

WPAI NEWSLETTER

Issue 4, January, 2022

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 4th Issue of WPAI Newsletter!!!

Wildlife Photography Association of India

WPAI Newsletter

January 2022

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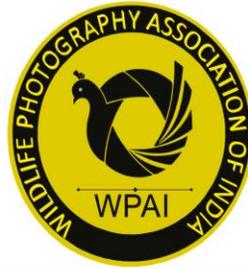
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WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA

Preface to the 4th Issue

Merry Christmas and a Very Happy New Year!!!

We are extremely happy to publish the 4th Issue of the WPAI Newsletter at the auspicious beginning of 2022!!! We strongly wish that the new year takes away all the pains, sufferings, and failures of the last year and it brings to you new opportunities and exposure. We are very grateful to you because you have shown uncompromising support since our beginning. Just like our previous three issues, this issue is enriched with scholarly and insightful articles related to the emerging trends of photography.

In her scholarly article, **“The Role of the Photographer: The Cultural Positioning of their Work in Gaining Distinctions”**, Dr. Wendy Allard demonstrates that perfection in the art of photography can not be achieved only through having strong knowledge in the technical aspects of it. A photographer needs awareness of cultural practices and social processes as essential qualities. Allard pinpoints “new thinking[s]” of cultural and social awareness during the times of shooting photographs, post-production, and judging for the sake of gaining FIAP/PSA distinctions. In the second article **“The Fight Game in Pictures”** Randy Carr shares some innovative techniques on how a fight game can be presented in photography in an artistic manner. With a series of his own photographs of fighting events like Golden Gloves, Carr provides us insights about the condition of lights, types of lenses, angles, exposures etc to shoot an event more perfectly.

In his article **“My Nature Photography.....”** Dr. Graeme R. Guy shares so many unknown facts behind his exposure as a nature photographer of world repute. Dr. Guy has illustrated his journey as a Nature Photographer starting his earlier days in New Zealand upto his retirement in Penang Island of Malaysia. Guy mentions these requirements for nature photographs to compete in salons and circuits: central subject matter, all over sharpness, mostly blurred background, maximum attention on the main subject, colourfulness, perfect action etc.

The next two articles **“Angalamman Festival”** by Udayan Sankar Pal and **“Chokhi Dhani: The Ethnic Village Resort”** by Sarabjit Kaur are photo-feature articles or photo-essays that describe an event and a photographic location respectively through amazing descriptions and excellent photographs. Udayan Shankar Paul, with his series of sensational photographs, illustrates the Angalamman Festival in Kaveripattinam, a small town in Tamilnadu. Paul has perfectly captured the essence of this festival through showcasing two major rituals: devotees piercing their tongues and a colorful face painting, both as means of worshipping to goddess Angalamman. In the final article, Sarabjit Kaur has gone through a vivid description of Chokhi Dhani, a Rajasthani ethnic village resort near to Jaipur. Kaur’s presentation, through description and photographs, has enliven the essence of Rajasthani ethnic culture that include artwork, music, cuisine, celebrations, and rituals.

The whole world is shattered and depressed by the COVID 19 pandemic for the last two years. The emergence ofOMICRON, the new strain of the COVID 19 virus, has once again put a question mark on our photography related activities. During this time of crisis, WPAI Newsletter wants to connect the thoughts and ideas of photographers across the world. We wish for collaboration, feedback, suggestion, and constructive criticism from your end so that we can continue our journey even amidst the hard times. Thank you so much for being with us.

Thanking you

Chitragad Kumar

The Role of the Photographer - The Cultural Positioning of their Work in Gaining Distinctions

Dr. Wendy Allard, EFIAPs FRPS CPAGB PPSA BPE3*



Dr. Wendy Allard

Abstract Within the complex nature of competitive photography, it is argued that the role of the photographer is partially driven by the cultural beliefs and practices. It is suggested that photography cannot be understood as a visual system dominated by technical aspects alone rather it demands an awareness of cultural and social processes.

This article aims to explore new thinking about culture and social awareness in the production of successful images in the particular context of gaining FIAP/PSA photographic distinctions.

Retirement from an academic educational career enabled me to progress my photographic development. It can be argued that you are driven by your professional background with its preconceived notions, perspectives, frameworks and values. This grounding has influenced my understanding of photography generally and specifically in my pursuit of distinctions and international judging. Furthermore, my previous academic research drew on ethnographical and anthropological methods, concepts and theories, which underpin this article. My view is theory is essential to understanding and construction of culture; similarly consciousness and identity are central for photographers and judges. Therefore, there are implications for the role of successful photographers.



Child With Dog

Distinction rules framed by the awarding bodies and interpreted and prescribed by the administering salons, set a degree of prescription for judges and photographers. Salon themes range from open to more rigid rules for example found in nature, photo travel and photojournalism. International salons appoint judging panels from a variety of different cultural nationalities. In this sense culture refers to each judge's distinctive way of life and beliefs which may consciously or unconsciously influence each social group of judges as they draw on shared photographic values. Similarly, culture depends on interpreting multiple senses of belonging to a group and understanding excellence in photography. This gives particular meaning to ideas of belonging to a group culture and forming a group of distinct consciousness in each particular judging panel.



Harvest Mouse Outcast

Rationale for taking images is significant. Is it to meet judging criteria to gain distinctions and awards? This suggests that images provide an intermediary view whose meaning is potentially polysemic to fit judging concepts and current trends. At camera club level some judges may focus on technical aspects, whilst helpful it is suggested that worthwhile values emerge through diverse cross cultural judging. Furthermore, a culture of international participation emerges as on-line photographic practices embrace the use of social media and websites. Thus, intention for taking images must embrace ethical values and objectives. This emphasises the ethical positioning of photographers to respect people's rights and not to harm any creature or person. Yet, fidelity issues become more complex in that the ultimate use of images is not always within the control of photographers. The photographer has to ensure that images are produced appropriately and can be used in a variety of contexts including viewing in highly visual and complex international arenas. Inherent in these social and cultural dimensions coexist. Personal websites offer rich sources of cultural information and contextualise images in many ways that provide insight into personal meaning and significance. International salon websites display successful images as representing the best in that particular judging, yet meanings do not stand still in time and are complete with complexity of unintended meanings. Meaning may be

fixed in the discourse of historical exhibitions and catalogues which tend to emphasize photography as an aesthetic form, selecting the best, which ignores that photography exists across a dynamic plurality of ideologies and social sites. This acknowledges that cultural diversity exists in the context of complex relationships. Judges as distinct groups of consciousness bring their own experience, interpretations, specialist knowledge and expertise that exist in multilayered models of photography produced for personal and general consumption. At each stage of viewing some meaning is lost and new interpretations added by judges and target publics.

Post production technology offers photographers sophisticated techniques and opportunities. Photographers may shoot with a view to how post-production would enable the image to speak to diverse judges and audiences in terms each understands. Images classified in open categories of the awarding body rules emerge as creative or expressive maximising the potential of the photographic frame to arouse interest, tell stories in different voices or see through different eyes. Aiming to present an artistic symbolic value of images may be more impactful than straightforward denotation. Conversely, documentary and nature categories prescribe photographs which promise to forge authentic connections and create a context which allows images to speak for themselves. In a partial sense these are cultural propositions and need to be verifiable to inform us. Yet, limited prior knowledge of original context may be less significant than the value inherent in the viewer's exploration. The lived experience of photographers at the point of image capture relies on ultimate interpretation and observational perception of judges and viewers. Photographers use their abilities to leave us guessing and draw on our own assumptions by offering iconic contextual clues and provoking impactful emotional responses. Central is photographic power of portrayal whilst avoiding intrusion. The photographer emerges as a social intermediary within this particular form of photographic culture.

So, during the process of judging the photographic moment is being experienced by 'others' with a point of view which depends on their cultural experience and training to judge impartially. Thus, photographers' skills may include synergistic combinations of knowledge, technical and emotional understanding to translate their images into winning ones. This involves an appreciation that successful images should portray representations accessible and holding sufficient significance in content to be interpreted by a variety of cultures. When material culture is removed from context of image production it is often created anew by judges. This can mean any number of things, with or without a visible title. The image becomes associated with aesthetic ways of seeing that belong to different cultural traditions. Semiotics as a study of sign systems suggests fundamental signified meanings of any image become partially dependent upon the viewer's language and codes of cultural knowledge. These may be communicated unconsciously through pre-conscious memories and ideas. Therefore, photographs may partially acquire significance through reference to individual and collective memory.

