

WPAI NEWSLETTER

Issue 1, April, 2021

Exploring and updating the emerging trends of photography



A big big thank you!

Wildlife Photography Association of India thanks all photographers and well-wishers for your contribution, support, and motivation behind the publication of the First Issue of WPAI Newsletter!!!

Wildlife Photography Association of India

WPAI Newsletter

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Preface to the First Issue of WPAI Newsletter

We are extremely happy to publish the very first issue of WPAI Newsletter, which is aimed at exploring and updating the emerging trends of photography. WPAI Newsletter is an initiative of Wildlife Photography Association of India, an organization dedicated for promoting the arts of photography through photography related events, social works, exhibitions, educational programs and publications. The first issue of WPAI Newsletter is featured with the writings on different genres of photography that bring ideas and experiences of globally reputed photographers.

The articles under the tag "feature articles" deal with different aspects and techniques of photography. Barbara Jenkin and Malcolm Jenkin's article "Our Approach to Portraiture" illustrates the differences between environmental and studio portraits. This article also narrates the journey of these two maestros of photography towards the perfection of portraiture. The second feature article "Creative Fashion Photography" by Mukesh Srivastava discusses the vision, technique and ethics behind unique creative fashion photography. "The Wonderful Macro World of the Insects and the Butterflies through the Eye of the Camera" by Rene Van Echelpoel is based on the author's journey as a nature photographer and the ideas behind the perfection in the genre of macro photography. "Different not Better" by Subhash Sapru has its focus on the strengths and weaknesses of our photography gears.

The only article under the section "Photo Essay" titled "Ramuwan Festival of Bani Muslim Cham Ethnic People in Binh Thuan, Vietnam" by Dao Tien Dat illustrates the myths and rituals associated with Ramuwan Festival of Muslim minorities in Vietnam with nine beautifully captured images and catchy subtitles. The last article "Professor Andreas L. Andreou – A Maestro and a Humanist" by Professor Biswatosh Sengupta is a photo-biography that focuses on several aspects of aesthetics and humanities in the life of noted photographer Professor Andreas L. Andreou.

We are extremely thankful to all the contributors for sharing their experiences and valuable ideas in different genres of photography. I hope that the articles, photo essay, and biography penned by noted photographers and authors would enrich the budding as well as professional photographers of the age. We wish to publish our newsletter at regular intervals so that it becomes the platform for photographers across the globe for sharing ideas.

Thanking you
Chitragad Kumar

Feature Article

Our Approach to Portraiture



Barbara Jenkin,

EFIAP/d2 GMPSA/g SPSA ARPS



Malcolm Jenkin,

EFIAP/d3 GMPSA/g BPSA CPAGB

We both love the genre of Portraiture; we strive to create aesthetically beautiful images which convey emotion and feeling. We tend to specialize in studio portraits rather than environmental portraits because we like the extra control over lighting that this gives us.

Malcolm began portraiture in the 1960's in the days of film and tungsten lighting; Barbara came to portraiture as late as 2013 but soon realized that she had absorbed all the techniques required by watching and helping Malcolm over the years. We have slightly different approaches to portraiture in that Malcolm is very technical and meticulous with lighting whereas Barbara tends towards the artistic and creative. This is great when we shoot a model together as we bounce ideas off each other and often create images that surprise us.

Finding your style will evolve as you take more portraits and may also change as you develop as a photographer. Look at the work of other photographers both past and present, take inspiration from others but don't just copy, adapt, develop and put your own twist on the genre and your individual style will emerge.

It is very important when planning a portrait shoot to think about the outcomes you desire, consider the mood you wish to create, think about the props you intend to use, have a clear idea of your final portrait.

If you are clear in what you want to achieve you will avoid wasting time. It is also important to communicate with your model and tell them what you are hoping to achieve.

If you are an absolute beginner in portraiture a good starting point is to join a local camera club, there will probably be members who specialize in portraiture and many camera clubs include portraiture sessions in their programs. Talk to other photographers and try to pick up hints and tips. Local photographic studios hold model days where you can be part of a group, usually about 6 photographers who will be instructed in the use of lights and the art of posing, each photographer then has the opportunity to shoot the model for a few minutes. This is a good way to learn techniques without having the full responsibility of the shoot. On such model days you will usually have about 5 or 6 different set ups, this could be different lighting sets or different props. This will help you to work out what type of images you like and want to develop. It is always a good idea to take a couple of drapes with you which will allow you to make unique images. When you have built up your confidence you are then ready to either book a studio and a model or to buy your own set of lights and a background.

Before your first solo shoot

Either familiarize yourself with the lights if hiring a studio or thoroughly check your lights if they are your own, decide on your backdrop, and assemble your props. Have a clear idea of what you want to achieve.

Finding a model

We often find models on the Purpleport platform and usually payment is required, or from a local group on Facebook which specializes in models photographers, hairdressers and makeup artists. The advantage of the local facebook models is that they are often prepared to work TFP which means time for pictures but are sometimes not very experienced. Professional models whom you must pay for their time have the advantage of experience. We use both types of models and it is often refreshing to work with a new inexperienced model but it is harder for the photographer as you will have to direct more.

Assembling Props

We have collected many hats, fascinators, scarves, pashminas and pieces of fabric; we find many of these in Charity shops, also on Ebay. Decide before your shoot what you are going to use. Other props like gloves and jewellery are also useful, big bold jewellery works well. If you wish to use flowers, think about

colours and style, if you wish to create an innocent delicate look then small lacy flowers will work better than big bold ones.

