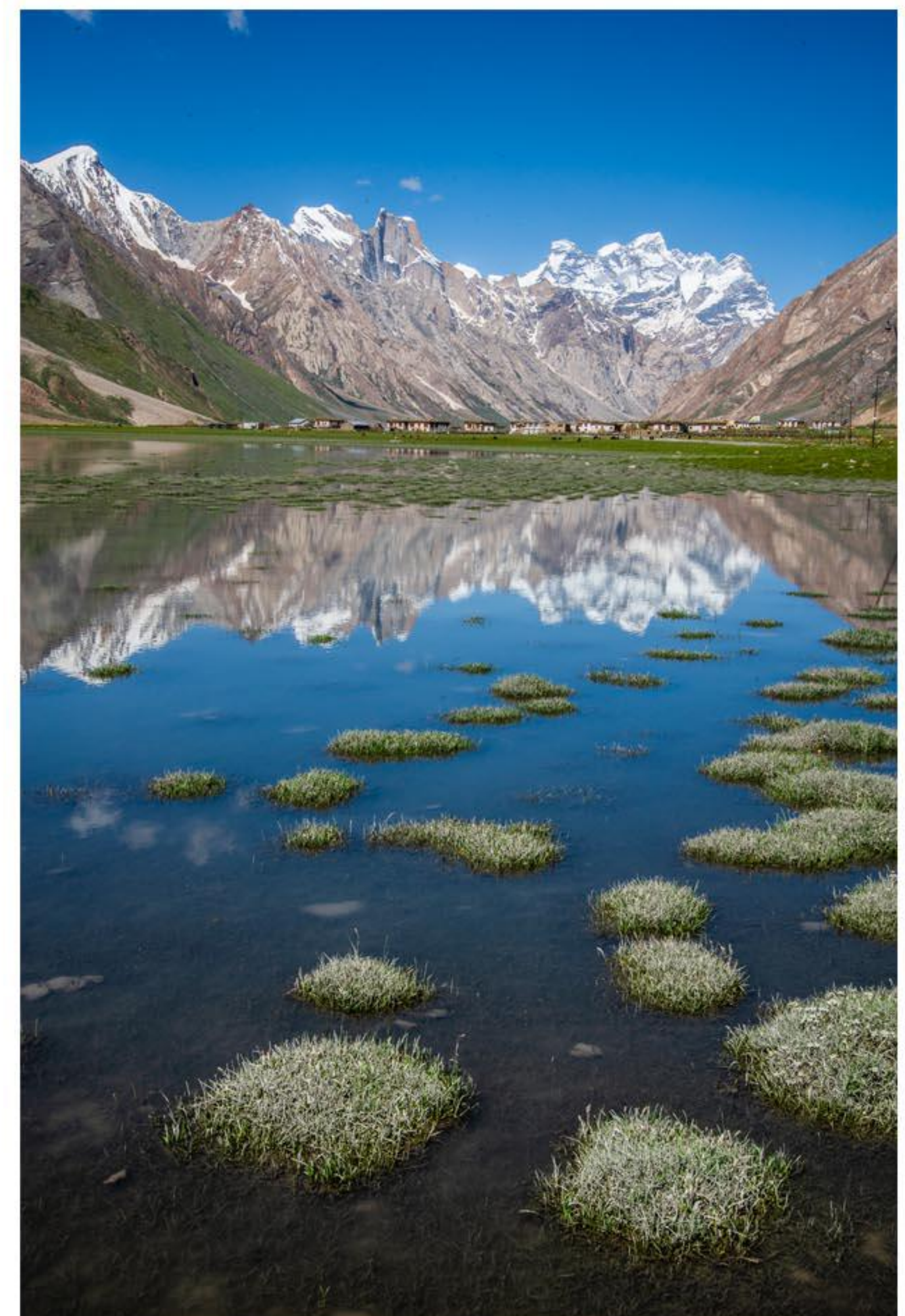
In Ladakh, there are immense opportunities for photographers – the landscapes, the culture, the monasteries, and the people.

Zaskar has some of the darkest skies in India and hence great opportunities for Astrophotography.

Photography is allowed in most monasteries, some with a nominal fee. However, look out for signboards mentioning Photography. In some monasteries, it is not allowed. Remember, the purpose of a monastery is to pray at peace. Clicking too many pictures makes the place noisy.

Do not use flash inside monasteries. It is very distracting and sometimes offending. Besides that, it can also damage the old and rare paintings displayed there.

Always ask before you shoot people. Though most people are very friendly, some may not like it or charge a fee.



### **Climate and How to Go Zaskar Vally :**

The best way is to fly to Srinagar or Leh and take the road to Kargil and then down to Zaskar. Starting from Srinagar is a little easier for the body as it is at a much lower altitude than Leh.

July is a good time to go there.

There are very limited places to stay in Rangdum. There are some basic homestays. During the summer months, the day temperature varies from 20 to 35 degrees. At night the temperature drops significantly. It is extremely cold in winters and temperatures drop to about minus 25 degrees. During the winters roads are closed and Zaskar is totally cut off from the mainland.

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