Judging criteria, whether driven by representative authenticity or artistic interpretation demands instant impactful photographic portrayal depicting depth and sensitivity of emotions. Simultaneously, features of judging are drawn from more than structured approaches for reading images including assessing formal qualities, arrangement in frame, dispositions, stances, and gesture of subjects.

For example, my images invite readers to explore entries which were all awarded gold medals from different salons and countries. What common features attracted diverse international judges? Whilst partial valuable insights may be drawn from these as individual images analysis by considering them as part of a body entries as judges do may contribute to interpretation by comparison. This is demonstrated when images displayed in salon catalogues and websites depict iconicity and photographs as public art representing particular thematic ideologies or values. This suggests the extent to which usage and contextualisation partially determine meaning. Regular critical analysis of images reveals something of our self perceived identity and our practical knowledge used in terms of challenging our inherent beliefs and values. This suggests that images are located within discourses and disciplines existing within and outside photography.

Emergent images from all distinction categories are profoundly imbricate with social and political relations as cultural objects depicting intermediary spaces replete with meaning. This suggests that shared meanings aligned in photography encourage a dynamic kind of mind emerging from one based on the development of common meaning. Increasing interest in contemporary literature and historic relationships between photography and anthropology aim to extend analytical anthropology understanding that emerges from ethnographic fieldwork. Adopting an anthropological perspective judges appear to work within a comprehensive frame of reference or structure of belief, through which they negotiate meaning to make it intelligible. Thus, using ethnology as a mode of apprehension to become receptive to what is a successful image. Anthropological views address individual sensitivities and conceptual structures which undergo change as individuals acquire different knowledge domains. In the anthropological view, it

eludes scientific measurement as factors do not remain constant over time. For example during the Covid pandemic lock down photographic opportunities were limited and forced many photographers to review previously taken images drawn from old files. These collections were potentially seen and evaluated with new eyes and improved skills in post production. So, photographic learning may become a past memory and vision for the future.

Cultural awareness underpins the photographer's role acknowledging the notion of intermediary photography. This creates a new kind of partial authorship in co-creation responding to judging outcomes and fast moving trends of raising universal standards in photography. Degrees of authorship encompass interweaving of collective voices, expressing similar cultural beliefs and lived experience whilst understanding the potential power of photography itself. Yet, inherent in the photographer's role as creators is an imperative for individuality reflecting unique artistry which is open to photographic interpretation. Image production, dissemination, consumption, possession and display of photographs are considered as generating ever changing photographic situational meanings. Tensions over multi-faceted use of media can be linked to the concept of observation, interpretation and evidential value opening up new analytical approaches, new narrative spaces, developed through recognition of the incidental and a revealing plethora of visual aspects of the photographic frame. Thus it is suggested that the intrinsic status of the photograph is both an intentional authored image as well as a site of cultural encounter and intersection.



Three Gorillas

In conclusion sites of distinct consciousness create evolving partnerships in each salon drawing on shared values, knowledge and forming new domains of collective creativity. Understanding of creativity goes beyond technical notions of work and authorship as it is located in the social context as a space of interrelationships. Distinctions and judging act as a platform for participation, yet underlying the process and located at the all levels, emerge tensions in how relationships are shaped. Surrounding the notion different discourses of photography emerge, new ways of content creation and roles for models of production. The model develops as cognitive forms of engagement open up new spaces for dialogues, exchange and reflexive discussion. Photographer's role is to believe knowledge is not held for all times, but an understanding of knowledge sensitizes the individual to be aware of conditions for use at a future time. Suggested value of knowledge is not in the content but the holder's ability to adapt, apply and make informed decisions. Strategies use intellectual and emotional knowledge, which in this sense knowledge may become interpretive in order to make sense of trends and social realities. Once a level of unconscious

competence is attained a creative photographer emerges with the freedom from sense of self where past skills do not intrude into perceptions of the present moment. It may be easy to fall into imitating yourself in safe photographic styles yet the creative photographer tries to take a fresh approach when taking images, to be open to what is seen rather than having a premeditated idea about what to shot.

Trends in successful images emerge from each judging reflecting common sets of values. Judging partially creates collective sense making with successful images emerging as a product for international consumption. Symbolically this emphasizes groups of distinct consciousness whilst creating further cultural complexity. Perpetuated in regular discourse within a competitive culture it symbolically looks outwards with international reference points. Thus importing ideas and culture from outside the groups of distinct consciousness, what emerges is an overarching notion of photographic development. Distinctions are a form of culture in the making importing cultural ideas from within and outside groups of distinct consciousness. This informs photographers as intermingling of numerous voices through Distinctions offer worthwhile insights into learning and adaptation in photography framed in assumptions about the particular way it is viewed. This represents photography as a social process within the rigidity of competitive rules.



Royal Python



Snow Dancers



Two Tiger Legged Frogs

The Fight Game in Pictures

Randy Carr, APSA, GMPSA, EFIAP, FWIEP, Hon. FWPAL. Hon. CPE



Randy Carr

I have had an interest in photography for many years. I honed my interest while serving as a Scout Dog Handler in Viet Nam. The beautiful countryside was always one of my favorite shots. Currently I am a ringside photographer hired by Boxing and MMA promoters to aide their advertising department. This position helps me get a close-up view of the action. I have also been shooting other extreme sports such as motorcycle races and International ice climbing and rugby. My entries in Photojournalism sections of salons have help me achieve several medals and HM's worldwide. I have earned the position of PSA Master Photojournalist and also through achievement in Salons I am recognized as a Grand Master PSA. I am a 2 time winner of the Smith Award recognizing Photojournalist of the Year. The PSA Who's Who yearly ranking has awarded me 1st in Photojournalism Prints in the World. I also have achieved thru FIAP my EFIAP distinctions
I am currently the PSA Chairman of Photojournalism and Exhibition Standards Director for the America's.

Having shot a boxing match or two, there are enjoyments, challenges, and obstacles that come into play that are quite different from the traditional sporting event. Here are a few things you should expect. First, the venue can vary from a make-shift tent to an elegant auditorium. Depending on the ring height and how tall you are, you will invariably attract the ire of the high rollers who paid to be close to the action. (And they will remind you all night about how much they paid, and how with a press pass, you did not.) This is just part of the game, so be prepared and have a thick skin.

The right equipment ringside is most important. It is good to travel light, but be prepared for anything. This photographer generally carries two cameras, one with an f/2.8, 24-70mm for ringside and a second with an f/2.8, 70-200mm for fighters as they enter the ring or are in the corner being treated. Do not bring a lot with you that could be in the way, although sometimes there is room under the ring to store equipment.

Flipping back and forth between prime and zooms works reasonably well. A fast prime lens, f/1.2 or f/1.8, tends not to flare as badly as a zoom and has a bit more contrast. The zooms (f/2.8, 24-70) are more versatile, and the flare can be managed. Have a wide angle lens close at hand, such as around your neck or on your shoulder, because when a fighter goes down, possibly right in front of you, you want to be ready.

The lighting can vary as well, with no flash allowed during the fight. This creates one of the primary obstacles. Shooting up into the lights is challenging, and there is not a standard that the arenas or promoters use in determining how high to set the lights above the ring or what colors they flash. If the arena is fairly steep, the lights may be set higher, but generally count on discarding a lot of frames and working on others to remove lens flare. Likewise, it is best to remove your filters and always use a lens hood to help combat flaring. Keep in mind what is ahead of you in post processing. By using the right tools you can correct most, if not all, changes in tone.

In non-professional fights like the Golden Gloves, the boxer wears protective headgear. Be careful with your exposure and your angle when they cover up or look down, their face will disappear behind their arms or in the shadows of the headgear.