Hair and Makeup

Always communicate with your model before the shoot to establish the look you want, we like to work with girls with long hair as it is more versatile, we like to start with the hair loose and straight, then use curling tongs to add waves and curls, sometimes we try plaiting, finally in a shoot we ask the model to put their hair up. We always tell the model this and make sure they can do this. Hair extensions are also useful, some models have their own. We like to keep make up fairly simple as we can add to it by using software like Portrait Pro. The main thing to tell your model is to use a foundation which is not shiny. Also invest in translucent powder which you can use to deal with shine that emerges during the shoot.

Clothes

Some models will own suitable clothes but not all will so you may need to acquire some dresses, we like to use off the shoulder dresses which can be draped with a scarf if the shoulder needs covering. We also find that a leather or denim jacket is useful.

Timing

The minimum length of a portrait shoot is about 2 hours (this means, your studio is set up and ready to go when your model arrives), we find, this will give you plenty of time to achieve what you need and will give you time to experiment a little.

Model Release

It is very important to ask your model to complete a model release form, professional models will know what this is, inexperienced models may need you to explain. The form gives you permission to use the images. You may be asked to produce a model release form if a journal like PSA wants to reproduce an image. You can find examples of model release forms online. If your model is under 18 they must be accompanied by their parent or guardian and the parent MUST sign the model release form. (no exceptions) All of our images have a valid model release form.

A Typical shoot

We are fortunate in that we have our own studio. On the day before the shoot, we contact our model to finalize details and also assemble the hats wraps and pashminas that we will be using. About 2 hours before the model arrives, we either put on the heating or air conditioning in the studio to ensure a comfortable working space. Some models like music in the background as well.

We then check the cameras ensuring the batteries are all charged and the media is formatted. We check the lights are all working and make sure our camera settings are correct. Typical camera settings we use when using Nikon D850 and Nikon D4 are:- MODE manual, ISO 200, Shutter Speed 1/160, Aperture between F11 and F16. (regularly check the camera histogram and always start with a few test shots). We find that shooting JPEGS gives use sufficient quality but both cameras have 2 media slots so the secondary slot is set to record RAW. Over the years the quality of zoom lenses has improved dramatically, we recommend the use of a lens in the range of 70-210 with a constant F2.8 aperture if your budget allows. We tend to use more lights and less reflectors as this gives us the result we are aiming for, only ever one light to the front of the model, 2 side lights, a hair light and a background light. We have found the lighting setup that suits our style and during a shoot tends to stick with it, it can distract the model if the photographer is forever changing the lights.

Before we start taking pictures we ask the model to sign the model release form. We start our shoot using a tried and tested prop in order to settle the model in, we chat to the model to put her at ease and try a selection of poses and through chatting try to elicit a range of facial expressions so that we can see the model's range. By doing this we work out the keywords that get the look we are seeking.

When we are shooting together we take turns of about 15 minutes each, this allows the model to fully concentrate on one photographer, the photographer who is not shooting is very useful in spotting problems, it could be a shadow from an earring, a crease in a scarf or a small patch of shine on the forehead. We make sure that we don't use the same props to ensure that we each have unique images. As we have developed our style we have each discovered the props we prefer working with, Barbara likes to use big hats whereas Malcolm prefers fascinators. Malcolm likes to use gloves but Barbara likes to use flowers. Your own personal style will emerge as you progress.

We usually change the backdrop at least once during a shoot, this maximizes the different looks we can achieve during a shoot. We use a mottled pink background, a mottled blue background and a plain black background. If we intend adding a different background in post-production in the computer we find it is easier to cut out if the hair is draped with a scarf. (Hair is notoriously difficult to cut out well).

Once we have the images we then get to the exciting part of the portraiture process, in the computer we can add the magic that transforms an ordinary portrait into a great portrait. Even the most beautiful models in the world have small flaws and these can be eliminated by using software like Portrait Pro, this amazing program also allows you to change to lipstick colour to match the outfit, to change eye shadow and liner, and even to enhance the hair colour. At this point we can get creative experimenting with techniques, some will work, some will not, but we sometimes achieve a result that is unexpected and very pleasing.

If our model is working TFP we always make sure we send her at least 3 completed edited images on the day of the shoot, followed up by other images within 1 week. This is most important and helps to build your reputation with other models.

In the mages we have included two professional models and two girls who are less experienced. The image called Elegant Hanna was taken on her first shoot. American Dreamer and The White Ruffle are the same young model taken on the same day. Monaco in Cerise and In the Red Storm are of the same professional model who is very experienced, and Ice-Cold Amie and Image of Alice are the same professional model. As you follow your journey through portraiture do not be afraid to experiment, for example try portraiture using landscape format, try different backgrounds, hire a make-up artist to create more elaborate looks. The variations are limitless.

