

WPAI NEWSLETTER

Issue 6, July, 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 6th Issue of WPAI Newsletter!!!

Wildlife Photography Association of India

WPAI Newsletter

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Preface to the 6th Issue

Season's Greetings to all the Photographers, Writers, and Readers!!

We are excited to announce the 6th issue of WPAI Newsletter and we feel immensely proud to continue this journey for the sake of photography. WPAI Newsletter is probably the first of its kind in India that brings to you the vast domain of knowledge of different genres of photography. Photography experts from across the world write about techniques, theories, and inspiring stories for the budding as well as professional photographers of contemporary times. WPAI Newsletter has been accepted, read, and reviewed by thousands of readers and photography experts for its scholarly approaches to the different genres of photography.

The 6th issue of WPAI Newsletter is enriched with 7 highly engaging scholarly and insightful articles penned by maestros of photography. The first article "Macro Photography and the Amazing World of Insects" by Dr. Sekhar Bandyopadhyay sheds light on technical requirements for shooting perfect macro photography of insects. This article presents a series of exotic macro photographs of the insects like spiders, ants, caterpillars, and flies, along with a description of their lives and habitats. The next article "A Lesser Known Ethnic Village Art in Birbhum" by Kusmi Majumdar presents a series of catchy photographs along with captions and a short description of village artworks at Bolpur, a town in Birbhum district, West Bengal, India. Ms Majumdar shows how this ethnic village of West Bengal is enriched with visual representations of Indian culture and mythology through the clay arts on the mud walls.

The 3rd article "**The Flying Beauties of Gajoldoba: A Birder's Delight**" by Dr. Subhamay Karmakar brings a photographic representation of different species of native and migratory birds like Steppe Eagle, Common Merganser, Pallas's Gull, Pranticole, Sand Plover, Great Cormorant, Peregrine Falcon, Shelduck, Red Crested Pochard, Eurasian Wigeon, etc at Gajoldoba, a biodiversity hotspot in the Northern part of West Bengal. The next article "**What a photo amateur and a mentally handicapped model can do?**" by Jan Lelak is a narrative of the photographer's experience to shoot different moments of Jane, his sister-in-law. Jane is a 33 years old woman but her brain is that of a 3-year-old baby as she suffers from cerebral palsy. The author clarifies that he photographs Jen not for awards and medals, but to help Jen to get into a life of joy and laughter.

"**Art an experience of the Bliss**" by Dr. Abhoy Nath Ganguly is a philosophical as well as a pictorial representation of the concept of art and artist. The author discusses the aesthetic value of art and its connection to society through philosophising the concepts from Indian and Western perspectives. The next photo feature article "**Overload**" by "Rajdeep" Rakesh Sharma presents a series of photographs of overloaded vehicles on Indian roads to show how overloading is an integral part of your journey here. The concluding article "**Application of Stippling in Photography**" by Professor Biswatosh Sengupta deals with the invention and evolution of stippling from the fields of engraving and sculpture in ancient times to photography in modern times. The author opines that due to the advancement of technology in this era of digital photography, the technique of stippling can be applied to enhance the aesthetic quality of photographs.

We strongly wish that you read these insightful articles and circulate these across your communities so that we can create a healthy platform for knowledge sharing through our newsletter. We are really thankful to our readers, contributors, and subscribers of our Newsletter for their continuous support to enrich us. We would love to hear from you so that we may continue our journey towards perfection.

Thanking you

Chitrangad Kumar (Editor)

WPAI Newsletter

Macro Photography and the Amazing world of Insects

by Dr. Sekhar Bandyopadhyay

Macro photography is close-up photography of small subjects including bugs, spiders, ants, flowers, dew drops, particles and many more. Out of all these, most thrilling is the world of insects. Primarily there are huge variations in this field with immense scope to capture moments of extreme climax and drama in wild life. All you need is extreme passion and dedication for macro photography.

To master the tricks of good Macrophotography follow the A,B,C,D,E, rules at first.