I normally shoot between 2500-4000 images per fight night, so off to bed while images are downloaded. In the morning, I always find several that I wish had better color. If you have the time, take one of your color images that is "just okay" and see where you can take it. The nostalgia of black and white in boxing is very strong because of decisive moments and without color to distract from it. I have an appreciation for Monochrome/BW, so I never count one out. There are several good plug-ins for converting to monochrome that offer a free month try it out.

My goal is to tell the best story that I can and share it around the world. What I have covered can relate to several sports and even concerts or carnival settings. Just get out and shoot, of course, safely.



CENTER SHOT



ARM BAR



HEADING TO THE MAT



IN YOUR CORNER



RING MY BELL



DRAW BLOOD



GIVING A POUNDING



TAKE A KNEE

My Nature Photography.....

Graeme R. Guy



Graeme R. Guy

born in Wellington, New Zealand. A passion for nature photography started when he was in high school in Upper Hutt, an outer suburb of Wellington. The passion has remained for many years but took a back seat to academic study and raising a family. While living in Singapore Graeme founded the Nature Photographic Society of Singapore and the society is approaching 20 years. Graeme's first occupation was as a pharmacist in New Zealand. He returned to academic studies and obtained a PhD in biochemistry at Flinders University in South Australia. He held appointments in Birmingham UK and in Singapore where he was a Professor in a research Institute until retirement in 2011. He published over 100 Scientific Papers

Graeme retired to Penang Island in Malaysia in 2011 with his wife Helen where he had more time for nature photography.

I have a passion for nature generally and particularly for nature and wildlife photography. The passion started as a young teenager and has endured for over 50 years, with time off for study and raising a family. Born in New Zealand I have lived in Australia, U.K., Singapore and currently Malaysia. In this article I would like to share some advice from my years in the field.

Location, location. location

I specialise in action and behavioural photography. I will work on a project and spend many hours getting to know the subject and documenting it. Although I have travelled to Africa for photography, I believe in working the local environment. India has a similar species list to Malaysia, and each has a large variety of wildlife which is unfortunately suffering constant degradation. On an exotic safari your chances of an interesting encounter are slim whereas in the local context you can wait for the action to happen with some deliberate planning.

Projects and guides

I like working on projects. Some of my projects have included; Bowerbird behaviour in Australia (see below), Big cat action in Kenya (1a, 1b), Common Loons in Canada (2a), Hummingbird action in Costa Rica and Ecuador (3a, 3b) a variety of Bee-eaters in Malaysia (4a, 4b), Kingfishers in Malaysia (5a, 5b) and during frequent lockdowns in 2020 and 21, White-bellied Seas Eagles and Dusky Langurs (6a,6b) on Penang Island. While on the subject of locations or indeed safaris....choose wisely. Find out who are the best guides for the area and use them.



1a-Cheetah family



1b-Lion with a warthog



3a Jousting jewels



2a Common Loon and chicks



3b Green-breasted Mango



4a Bee-eater Species dispute



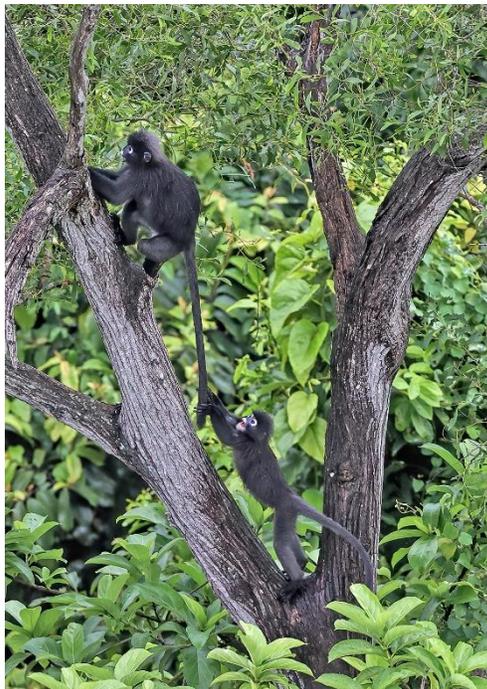
4b. Blue-tailed Bee-eaters



5a White-throated Kingfisher with a frog



5b Male Kingfisher scolding junior



6a Dusky Langurs having fun



6b. Dusky Langurs; admiring the newborn

Winning images

My images have a distinctive appearance for salons which is often different from those used in a descriptive blog, which I also do. In salons the image must have instant appeal and tell a story without words whereas in a blog, words are used as an explanation.

Nature salon images must therefore have the following;

- 1 Well composed
2. Central subject matter
3. Sharp...all over
4. Blurred background (mostly). All the attention should be on the main subject.
5. Colourful (adds impact)
6. **Good action or interaction** (as my Australian friend says, 'the bugger must be doing something')
7. Instant appeal

Bird or animal portraits seldom win unless very exotic, remarkably colourful or rare.

As an example of the attributes listed above is the image of the White-throated Kingfisher wrangling a frog (7a). It is well composed leading in from the left and the bird's eye on the 1/3 line, all of the subject including the perch is sharp, the background is blurred and not distracting, and the kingfisher has beautiful rich colours. I often use a 0.4x extender to blur the background.

The following image of the Great Bowerbird (7b) in action will not do well in salons because the story is too complex to tell or comprehend in a few seconds. The Great Bowerbird is confined to Northerly areas in Australia. The fawn-coloured male makes an avenue bower to attract females. It is a love stable in which he wishes to mate with a willing female. The male will jam thousands of sticks into the ground to make the avenue. He will pave it with stones, bones and glass. He gathers special 'toys' to show to an interested female. In the image below he has an interested female in the bower and he has shown her the green fruit and other coloured objects. His final act is to unleash some lilac-coloured feathers from a pouch at the back of his head to show the female.

The average nature judge in any salon will not understand what is going on so don't expect medals for these images. Try the **UK Natural History Museum annual competition** where explanations are required.



7a White-throated Kingfisher with a frog



7b Male Great Bowerbird romancing a female

Equipment

By chance I started using Canon equipment and this has continued. Equipment requirements have also changed over the years. It used to be a good camera with a 500mm lens on a sturdy tripod with a flash fitted in the days of low ISO speeds. Now with newer cameras the ISO increase has meant hand-held images are possible and higher ISOs can freeze the action better. Currently for good nature photography (not including macro) a good prosumer camera (Canon, Nikon, Sony, Olympus) is required plus a 600mm lens, a 100-400mm lens and occasionally a tripod and a flash unit. I have shot a lot of bird action from my SUV using a beanbag as a support. With the Canon EOS1D Mk 3 I use an ISO of 2000 and an f-stop of f8 routinely while shooting manual at all times. Don't let the camera decide for you. In the last few years I purchased a Tamron 150-600mm zoom lens. It is excellent and can be easily hand-held. I have seen many photographers using this lens.

Judging

Unfortunately, most salons do not use dedicated nature judges. It is a very specialised field requiring a lot of background knowledge where observation is key. I was told early on the binoculars are a nature photographers' best piece of equipment and I agree. In the past, ruling bodies did not put enough emphasis on the welfare of the subject and we saw studio set-ups, translocation of nests, chick gluing and bird baiting. These are banned in most caring competitions and are quite easy to spot.

As a word of advice to salon organisers; keep the costs down, give individual scores and email them to each entrant. We don't need printed catalogues and it may pay to see if the ribbons and medals are actually required

Humour

You do see some interesting images in the field; safety-checking giraffes (8a), traffic jam lions (8b) and smoking kingfishers (8c) and I swear absolutely no photoshop....all adding to the richness of life.



8a Seatbelt checks



8b Traffic jams in Kruger Park



8c Smoking kingfisher

Angalamman Festival Udayan Sankar Pal

EFIAP, EFIP, EPSA, GPU/Cr4+VIP3+Aphrodite, C*MoL, SSS/r, EHPS, GMAPG, bWPAI, ACPE, HonAvTviSO



Udayan Sankar Pal

Grew up in Canning (WB, India), the gateway of the Sunderbans. He has been dabbling with photography since he was 13 years old. Hailing from a village himself, his eyes are drawn towards those elements that he can identify with, that are hidden from a city dweller. He has honed his skills over the span of 27 years and has received over 3000 awards both from National and International forums. He has also been awarded many distinctions and honours.