Information on the images

Elegant Hannah



- Inexperienced model
- First shoot
- Photographer Malcolm Jenkin

Same Inexperienced model in both

American Dreamer



The White Ruffle



images

- Blue background Pink background
- Hair put up Hair down and loose
- Ruffle Cowboy Hat
- Different makeup and facial expression gives a different mood
- Photographer Malcolm Jenkin

- Inexperienced model
- First shoot

Photographer Malcolm Jenkin

Ice Cold Amie



Image of Alice



Same Professional Model in both images

- Make up done by make-up artist
- Black background replaced
- Ruffle no jewellery
- Photographer Barbara Jenkin
- Simple makeup enhanced in Portrait Pro
- Background untouched
- Wig and bold jewellery
- Photographer Malcolm Jenkin

Same professional model in both images

Black background

Creative treatment

Lipstick matches outfit and hat

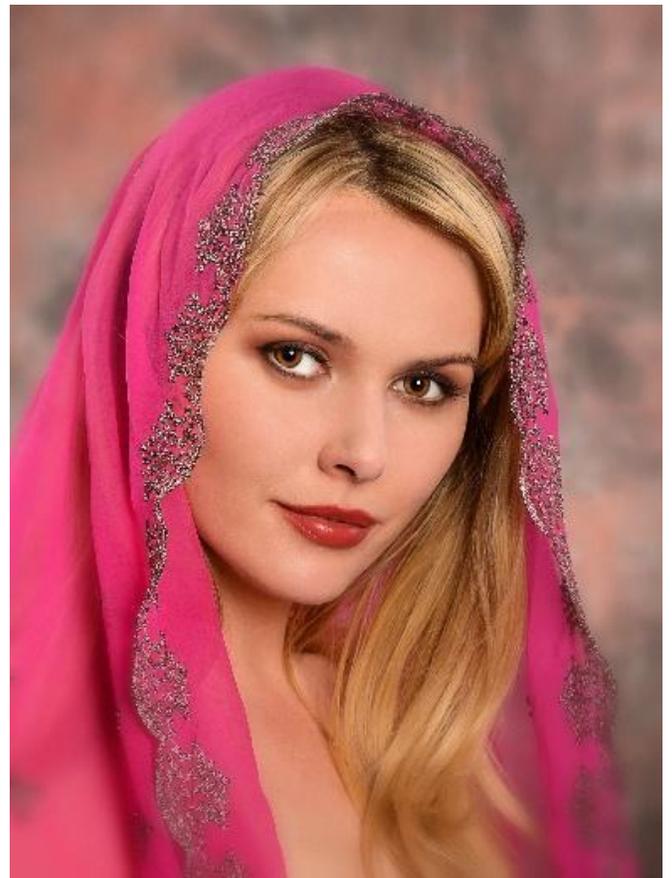
Pink background to tone with drape

Little treatment other than Portrait Pro

In the Red Storm



Monaco in Cerise



Feature Article

Creative Fashion Photography



Mukesh Srivastava, EFIAP, FIE, FFIP,

Normally we shoot fashion in conventional style with repeated concepts. To make one self recognised as a different fashion photographer, we must be CREATIVE in Vision, shooting techniques and presentation. Here are a few creative concept in Fashion Photography, which I experimented during 2017-18

1. Underwater Fashion Shoot :

Underwater fashion photography is very challenging and interesting too. We need to select the camera housing first which should be true waterproof.

Waterproof Camera Housing :

1. The most reliable camera housing is a dedicated one for the camera model. Like MDS-D800 (Fig.1). It can perform safely upto 100Mts depth. But it is very costly and priced at Rs 2.3 Lacs.
2. Another cheaper option is the universal camera housing which can accommodate any DSLR camera (Fig.2). It can work safely upto 30Mts depth and costs Rs. 8000.
3. Third option is GoPro Hero 7(Fig.3) which is priced Rs 37000 and can perform well upto 30 feet depth.

Important aspects :

Swimming :

Both the model and the photographer must know swimming.

Outfit :

Outfits should be colourful like red, blue, green etc. If we use saari wrapped around the model we can create attractive shapes.

I used the second waterproof housing and saari wrap to shoot first underwater fashion in eastern India. See a few (Fig 4,5,6 & 7)



Fig. 1-Pro Waterproof housing d800-100mts-MDX-D800 Waterproof Housing



Fig. 2-Waterproof case for DSLR



Fig. 3-Go Pro Hero-7



Fig. 4



Fig. 5



Fig. 6



Fig. 7

Camera & Lens :

Any DSLR preferably full frame. Lens should be wide angle such as 10-17mm, 16-35mm, 14-24mm.

2. Milky Bath :

Another interesting creative Fashion photography is Milky bath. For such photography a water tank of at least 3'x6' with 2 feet depth is needed. Either mix milk with water or alternatively mix white distemper with water and pour in the water tank.

Lighting :

Use just one strobe light preferably Octa softbox.

Outfit :

Use contrasting color outfits like red, black etc.

Shooting Angle :

Use a ladder and shoot from top. Do not forget to use a grey card for proper white balance.

Camera & Lens :

Any DSLR preferably full frame. Lens 18-105mm, 24-70mm, 50mm etc.

I did such creative Fashion shoots for the first time in India. See a few images (Fig. 8 & 9)



Fig.8



Fig.9

3. Honey Bath :

Another very interesting creative fashion photography. For this we should use Honey around 5Kgs and large diameter utensils. We can get such utensils from the caterer. Ask the model to stand and pose in the middle of the utensil and ask your assistant to pour honey from top.

Lighting :

Normal studio lighting like Key light, Fill Light and back light.

Camera & Lens :

Any DSLR preferably full frame. Lens 18-105mm, 24-70mm, 50mm etc.

Do not forget to use a grey card for proper white balance.

I did such creative fashion shoots for the first time in India. See a few images (Fig.10 & 11)



Fig.10



Fig.11

4. Street Fashion Shoot:

If we watch carefully while walking through our streets, we can find some interesting objects to shoot fashion creatively.