A: ALERT: Be vigilant and alert to get insects in action in their natural habitat.

B: BEHAVIOUR OF INSECTS: The learning curve for understanding behaviour of insects takes long time. One has to spend hours and days in the field for this.

C: COMPOSITION: While taking a close up of an insect often Head to head view gives a fabulous Picture of the helpless prey against the distinct compound eyes of the Predator. The angle of shooting changes according to the tone of the moment.

D: DEPTH OF FIELD: In macrophotography limited depth of field is very important. At the closest focusing distances the depth of field becomes shallow. A lower aperture i.e. high f- number is required for acceptable sharpness of the image. The golden rule is : APERTURE: Between f8-f12 (Never more than 16)

E: EQUIPMENTS: 1) DSLR camera or Mirrorless camera

- 2) Macro lens with 1:1 magnification. In short the subject is projected at life Size on the camera sensor. If there is a subject of 2 cm length it will be Projected as 2 cm on a 35mm full frame sensor eliciting lot of details.
- 3) FLASH: Ring Flash is a good option for Macro photography. The author Prefers GODOX TT520 II flash with a BEETLE DIFFUSER
- 4) DIFFUSER: The author prefers to use BEETLE DIFFUSER, which can be easily made at home. The larger the diffuser the softer and more pleasing the light quality. Due to large surface area it gives very good diffuse lighting. Soft diffuse light create wonderful textures. The only disadvantage of a diffuser is its difficulty in negotiating in restricted spaces, dense shrubs & small bushes.



CAMERA AND FLASH FITTED WITH BEETLE DIFFUSER

5) TRIPOD : To get a distinct picture in a critical situation, where a photographer is shooting with manual focus and struggling for a better depth of field use of a tripod gives optimal result.

While shooting for macro photography, ideal settings should be :

ISO-100, MANUAL MODE

SHUTTER SPEED -125

APERTURE : Between f8- f12 (Never >f16)

So get ready with your camera and gears and enjoy a different thrilling world of insects. You must have patience and passion for this special segment of photography. Go to the nearest forest as a first step of your first field visit. Even small bushes and shrubs at your backyard may surprise you with amazing friends waiting for your lens to capture the everyday drama in their lives.

ANTS: (*Scientific name: Formicidae*) They were my first subjects for macro photography. Their discipline, hard work and tenacity to protect their territory will teach you lessons of life. They are excellent in their behaviour.



FIGHT BETWEEN TWO WEAVER ANTS (*Scientific name : Oecophylla smaragdina*) OVER A DEAD MOTH



TWO WEAVER ANTS CARRYING A DEAD DAMSELFY



WEAVER ANT CARRYING A FEATHER



WEAVER ANTS CARRYING A BEETLE

SPIDERS: (*Scientific name: Araneae*, Order- Araneae, Phylum- Arthropoda) This sounds quite interesting that world's 25 million spiders kill 400-800 million tons of prey per year contributing to a huge balance in the eco system. They capture prey by different strategies: trapping it in sticky webs, lassoing it with sticky bolus, mimicking the prey to avoid detection or chasing it down. Here are some of the different moments of this species.

JUMPING SPIDER (*Scientific name: Salticidae*) WITH A KILL



CLASH BETWEEN A JUMPING SPIDER AND A LYNX SPIDER
(Scientific name: Oxyopidae)



ARROGANT LOOK OF A JUMPING SPIDER



CLOSE UP OF A JUMPING SPIDER



LITTLE JUMPING SPIDER WITH KILL



CRAB SPIDER (Scientific name:Thomisidae) WITH KILL



THE HUNGRY CATERPILLAR

CATERPILLAR (Scientific name: Lepidoptera) : Caterpillars are larval stages of members of the order lepidoptera. Most of them are voracious feeders and they eat mainly leaves, 1% of them eat insects, rarely they are cannibalistic as well. Although most of them are serious agricultural pests , some of them produce silk. Macro photography can be very colourful with this creature.