He says photography is all about the eye. You either see things or are influenced to see things. Having travelled a long way from the bare feet camera toting village lad to a selective shutterbug and a passionate pursuer of the art of photography in all its forms, he truly believes that photography is his religion.

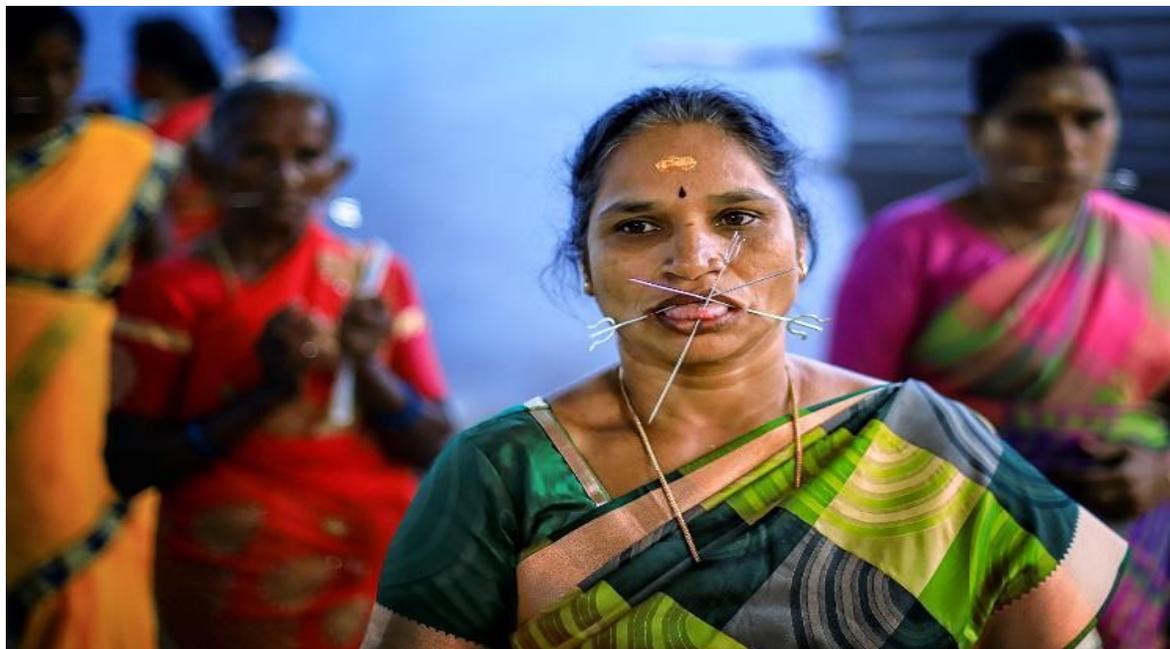
Kaveripattinam, a small town in Tamilnadu is famous for the Angalamman Festival. Angalamman is “the guardian God” & is a form of Kali. This annual festival has two major rituals that can appeal to a photographer.

The first one is when thousands of devotees including kids pierce their cheeks & tongues as a form of worship. Some impale their cheeks with big metallic “trishuls” reaching upto 7 feet in length. Some pierce their torso & back to stitch hundreds of lemons onto their skins. Some impale big metallic hooks tied to a car or weighted stones and drag them to the temple.

Another interesting ritual happens at a Hindu graveyard near the temple. Many devotees bring their daughters there with bright colourful face painting to offer their prayers to the God and to their forefathers.

Kaveripattinam is well connected via roads and has a few good hotels/lodges as well.

An important information one needs to keep in mind at the Angalamman Festival is that the early summer heat in Tamilnadu and massive crowds contained within a small town could be deXilating to any photographer.



Angalamman Festival-I



Angalamman Festival-II



Angalamman Festival-III



Angalamman Festival-IV



Angalamman Festival-V



Angalamman Festival-VI



Angalamman Festival-VII



Angalamman Festival-VIII



Angalamman Festival-IX



Faith

Chokhi Dhani - The Ethnic Village Resort

Sarabjit Kaur

APSA, PPSA, F. HKNPS, Hon. WPG, A.WPG, A.ISF, Hon. PESGSPC, GPA. PESGSPC, Hon. WPAI, WPAI Gold, GPU Cr/3



Sarabjit Kaur

I have always been interested in photos and never left home without my trusty point-and-shoot. In 2003, I purchased my first DSLR, a Nikon D90, and I haven't looked back. I typically take photos of anything that is interesting to me, which is pretty much everything!

My tip for anyone starting out: Think about what you want to get out of the photo before you take it. Otherwise you end up as a happy snapper with a lot of average photos but none ever achieving the "wow" factor.

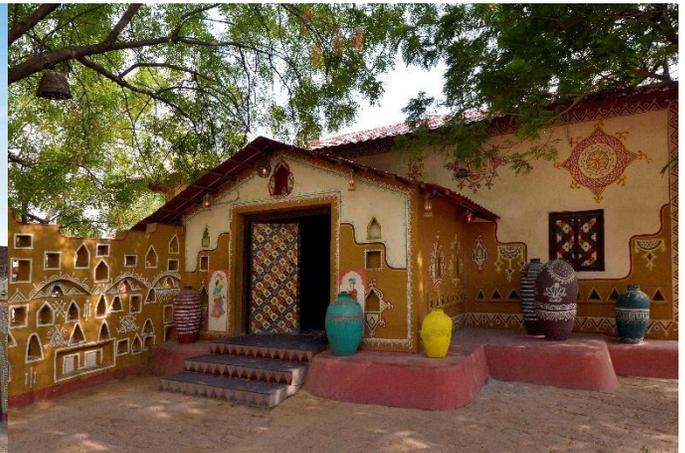
Eventually I started participating in photographic exhibitions organized by National and International Photography Society and won many medals in these exhibitions.

And as a result of loving Travelling, I start writing about places. This is the one thing (Chowki Dhani –Jaipur) I enjoyed thoroughly taking photographs and writing about it.

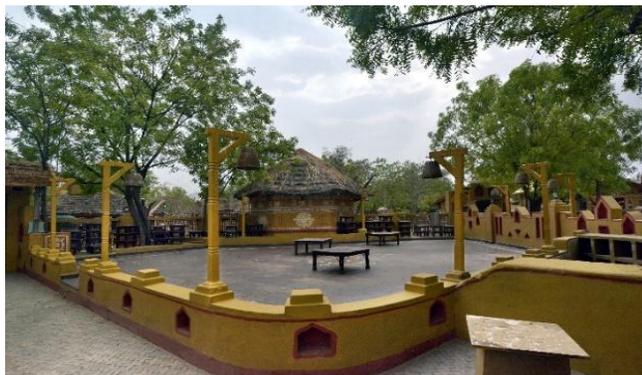
Presenting true colors of Rajasthani culture, Chokhi Dhani is a popular and remarkable attraction of Jaipur. Chokhi Dhani, meaning 'special village', is a mock Rajasthani village 20km south of Jaipur, and is a fun place to take kids. There are open-air restaurants, where one can enjoy a tasty Rajasthani thali, plus a bevy of traditional entertainment – dancers, acrobats, snack stalls – and adventure-park-like activities for kids to swing on, slide down and hide in.



MAIN ENTRY GATE OF CHOKHI DHANI



RECEPTION GATE



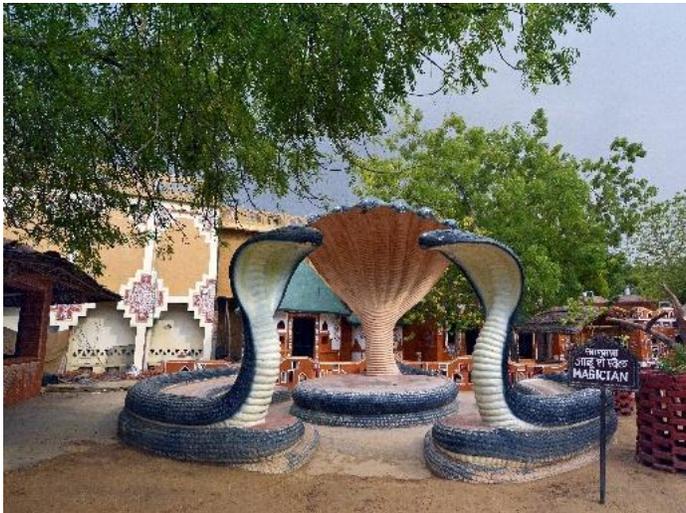
JEEWAN KHAS OPEN AREA



PANGHAT

The tradition of 'Rajsthani culture' or Chokhi Dhani started early in 1989. The ethnic village resort is spread over an area up to 10 acres and boasts of beautifully-designed huts. And on top of that, workmanship here takes you to the time of royal hospitality given to kings and rulers.