I did reiki in my city for two days and located tyre puncture shop, Electric poles lying on the side of the road and corroded vehicles. I planned outfits for each location and did photo shoots in the morning hour 6 to 7AM to avoid disturbance from the general public.

Again this is a new concept and first in India.

See few of my images (Fig. 12, 13, 14 & 15)



Fig. 12



Fig. 13



Fig. 14



Fig. 15

5. Fashion Shoot with creative Costume:

To be creative we should also think of using new outfits which are uncommon and not readily available in the market.

I planned and made sketches for using rag (bori) and red saari as costumes. Got it designed and stitched by my wife.

See few images (Fig.16,17,18 & 19)



Fig.16



Fig.17



Fig.18



Fig.19

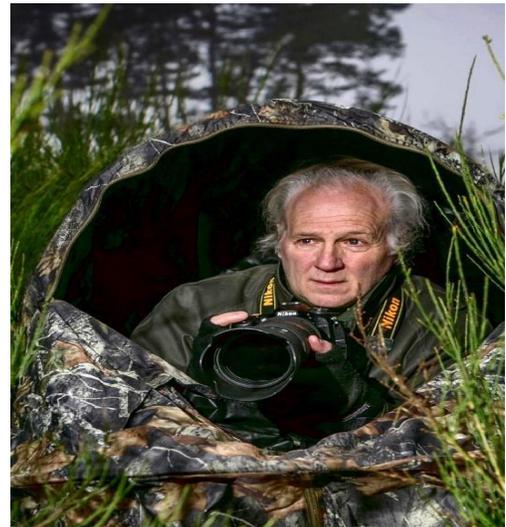
All images are clicked by the author. Use of any image and the article is not permitted without the permission of the Author.

Feature Article

The Wonderful Macro World of the Insects and the Butterflies through the Eye of the Camera

Rene Van Echelpoel

Born in Retie in 1954, and growing up in rural Kempen, I developed from a young age onwards a special interest in all aspects of nature. My aim has always been, not so much producing spectacular images, but rather capturing nature, as found in my immediate habitat, in a truthful and sober, but detailed way. The silence, greatness, and above all the beauty of nature has always been my interest, and throughout the years it has become a real passion.



I currently live in Oud-Turnhout, Belgium. When I ended my professional career about fifteen years ago I switched from analogue to digital photography.

Since then I have been occupying myself more intensively, and eventually full time, with nature and wildlife photography. I have gradually looked more deeply into the photographic techniques that make it possible for me to capture a personal nature experience in a detailed way.

Because this type of photography is, for me, an intense nature experience, it requires a great deal of observation, and constant search of areas with specific fauna and flora. Through the years I have built relationships that are based on dual trust and respect with foresters, gamekeepers, and other wildlife management personnel

A successful nature photo is more than an ordinary picture. The image has to tell a story in which the vision and intense nature experience of the photographer comes to life. Through publishing images or organizing exhibitions and lectures, it is also a means to bring the beauty and importance of nature to the general public, and can focus the public on the protection and preservation of the beauty that surrounds us. Nature offers us so many interesting and fascinating subjects that a photographer's inspiration is never exhausted.

Years of experience have taught me that nature photography is made up of three important disciplines: landscape, macro, and telephoto. Each of these requires a specific approach and the right equipment, especially specific lenses. There are often many ways to capture a good image, but in every instance thorough preparation, a good knowledge of nature and equipment, experience, effort and perseverance are required. Although I pursue all of these areas of nature photography, for this article, I will focus on macro photography, and specifically the macro photography strategies that are needed to capture butterfly images.



New live



Paring Bleke Blauwtjes

Macro photography is photographing subjects at a very close distance with the intent of capturing the objects as large as possible. This allows the smallest of details, which cannot be seen with the naked eye, to become visible. Only when the image on the sensor of the camera is as large as, or larger than, the size of the subject, is it a macro image.



Rustende libel

Capturing butterflies in macro photography is fascinating. Due to their great diversity of colors and forms, they are well suited for macro photography. When photographing butterflies, it is of the utmost importance to know how they live and to understand their habits and behaviors. It is especially useful to know in which biotype they can be found.

Most butterflies can be found where flowers with a lot of nectar grow. Some examples of these are lavender, summer lilac, and bramble bush. Roses have no nectar, and you will not find butterflies on them. Forests, heathlands, meadows, swamps, and dunes all have their specific species of butterflies.

The biotype in which they live is closely connected to the plant on which they lay their eggs and on which their caterpillars will grow.

Butterflies are cold-blooded insects, which means that they need warmth in order to fly. They spend the night close to the ground, hanging on flowers and grass-stalks. Early in the morning they are covered with dewdrops, and unable to function. Only after being warmed by the first sunbeams are they able to fly. During the warmest part of the day, when butterflies are very active and hard to approach, much less photograph, is the time to take nature walks and observe where they are located. The following day, at the break of dawn, is the time to search for the butterflies hanging on grass stems or flowers, waiting for

the sun to warm them. This is the perfect time to make a few pictures, when it is still windless, and the light is soft and diffuse.

Be patient, sit still near the flowers, and closely observe the movements of the butterflies. With a bit of luck, they will settle on a flower close to your camera. It is completely worthless to follow a butterfly looking for a mate or a plant on which to lay its eggs. In doing so, you are likely to destroy the butterfly's habitat.