FLIES (Scientific name: Diptera), Order – Diptera, Phylum – Arthropoda) Flies have a mobile head, with a pair of large compound Eyes, and mouth parts designed for piercing and sucking. Diptera is a large order containing an estimated 100000 species including horse flies, crane flies, hoverflies and others., of which only 125000 species have been described. The compound eyes of horse fly, the colourful wings of fruit fly are exquisite for their textures in macro photography. The dramatic climax of Robberflies with prey can be captured with minute details.



EYES OF HORSE FLY (Scientific name: Tabanidae)



BANANA STALK FLY (Scientific name: Telostylinus lineolatus)



FRUIT FLY (Scientific name: Drosophila melanogaster)



BEETLE FLY (Scientific name: Ceiliphidae)



ROBBERFLY (Scientific name: Asilidae) WITH CATCH



PORTRAIT OF A PRAYING MANTIS (Scientific name: Mantodea)

A Lesser Known Ethnic Village Art in Birbhum

by Kusmi Majumdar

Born and brought up in Kolkata, India. Passion for travelling and trekking has enhanced the love for photography.

From the very young age attracted to science and art of photography but due to mundane livelihood curiosity in photography took a back seat but never left clicking interesting subjects. Earlier in life, a science graduate, worked in marketing field and later founded a pharmaceutical company and worked there as a proprietor-director.

It took quite long years to fulfil the dream of learning photography in an organised manner — completed Diploma in Photography and Post Diploma in Photoshop from PAD (Photographic association of Dum Dum) successfully. Now a regular participant in salons which has fetched half a century of awards in international and national salons put together and received AFIAP and AFIP distinctions in 2019. Articles related to photography are published in View Finder (a magazine of FIP) and FIAP News as well. Delivered lectures in collages as Hon. Lecturer.



Kusmi Majumdar

Bolpur is a town in Birbhum district, West Bengal, India. Bolpur has become almost synonymous to Shantiniketan, probably because of the fame of Rabindranath Thakur, who had established this unconventional hamlet. In the vicinity of Shantiniketan, there are many villages with typical features of 'Rarh Bengal' - the land of red soil, which have ethnic art and culture but are less popular. The tribes of this area have rich indigenous cultural heritage and their skill of artistry enabled them to depict that even in their daily life. There is one such village, a Santali adivasi village, which is very near to Shantiniketan. The very first sight of this place leaves the traveller stunned for an instant. The outer walls of each hut are designed with handmade clay artwork which depicts stories from epics and also long forgotten stories of old rural days. The villagers live their lives with happiness and glee, which is evident from their artwork.



Clay artwork on the wall of a hut— palanquin with its bearers



A typical rural scene and artwork on the wall



This work depicts the daily life of a farmer with a plow and cattle



A calm rural afternoon



The hut wall with clay artwork



Decorative entrance does not always welcome an intruder



Story of an epic depicted with rural artistry



Mahabharata is enriched with many plots. One such is the story of Shakuntala and her living in woods with deer. Even Kalidasa, the poet of Abhigyan Shakuntalam, would have been overwhelmed by this artwork



A native woman in the scorching sun of the Rarh Village

People of this land of folk culture are mainly dependent on agriculture and its associated industries. Folk songs like baul, kirtan and kabigaan also add to their heritage.

This village possibly remained unnoticed by the public, which may be beneficial for the privacy of its indigenous dwellers and danger of cultural concoction.

THE FLYING BEAUTIES OF GAJOLDOBA - A BIRDER'S DELIGHT

by DR SUBHAMAY KARMAKAR

If you ask any wildlife enthusiast about bird sanctuaries in India, hallowed names like Bharatpur, Mangalajhodi, Sattal and Talchappar will do the rounds. Gajoldoba may not even appear in the list. Weary of travelling outside the state, I set my vision on Gajoldoba for my winter birding trip. The Teesta barrage was constructed in 1970 as an irrigation and power project. The wetland area around Teesta dam, thus created, became a haven for migratory birds and by 1975 Pakhribitan Bird Sanctuary was born. In 2021 the migratory bird count has reached a staggering ten thousand. Without a second thought, I booked my tickets for a mid-winter trip to Gajoldoba.