Chokhi Dhani is a concept capturing the vibrant spirit of Rajasthan, to give a closer look of rural lifestyle and ensuring a perfect Rajsthani experience. Inbound and native tourists have a desire to experience the unique Rajsthani culture. The real Rajasthan, the villages, the paintings, Bani Thani art, the wall decorations, Dipak wall, the fresh air, the evening performances, the enthusiasm, the 'manuhar' (a delicate request to eat till your heart's desire), the traditions, the costumes and at last but not least the Feelings.



MAGICIAN POINT



CHAUPAL



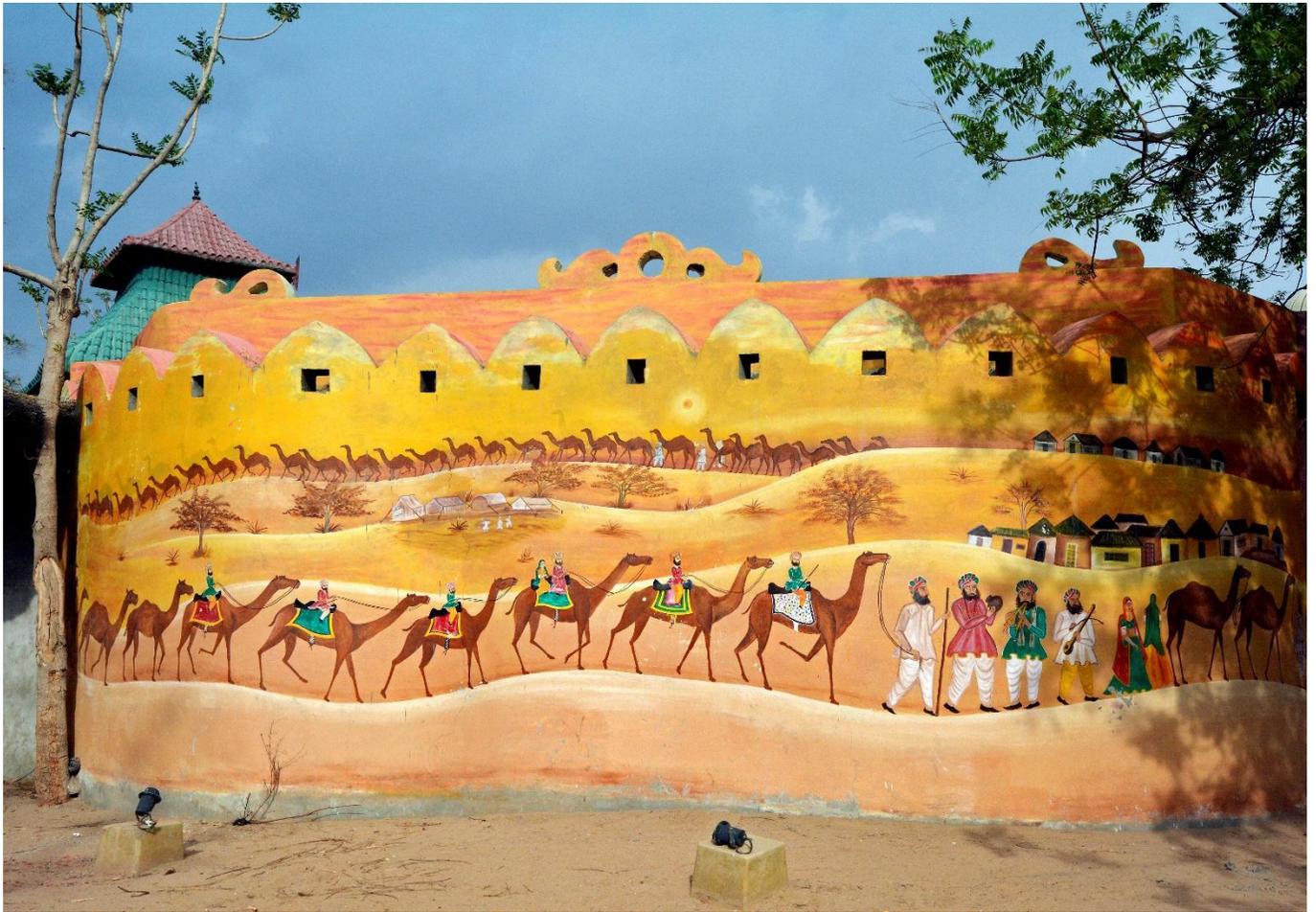
OPEN PLAZA AREA



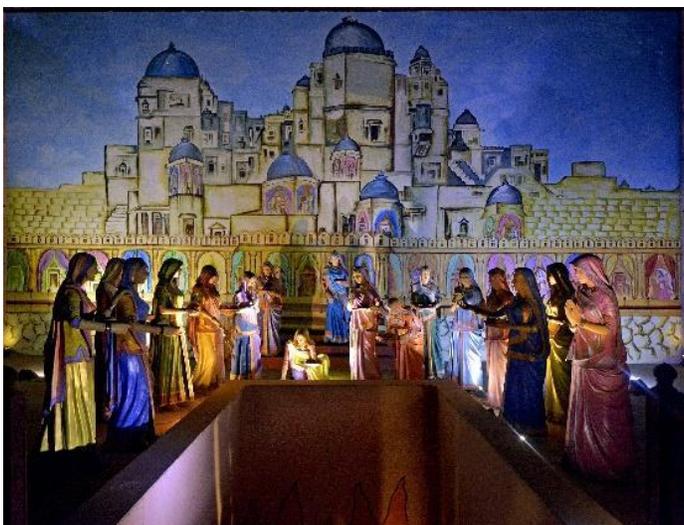
RAJASTHANI HAVELI



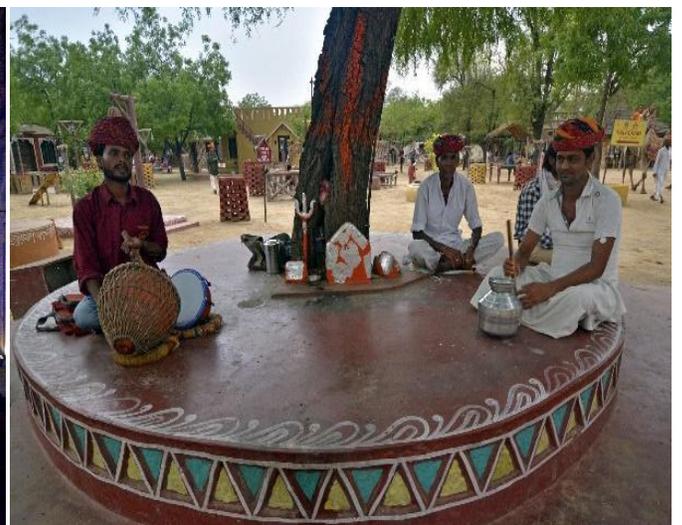
INDIAN TRADITIONAL HOUSES



CAMEL PAINTING



JAUHAR KUND

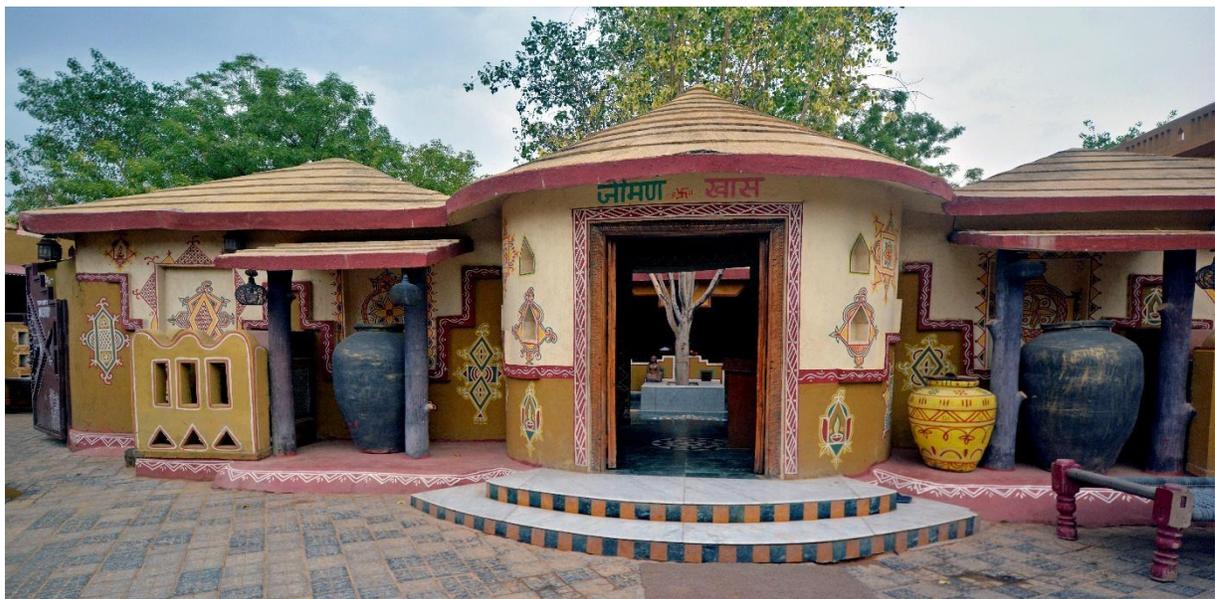


MUSICIAN CHAUPAL

The aim was to recreate something authentic, to preserve and encourage the village art and culture to get today's generation closer to the roots and they have managed to stay as close to the roots as possible. Also to attract the globe trekkers to see and experience Indian village life. The architecture is inspired from actual havelis and mahals, plenty abound in Rajasthan, the artists and craftsmen are sourced from surrounding villages, even the employees are mostly local village folk.



HALDI GHATI WAR



JEEWAN KHAAS



MATKAA GROUP DANCE