Glanville fritillary

Once you have spotted a butterfly, approach it slowly but resolutely. Do not make any unnecessary movements. Be especially careful to not cast your own shadow or that of your camera over the butterfly. Once a butterfly is covered by a shadow it immediately flies away. My personal experience has taught me that if you are striving for a good image quality, a calm background, and plenty of detail, an SLR camera is an absolute necessity. Macro lenses with high optical quality, limited lens deviation, and those that can be manually focused are also necessary.

Because sharp images are so important and difficult to obtain in macro photography, a good tripod, one that is easy to adjust and allows positioning of the camera close to the ground, is necessary to avoid camera movement. A good reflector to capture the light and project it onto the butterfly making the smallest hairs visible is also a useful aid.

My favorite light metering is center focused which measures the whole area, but concentrates on the circular area in the middle of the image. In an image with high contrast, e.g., a white butterfly on a dark background or vice versa, using spot metering can be interesting. The camera then only measures the light in the selected part of the image.

A background without distracting elements is very important for a successful picture. Capturing the flower on which the butterfly is seated always gives extra value to the image. Busy backgrounds detract from the butterfly. On the other hand, having a very even background is not as interesting as one with flowers which create color and depth, making the image much more natural.



Koppel Bidsprinkhanen



Bruine Blauwtjes



Marsh grasshopper

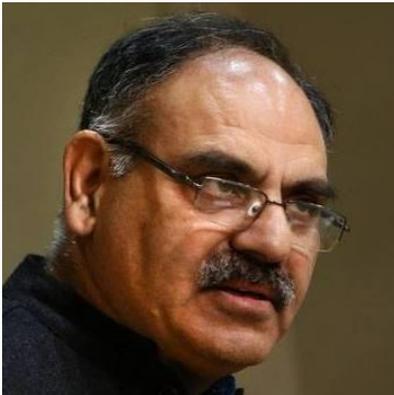


Gebandeerde Libellen

In conclusion, whatever type of nature photography you do, know your equipment, have a thorough knowledge of the fauna and flora, and develop immense patience and perseverance. Those are the basics for every nature photographer who wants to achieve good results.

Feature Article

Different not Better



Subhash Sapru

The master of candid photography, Henri Cartier-Bresson had described the camera as a sketchbook, an instrument of intuition and spontaneity. This emphasizes the need to understand our photography gear, know its strengths and weaknesses so as to master its operation.

Before buying a Digital Single Lens Reflex (DSLR) camera, many photo enthusiasts keep questioning which way to go. Full frame or crop sensor and now their attention is also drawn by the mirrorless camera. I think it is better not to discuss the mirrorless for the time being as for many the choice is already confusing.

The terms crop-sensor and full-frame refer only to the size of the imaging sensor inside a camera. The full-frame sensor is of the same size of a piece of 35mm film, the 24mm x 36mm format. On the other hand, any size of sensor less than 24X36 mm is called crop sensor. It is also known as the APS-C, (Advanced Photo System). For instance, Nikon's full frame sensor is of 24X36 mm and the camera is categorized as FX. Its crop sensor (camera body categorized as DX) is of the size of about 24 X16 mm. The crop factor is 1.5 x. Canon's cameras are also full frame and those of crop sensor have crop factor of 1.3x and 1.6x. Other camera manufacturers also make crop sensor cameras, but their sizes differ.

Both the crop-sensor and full-frame cameras have their own advantages and disadvantages. For instance, in case of a crop-sensor camera of Nikon, the angle of view of a 50 mm lens will be 75 mm whereas on full frame sensor its effective focal length will remain unchanged. Today, the high-end crop sensor cameras

have the potential to provide image quality similar to that of a full frame. But it's very difficult to point out the difference because it is simply negligible. Thanks to the improved sensor and processor technology.

While most of the sports and wildlife photographers as well as photojournalists prefer crop-sensor cameras to get an extra reach, the landscape and architecture photographers opt for full frame because of its potential to cover a wide area. A crop-sensor camera can achieve a similar wide view with a wide angle lens made for a crop sensor camera.

The question is, if now the gap between the image quality of both kind of cameras is negligible, why the photographers still feel they would upgrade to a full frame camera. It was in early 2000s that DSLRs began to replace film based Single Lens Reflex (SLR) cameras. The initial DSLRs used to have cropped sensor as it was not easy to make full frame sensor because of its high cost. Later on some camera manufacturers began to manufacture full frame cameras based on the standard 35 mm film format. We have among us many photographers who have enjoyed making images with medium format or large format cameras and the availability of full-frame camera is a boon for them. The crop sensor being smaller than the standard 35 mm film format, was considered as an a downgrade.

Practical Implications

Size : The basic difference between the two is of the size of the sensor as a result of which the camera body size also differs. The crop sensor camera is smaller in size and lighter in weight whereas the full frame camera is bigger and comparatively heavier. It's not that the bigger sensor increases the weight of the camera, but the sensor size increases the dimensions of the camera body and so makes it comparatively bigger and expensive. The lenses of the full frame camera are also bigger, heavier and expensive.

The size of the camera sensor makes an interesting effect on various aspects like ISO, depth of field, apparent focal length of lenses and dynamic range, but this does not make us judge how good or bad a camera is. They are different.

ISO : Higher the number of ISO, greater is the sensitivity of the sensor. However, all digital cameras have base ISO which can be 50 or 100 or 200. Today, most of the crop-sensor cameras significantly outshine their forebears from just a few years ago when people did not like to shoot even at ISO 800 or 1600. The facility of Auto ISO is a remarkable addition.