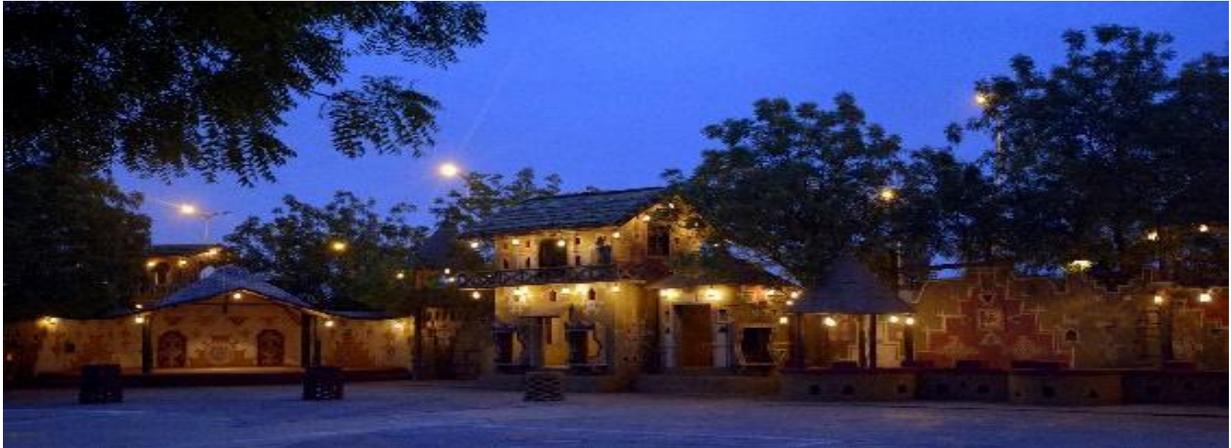
CAMEL RIDE



FIRE SHOW



KEEL DANCE



VILLAGE AT NIGHT



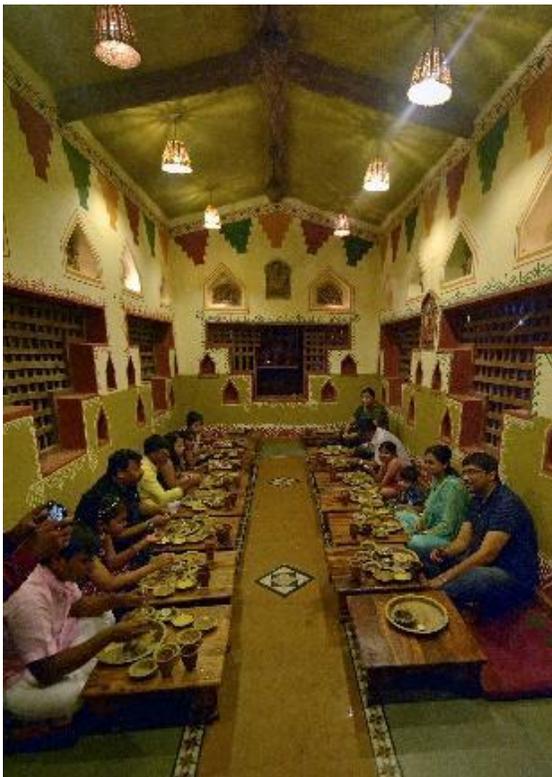
VILLAGE VIEW



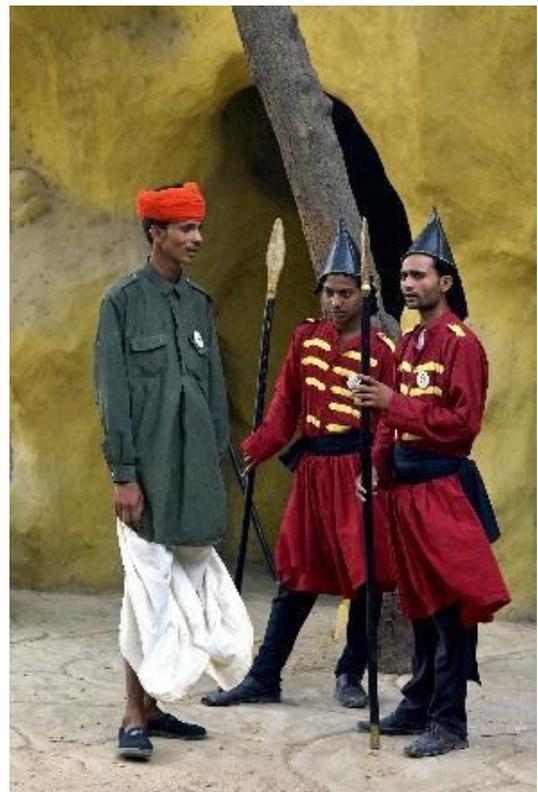
DANCER



JEEWAN KHAAS AT NIGHT



JEEWAN KHAAS ROOM



GUARDS OF FORT



MUSICIANS

A tour during the time of fairs and festivals is the best way to get familiarized with the culture and civilization of the land; festivals are the main charm of Chokhi Dhani, which are the biggest and most spectacular events here, celebrated with great enthusiasm.

The traditional photo studio, museum, and national art and craft market exhibiting a rich display of Rajasthani culture. The open-air restaurants here serve you the mouth-watering Rajasthani cuisine.

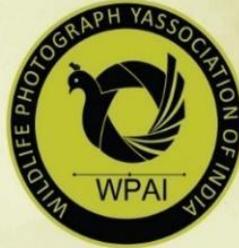
Therefore, Chokhi Dhani is one of the finest ways to discover the true art, culture and tradition of the state Rajasthan. Chokhi Dhani - the perfect rural hangout away from the busy city life.



FLUTE PLAYER

WPAI

-- IS ALL ABOUT PHOTOGRAPHY AND EXPOSURE IT DESERVES --



WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA

WPAI is an International Photography Society, whose aim is to encourage an appreciation of photography and to offer a platform for Interested Candidates - Amateurs as well as Professional -through participating in International Exhibitions conducted by WPAI and show their work worldwide.