A full frame sensor provides high ISO and better low light performance, a broader dynamic range and yields a higher quality image as compared to that of a crop sensor. Thanks to the ongoing improvement in technology as nowadays even some of the latest crop sensor cameras are capable of high ISO performance.

Depth of Field: Remember the bigger is not always better. Depth of field is defined as the zone of acceptable sharpness, which is in front and back of the subject in focus. It can be shallow or deep. The sensor size affects apparent depth of field. When shooting full-frame we get the benefit of a shallower depth of field, which is often liked by the portrait photographers. Those engaged in architecture and landscape photography also prefer full- frame cameras because that gives them a wider field of view.

Focal Length: It is not a measure of how long or short a lens is physically, but it is the distance in millimeters from the optical centre of a lens to the imaging sensor when the lens is focused at infinity.

If a full frame and a crop-sensor DSLR take the same image from the same distance, with the same lens and point of view, the crop sensor camera will capture a tighter field of view than the full-frame camera. The focal length measurements of lenses being based on 35 mm standard, a crop sensor crops out the edges of the frame, which effectively increases the focal length.

Dynamic Range- It is the range of value between light and dark areas. We see a wide range of intensity levels in real scenes ranging from direct sunlight to shadows. Because of larger pixels, full-frame cameras have a broader dynamic range in general, making them better equipped to capture the full brightness range of a scene that features both extreme areas of dark shadows and bright highlights, as well as mid tones.

Many photographers like to shoot landscapes with a full frame camera because they need maximum wide area in the frame, leaving aside other factors. However, when one is to choose between the two for landscape photography, the answer is, "It's your choice." Just to ponder over the issue, if one wants to have maximum depth of field for landscapes, it can be achieved with a crop-sensor camera. Also, while shooting at the same angle of view, on a crop-sensor and full-frame cameras, if the aperture is f/11 on crop-sensor one may have to use f/16 on a full-frame to ensure sharpness from foreground to background.

All said and done, no doubt the full frame camera will yield images of higher resolution and would have better low-light performance, but at a considerable price. On the other hand, the crop-sensor camera will help in achieving extra reach at a comparatively low cost. As Nikon has retained "F" mount for its lenses for both kind of cameras, the full-frame lenses will work properly on crop-sensor cameras, but the reverse has limitations.

Today, many photo-enthusiasts remain keen to upgrade to full-frame with the hope to improve their image quality. But this assumption is not necessarily true. As said earlier, advancement in technology has narrowed the gap between the image quality and noise levels between full-frame and crop-sensor cameras.

In full frame cameras, the sensor space is used to make each pixel bigger. For example, a full-frame camera with 24 megapixels has bigger pixels spread over a larger sensor area than a crop-frame camera with an equal number of megapixels. Bigger pixels absorb more light photons, which increases dynamic range in the photo. Greater dynamic range means there will be somewhat more detail visible in dark areas, and less noise. Therefore, better performance in low light.

Here a word of caution. It's not only the high cost, size and weight of the full-frame camera that matters, but also the care with which the images are made. Resolution of most full-frame sensors is so high that it exposes any shortcoming in technique and clarity of image. Thanks to the advancement in technology, none of the full-frame or crop-sensor camera is better, they are different.

Now the camera manufacturers are competing with each other in adding more pixels to their megapixel cameras. Is it a marketing gimmick or do we really need so many pixels. It is high time for the photographers to be conscious of possible compromises, if any.

Crop sensor V/S Full frame IMAGES

Two images made with Full frame and Crop sensor cameras. Nikon D500 and Z5.



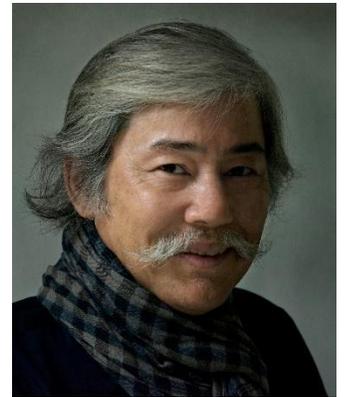
Vs



Photo Essay

Ramuwan festival of Bani Muslim Cham Ethnic People in Binh Thuan, Vietnam

In August each year, Cham ethnic people in Binh Thuan celebrate the Ramuwan festival. It has an importance in the social and spiritual life. It is the symbol of soul and faith in the Supreme Being and Allah of the Muslim community of Bani. Ramuwan Festival is also a ladder of "sympathy" with the Supreme and Grandparents in Cham beliefs. Photos include:



Dao Tien Dat



1 - A Mum Tan (meaning a monk) drums to begin the ceremony



2 - Monks bath (with the meaning of cleaning dust in spirit) before entering the holy temple.



3 - Po Gru (Meaning a Master monk)



4 - Monks and villagers come to the cemetery (Khunhar) to worship the dead



5- The scene of sacrifices at the cemetery



6 - A young woman holds two her sons crying at her husband's grave



7- An old woman prays supreme supplication begs for the dead



8- Women in village bring offerings to the church



9- Celebrate at night. All villagers pray for peace and a better life in church.

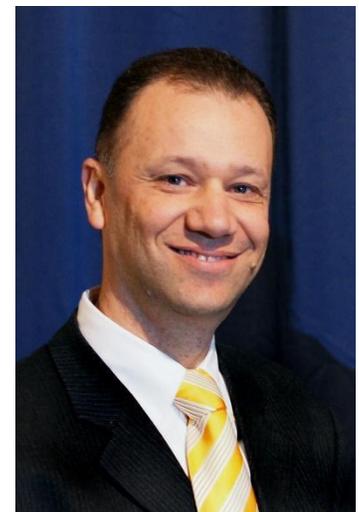
Photo Biography

Professor Andreas L. Andreou - A Maestro and a Humanist

by Prof. Biswatosh Sengupta



Prof. Biswatosh Sengupta
Photographic Association of Dum
Dum, INDIA



Prof. Andreas L. Andreou

This article is dedicated to Prof. Andreas L. Andreou of Cyprus, one of the most prominent photo artists of our time. The Cyprian Diamond Photographer has been bestowed with numerous awards and prestigious honours for his outstanding contribution in the field of creative photography. The other facet of Prof. Andreas is his untiring effort to promote and propagating love, peace and international friendship through pictorial photography.

Photography is the scientific process to obtain a sketch with the help of light. It plays a significant role in every sphere of life – from application in scientific experiments, documentation of the saga of human life and tragedies, to creative expressions – photography is omnipresent. Professional photographers earn their livelihood, amateurs record their sweet memories and artists use it to express their feelings. However, with the advancement of scientific and digital technology, the act of taking a picture has become quite easy. Every second man on the street has become a photographer and even without elementary knowledge of photography people are successfully participating in Photography Salons. But Professor Andreas belongs to a different league. He has an intrinsic ability to express his ideas and execute them in his own distinct style with admirable command over the medium.

We know that there is a difference between a 'photo' and a 'picture'. A picture has some special qualities which separates it from an ordinary photograph. I like to recapitulate a few words for the convenience of the readers. Photography excels in art only when it conveys the feelings and emotions of the artist. According to Aristotle, the great Greek Philosopher, it is the "Idealized form of the Artist". The artist carefully selects objects of this mundane world and presents them in such a way that these mundane objects acquire a whole new meaning in the picture. Choosing the right subject, image proportions, presentation, colour scheme, art-technique and above all a message are prime considerations of artistic photography. Thus a well-rounded picture should have a number of features such as good composition, use of appropriate colour, technical perfection and proper theme and above all humanity which moves the mind of the artist and the viewers. In Snaskrit "**Indriyevyah parang manah**" means the mind is the controller of the senses, the mind drives them.

The above points which culminate in a sense of aesthetic pleasure in the mind of the artist and viewers make a picture complete and enjoyable. This is the difference between a 'photographer with artistic blend' and a 'snap shooter' in general. Many times we even use different symbols to convey various inner meanings of the photograph so that the message of the photograph is easily understood in the minds of the connoisseurs. Symbolism is also an important aspect in pictorial photography. Aesthetics of the image in the presence of that symbol influence the statement of the photograph or enable the image to evolve into a beautiful story.

But is there really a difference between an 'artist' and an 'ordinary person'? Like ordinary people, the artists also go to the market with bags, tell stories, and watch games, read books, etc. So where is the difference? There is a difference. Many will say that the main tool of an artist is his eyes, what is called "*Indriyevyah Parang Mana*" as already mentioned. The mind controls the senses. So what his eyes see is in the direction of the mind. We all know that Prof. Andreas is a world-renowned artist in the arena of photography, who left no stone unturned to explore various branches of photography. Through his camera lens, an unfamiliar and unseen context of the known world has acquired a new look, a new meaning and last but not the least a beauty which has so long remained unnoticed. The common place becomes uncommon because it has taken up the hue. And that's where we meet the artist's mystical human heart. I don't think it would be irrelevant to try to highlight his humanity during today's global hype. We see that the seat of humanity is not only in 'Aishwarya' (wealth), it also has the fragrance of very ordinary beauty. I did not have the good fortune to see all the pictures of Prof. Andreas but as a Chairman of Dum Dum Salon I had the opportunity to go through quite a number of his pictures during last two decades and many other works published in International Salon catalogues. However, from those it may be said that he is not only a great artist but also possesses of a deep sensitive mind. He dwells upon all genres of Photography. What distinguishes this renowned photographer is his clear and impressive work with his very sensitive soul reflecting in subject selection, use of computer aided technology and thereby modifying those to a creative form. Portrait is a most fascinating genre in all form of arts. Legendary artists of all media have created many masterpieces. Prof. Andreas also has produced number of masterpieces in women's portraits both characteristic and experimental. His still life, travel photographs and experimental photographs all bear his insignia and are easily recognised amidst the chaos of thousands of photographs. Following paragraphs will provide a flavour of his creation.



Hand Eyes

Seeing and visualizing are two different aspects, though both involve human eye and brain. Man sees with his eyes but visualizes with his mind, more specifically with his sensitive mind; therefore is the saying 'the mind knows more than the eyes see'. When light falls on an object man can see it with one of his sensory organ – the eyes. But when he goes deep into the subject he visualizes something with the eyes of his mind. No material barrier can stop him seeing the object. The artist visualizes the object with its qualities that impresses his mind most. This is also possible by

keeping the eyelids closed or keeping the eyes covered. Only a true artist possesses that visionary power, which is apparent from his picture Hand Eyes.

“Water water everywhere not a drop to drink”. Food is what sustains life. This is the biological need. “But man shall not live by bread alone.” He also needs nourishment for his mind. The baby in the picture Among the corns seems to be empathetic for other children. So in spite of having plenty of food scattered around him, he cannot enjoy eating. His mind is perhaps haunting for other children who might be starving for food. This makes him unhappy and he cannot get the pleasure of eating although there is no dearth of food. Abundance for a selected few cannot make the society happy that rocks the mind of the child as well as the sensitive soul of the great artist Andreou.