Acceptances and Awards accumulated from WPAI and who take part in the exhibitions of WPAI patronage; everyone no matter amateur or a professional are credited towards the WPAI and affiliated Distinction such as B.WPAI, S.WPAI, G.WPAI, P.WAPI & U.WPAI.

For information on membership and other services of WPAI contact:

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B-54, Shashi Garden, Gali No. 9, Patparganj, Delhi - 110091 (India)
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Join WPAI

PHOTOGRAPHY TIPS

PHOTOGRAPHY TIPS №1/15

<http://coapp.pro>



F 2.0



F 3.5



F 5.6



F 8.0

Open aperture

- Photo is lighter
- Background is more blurred
- Used for portrait shooting

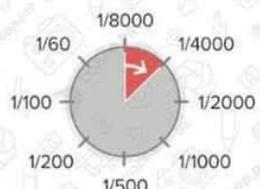
Closed aperture

- Photo is darker
- Clearer background
- Used for shooting landscapes

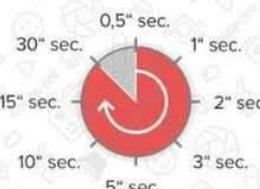
PHOTOGRAPHY TIPS №2/15

<http://coapp.pro>

Short exposure interval



Long exposure interval



Exposure 1/4000 sec.



Freezes the motion

Exposure 1/25 sec.



Shows the motion

Exposure 1 sec.



Blurred subject

PHOTOGRAPHY TIPS №3/15

<http://coapp.pro>

Low ISO number in good lighting



High ISO number in bad lighting



				
	100	400	800	1600
	6400			







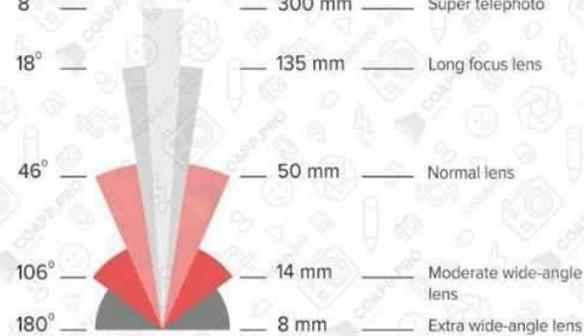




PHOTOGRAPHY TIPS №4/15

<http://coapp.pro>

Viewing angle	Focal length	Lens
8°	— 300 mm —	Super telephoto
18°	— 135 mm —	Long focus lens
46°	— 50 mm —	Normal lens
106°	— 14 mm —	Moderate wide-angle lens
180°	— 8 mm —	Extra wide-angle lens



PHOTOGRAPHY TIPS №5/15

<http://coapp.pro>

The basics of composition. The rule of thirds

According to the rule of thirds the main subjects of the shooting are better to be located on the lines or their intersections.

The centers of composition

PHOTOGRAPHY TIPS №6/15

<http://coapp.pro>

Basics of photo composition. Diagonals.

Negative diagonal
The composition which descends from the upper-left corner to the bottom right corner of the frame gives a hint of sadness, sorrow, creates tension. It is used to enhance the drama.

Positive diagonal
The composition directed from the lower left corner to the upper right corner creates a positive picture with dynamics, causes a feeling of power (dynamic diagonal).

The subject **in the middle of the frame** is calm and static.

PHOTOGRAPHY TIPS №7/15

<http://coapp.pro>

Color wheel

Color schemes

- Complementary color scheme
- Triadic color scheme
- Analogous color scheme

There are 3 colors in the middle of the circle: yellow, blue, red - primary colors. Other colors can be created by mixing the primary ones.

PHOTOGRAPHY TIPS №8/15

<http://coapp.pro>

The ration of image sensor and film

PHOTOGRAPHY TIPS №9/15

<http://coapp.pro>

P - Program mode

- Exposure interval and aperture are selected automatically
- EV compensation is possible.

Tv(S) - Shutter priority mode

- Automatically selected aperture.
- Exposure interval can be selected manually
- EV compensation is possible

Av(A) - Aperture priority mode

- Aperture can be selected manually
- Exposure interval is automatic
- EV compensation is possible

M - Manual mode

- Exposure interval and aperture can be selected manually
- EV compensation can be achieved by changing shutter speed and aperture
- EV compensation button on inexpensive cameras is the switch between the selection of shutter speed and aperture

In all modes ISO and WB are set manually.

PHOTOGRAPHY TIPS №10/15

<http://coapp.pro>

How to use a reflector

Incorrect position of a reflector

Correct position of reflector

PHOTOGRAPHY TIPS №11/15

<http://coapp.pro>

Portrait with blurred background

F 6.3 ❌

Open the aperture

F 1.4 ✅

7 m ❌

Move closer to someone you're shooting

1 m ✅

1 m ❌

Place the model out of the background

7 m ✅

18 mm ❌

Use a greater focal length

85 mm ✅

PHOTOGRAPHY TIPS №12/15

<http://coapp.pro>

Framing portraits

- Don't crop off the joints.
- When framing the head crop the top off almost to the brows.
- Waist up portraits are better to be shot from the waist level.
- Head and shoulders - from the breast level.
- Close up - from the eyes level.

- Head and shoulders
- Breast
- Waist
- Overknee
- Full-length

PHOTOGRAPHY TIPS №13/15

<http://coapp.pro>

A trick with a mirror

Hold a mirror or a piece of foil to the built-in flash at the angle of 45 degrees and direct the light to the ceiling to create soft light.



PHOTOGRAPHY TIPS №14/15

<http://coapp.pro>

Types of lighting

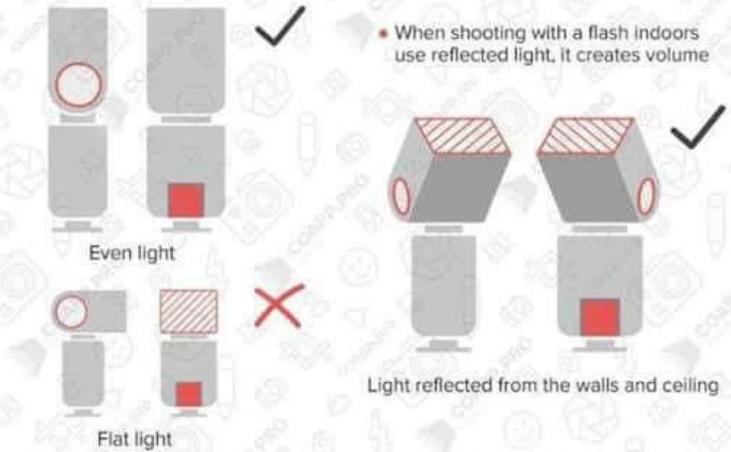


PHOTOGRAPHY TIPS №15/15

<http://coapp.pro>

Flash photography

When shooting with a flash indoors use reflected light, it creates volume



Online WPAI Membership

<https://www.wpaidelhi.com/application-form-for-new-membership-renewal-of-membership/>

WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA



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APPLICATION FORM FOR NEW MEMBERSHIP/ RENEWAL OF MEMBERSHIP

FILL THE FORM IN BLOCK LETTERS		IM / IMS / OM / OLM / LM / LMS NO:	
SURNAME:		NAME:	
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PINCODE:		STATE:	
COUNTRY:		NATIONALITY:	
TELEPHONE:		MOBILE:	
DATE OF BIRTH:		OCCUPATION:	
E-MAIL:		WEBSITE:	
PHOTOGRAPHIC HONOURS (If Any):			
MAIN INTEREST IN (Branches of Photography):			
AMOUNT SENT BY DRAFT/NEFT/PayPal Rs./US\$:		NO:	DATED:
INTRODUCED BY:		MEMBERSHIP NO:	
DATE: / /		SIGNATURE OF THE APPLICANT	
SL. NO.	CATEGORIES	INDIA (INR)	OVERSEAS (USD\$)
A	Individual Member	800	15
B	Individual Member with Spouse	1200	25
C	Organizational Member (Yearly) Photographic Federations, Clubs, Societies, Association etc	1000	20
D	Life Member Individual	3500	75
E	Life Member with Spouse	4000	125
F	Organizational Member (Life)	4000	100
G	Life Member Individual (Senior Citizen) above 60 years	3000	100
<p>Applicants Please Note:</p> <ul style="list-style-type: none"> i Send two recent P.P size Photographs for Membership Card. ii If you want to acquire the WPAI badge, kindly include Rs. 25/- in the draft alongwith the fee. iii Outstation and Local Cheques are not accepted under any circumstances . iv Without the Receipt of Enrollment Fee, Membership stands null & void. v Individual Membership is valid from 1st Jan to 31st Dec for every calendar year. <p>BANK: YES BANK LTD ACCOUNT NO: 044994600000923 IFSC CODE: YESB0000449 *MEMBERSHIP FEE TO BE PAID BY BANK DRAFT/MULTI CITY CHECK IN FAVOUR OF "WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA"</p>			