A true artist can freely wander in different arena of art, be it portrait or candid or purely creative form like a still life. Still life is a particular genre of visual art, where the artist creates the whole set up by himself with the help of some inanimate objects according to his choice and imagination. In his artistic pursuit Andreou proves his excellence of creativity through his picture **White Harmony**, where he plays with a simple but mystic display of colour and light. While in his other pictures one can find varied display of rich

colours here one finds the richness of simplicity using soft light, soft colour and soft focusing. This not only proves the great mastery of the great artist Andreou over his perception of colour harmony but also his capability of using the right technique to bring out the essence of the theme and aesthetics.

His portfolio **Hercules** for which he was awarded Master distinction ISF Level-2 is a wonderful cohesive set of surrealistic photography created by computer manipulation simply by using dolls in one layer and blurred background on other layers to create fantasy and dream.



Among the corns



White Harmony

Injustices, oppression, neglect, inequality in the society have always bothered him. The simple scene of tender love would expose him to a new sense of human life. What he has always tried to propagate is love, peace and friendship through his artistic skills. "FIAP is my heart forever" is the theme song of FIAP composed by him.

In the midst of this great pandemic, when our normal life have come to a scratching halt and we struggle to fight the disease which have already claimed more than eight lack lives, with no medicine in hand and no vaccine in near sight, we once again shall have to fall back upon fine arts to weather this trying time. We realise that to defeat the virus, we shall have to fight as one and fine arts has the power to unite people from across the globe. Professor Andreas has written another song which he named "*SINGING TO WIN THE VIRUS – FIGHT TO WIN CORONA VIRUS*".The song has been sung and played by Constantinos Timinis,

who has also made a video on the song. Prof Andreou has dedicated the song to FIAP President Mr. Riccardo Bussi and Mrs. Joanne Stolte, the FIAP Liaison Officer for USA. FIAP has recognised this as their official song in the battle against COVID 19. The song reflects his sensitive mind and inspires us to unite through photography and propagate noble values, forgetting our differences in our fight to defeat the virus.

Prof. Andreas has also collaborated with other institutions and writers, not only with the aim of promoting world photography but, with the promotion of important national issues at the same time. One such poetic-photographic collaboration is that with the renowned and award-winning well-known poet R. Ioannidou Stavrou, who enriches the artist's work with her poems.

In addition to his close collaboration with the above poet, he has also collaborated with various organizations in the field of artistic photography. A photo of his has been posted on the cover in an anthology, published by the Department of Forests, on the subject of forests. He was also a contributor to the magazine "Psychic Vibrations". An article about Andreas L. Andreou was presented in the book "Studies-Essays-Articles" by George I. Kallegia, Dodoni '99.



Hercules Master Distinction ISF Level-2

He has been distinguished in Pancyprian, Panhellenic and other local and International competitions from which he won important awards but the culmination of his success was the GRAND PRIX EUROPE in Italy, where his photographs were considered extremely beautiful and interesting. One of his photographs was accepted for permanent exhibition at the Museum of Photography in BRESCIA, Italy. For this success he was awarded a special medal and diploma.

Prof. Andreas is a humanist to the core and an institution in himself excelling as a teacher, a researcher, an administrator, an organizer, a propagator and an artist. He was adjudged as the best Professor-in-Photography by Silk Road Youth Photo competition in China, 2019. He is associated with many apex photographic bodies of the world – Chairman of PESGSPC, Vice President of Cyprus Photographic Society, representative of Cyprus and ambassador of love, peace and friendship in the World Photography Organization Image Sans Frontiere.

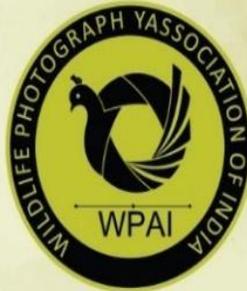
It will be an injustice if I do not highlight about his honours and awards. Most of the Salon photographers are well aware of that. The list is endless so I am not mentioning all. He has been bestowed with honours from many world bodies of which EFIAP/diamond3, Hon. EFIAP, Triple Master (Phenix ISF-Hercules ISF-Dauphin ISF) the only one recipient since 2015, RISF10 are worth mentioning. Our organisation Photographic Association of Dum Dum also conferred him Honorary Fellowship of PAD (Hon. FPAD) in 2017. He is recipient of 684 international awards with more than 15 000 acceptances.

I sincerely congratulate my friend dear Professor Andreas and salute him. Let God bless him to contribute more for the cause of world Photography. May photography go a long way to bring peace, prosperity, tranquillity and foster international fraternity.

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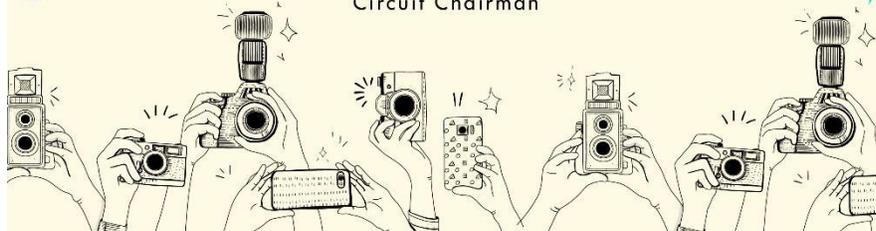
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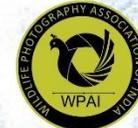
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& 8 FIP Ribbons

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