UPCOMING SALONS / CIRCUITS

DEWAS SALON 2022- National Digital

Closing Date: 24th January 2022

Recognition no.: – 2021/FIP/244/2022, WPAI 2021/006 & KKPC 001/2022

4 Sections – PIDM- Open, PIDC- Open, Nature incl. Wildlife & Photo Travel

Website: <https://kalakumbhdewas.com/>

WPAI CIRCUIT 2022- International Digital

Closing Date: 22nd February 2022

Recognition no.: – PSA 2022-87, WPAI 2021/002-004

8 Sections – Mono Open, Mono Theme – City Life, Color Open, Color Theme – People, Nature, Wildlife, Photojournalism & Photo Travel

Website: <https://www.wpaidelhi.com/>

JCM SALON 2022- International

Closing Date: 21st March 2022

Recognition no.: – FIP 2021/FIP/208/2021, FIAP 2022-077, WPAI 2022/001 & JCM 001/2022

4 Sections – PIDM- Open, PIDC- Open, Nature incl. Wildlife & Photo Travel

Website: <https://www.jcmcircuits.com/>

NEW IMAGE FESTIVAL SALON 2022- International Digital

Closing Date: 1st May 2022

Recognition no.: – PSA 2022-174, WPAI 2022/005 & NIC 001/2022

4 Sections – PIDM- Open, PIDC- Open, Nature incl. Wildlife & Photo Travel

Website: <https://newimageclub.org/>

Requirements for Articles Submitted to WPAI Newsletter

WPAI Newsletter Timetable

April Edition - Closing date for articles 28th February

July Edition - Closing date for articles 31st May

October Edition - Closing date for articles 31st August

January Edition - Closing date for articles 30th November

***Please send your articles as early as possible to help us ensure WPAI Newsletter goes out on time.**

Criteria for Articles

Try to keep articles to less than 1500 words.

Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.

Do not send the articles in PDF format!

Photos for Inclusion With Your Article

Maximum of 15 photos.

Must be 1024px on longest dimension, at 96ppi, regardless of photo orientation.

A list of the image files must be provided with any applicable text that is to accompany each image, eg who and what is shown in photo. This list can either be at the bottom of the article or provided in a separate document.

Images must be of a good quality and edited for best presentation, eg colour, cropping etc.

If the position or order of the photos in your article is important, please put the file name in red text in your article and we will endeavour to place it there. Depending on page layout, be aware it may not always be possible to place the photo exactly where you would like it.

** Please understand that the images you send may not always all be included. Space, layout, suitability for all readers and quality will be considered.

** Articles for the "Recommendations From a Local Photographer" mini article section are to be a maximum of 400 words and two photos.

Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Editor of WPAI Newsletter Service.

Direct the file transfer to email address: officewpaidelhi@gmail.com / wpaidelhi@gmail.com

Please do not email photos unless instructed to do so by the WPAI Newsletter Editor

Permissions

It is a requirement that those submitting articles have acquired the necessary permissions to publish the images they are submitting to WPAI Newsletter. Authors of articles must ensure that the material they provide does not breach the copyright of any other party.

Regulations

All those submitting items to WPAI Newsletter for possible publication must ensure they have read the Regulation for Publishing Articles in WPAI Newsletter. All articles submitted for possible publication must be accompanied by a "WPAI Newsletter Author's Agreement" form that has to be filled and signed by the author of the article. These documents are available on the WPAI website at: www.wpaidelhi.com

KALAKUMBH PHOTOGRAPHY CLUB
Presents



001/2022 2021/FIP/244/2022 2022/006

DEWAS SALON 2022
National Digital Salon

Lowest Entry Fee
Rs. 100/- for all 4 sections

20 MEDALS, 40 E-CERTIFICATES & 20 E-HM

CLOSING DATE - 24TH JANUARY 2022

Dear Photo Friend,
We warmly welcome you to enter DEWAS SALON 2022 (Digital) - National recognized by FIP & WPAI having Four sections with single Judging.

**OPEN COLOR , OPEN MONO,
NATURE incl. WILDLIFE
& PHOTO TRAVEL**

For more details,
kindly visit our website : www.kalakumbhdewas.com
or email us at: dewaskalakumbh@gmail.com

Salon Chairman

WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA
Presents



PSA 2022-87 2022/002-004

WPAI CIRCUIT 2022
International Digital Circuit

Eight Sections With Three Different Judgings
195 MEDALS, 288 E- CERTIFICATES OF MERIT & 48 E-HM

CLOSING DATE - 22nd February 2022

Dear Photo Friend,
We would be delighted to receive an entry from you for WPAI CIRCUIT 2021 (Digital) having Eight sections with three different Judging.

Lowest Entry Fee
US \$15 or equivalent for 1 or 2 sections,
US \$ 25 or equivalent for 5 sections
&
US \$40 or equivalent for all 8 sections

OPEN COLOR , COLOR THEME - PEOPLE, OPEN MONO,
MONO THEME- CITY LIFE, NATURE, WILDLIFE
PHOTOJOURNALISM & PHOTO TRAVEL

WELCOME ALL PASSIONATE PHOTOGRAPHERS
TO PARTICIPATE IN ONE AND ONLY
PHOTOGRAPHIC CIRCUIT HAVING EIGHT SECTIONS
WITH THREE DIFFERENT JUDGING

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or email us at: wpaidelhi@gmail.com

Circuit Chairman

JCM PHOTOGRAPHIC SOCIETY
Presents



2022/077 2021/FIP/208/2021 2022/001 001/2022

JCM SALON 2022
International Digital Circuit

Lowest Entry Fee
US \$ 10 for 2 sections & US \$16 for all 4 sections
Rs. 600/- for 2 sections & Rs. 850/- for all 4 sections

27 MEDALS, 40 E-CERTIFICATES, 8 FIAP RIBBONS
8 FIP RIBBONS & 20 E-HONORABLE MENTION

CLOSING DATE - 21st March 2022

Dear Photo Friend,
We would be delighted to receive an entry from you for JCM SALON 2022 (Digital) having Four sections with single Judging.

**OPEN COLOR, OPEN MONO,
NATURE incl. WILDLIFE
& PHOTO TRAVEL**

For more details, kindly visit our website : www.jcmcircuits.com
or email us at: jcmcircuits@gmail.com

Salon Chairman

NEW IMAGE CLUB
Presents



PSA 2022-174 2022/005 09/1/2022

NEW IMAGE FESTIVAL SALON 2022
International Digital Salon

Lowest Entry Fee
US \$8 or equivalent for all 4 sections

20 MEDALS, 40 E-CERTIFICATES
& 20 E-HONORABLE MENTION

CLOSING DATE - 1st MAY 2022

Dear Photo Friend,
We would be delighted to receive an entry from you for NEW IMAGE FESTIVAL SALON 2021 (Digital) having Four sections with single Judging.

The exhibition is open to anyone; an entry may be rejected when the sponsoring organization or its agent in its reasonable discretion believes the entry does not conform to exhibition rules and conditions.

**OPEN COLOR , OPEN MONO,
NATURE incl. WILDLIFE
& PHOTO TRAVEL**

WELCOME ALL PASSIONATE PHOTOGRAPHERS
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WITH SINGLE JUDGING

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Salon Chairman

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