Early morning on 26th December when my train rolled into New Jalpaiguri, the sky was overcast and there was a steady drizzle which escalated steadily. Rain in end-December? I was crestfallen. Just thirty kilometers from the station in the Odlabari district of Gajoldoba, I reached Bhorer Alo, an ecotourism resort of Government of West Bengal, my abode for the next three days. With cozy huts surrounding a pond and overlooking the Teesta dam, the resort was a pleasant surprise. Pictures of the Falcated Duck, Red breasted Merganser, Dunlin, Pacific Golden Plover, Bar headed Goose and Northern Lapwing was running through my mind. Quite unable to restrain myself at the beckonings of my dream birds framed at the Reception of Bhorer Alo, I rang up my guide Ratan just after lunch. He arrived within an hour. With a beaming smile and an assuring voice he added "Sir just wait, tomorrow the sky will clear up and all the winter visitors are waiting for you. This is how Nature is."

At the crack of dawn the phone rang. It was Ratan on the other side. "Sir everything is ok, get ready". I jumped out of bed and rushed to the jetty .The darkness was just fading away, the mighty Kanchenjunga was standing tall and the canoes were ready in front of me. Ratan's voice broke the silence "Come in, Sir, we have a long way to go." "Sir we are going for the Merganser first." I understood his plan, he wanted to hit the nail on its head. Ratan pushed the bamboo pole into cold waters glistening with the first rays of the golden Sun and the boat started gliding. Wiggling our way through the shallow swamp and long grass we reached the Teesta dam. To my right and left were water birds in flocks of varying numbers and colors.



Fig 1 - Steppe Eagle1

Ratan chirped in "Ignore it today Sir, let us move North." The water that was turquoise green had now turned ethereal blue with the sunlight getting brighter. The mighty Kanchenjunga stood in front of us with all its beauty and the white sand and mud flats were glistening in the morning sun. A group of Ruddy Shelduck was basking in the morning sun and I was busy taking some photographs. Suddenly Ratan ordered "Get down Sir," and anchored the boat. A few meters away a Steppe Eagle was resting on the ground. I crawled a bit further and took some decent shots. The eagle then started walking with elegance and then took off. (FIG - 1) A few hundred meters away stood another beauty, a Black Necked Stork, a very shy bird whom we approached very cautiously and yet could manage a record shot only.

Ratan said "Sir, this is the Raptor zone of Gajoldoba" and we resumed our arduous upstream journey. It was ten in the morning and I was munching on my breakfast. The landscape was heavenly, Teesta was touching the foothills, the Baikanthapur forest was on my left and the white sand bank on my right. The river has suddenly turned right creating a sand bar, Ratan suddenly stopped and whispered "Got it Sir, keep your camera ready." He pointed at some brown pebbles on the bar and glided towards it. Within a few minutes the brown spots moved and I could see a group of Common Merganser idling on the banks, their beaks tucked in the back feathers. A nice formation, I took a deep long breath to relax my nerves and started taking pictures. We inched towards them for the next better shot and followed their antics for over half an hour. The Common Merganser is a resident of Northern Europe and Russia and only winters in India. Ratan said with a gleaming smile "Mission accomplished Sir, time to take some breakfast."(FIG - 2,3,4)



Fig 2 - Common Merganser



Fig 3 - Common Merganser 1



FIG 4 - Common Merganser 2



Fig 5 - Great Thick Knee 1

The sun was slanting to the west, the breeze was soothing and we started our journey downstream. Every sand bar was the residence of an exotic species. First, it was the spectacled Great Thick Knee (FIG - 5), then the robust Pallas's Gull (FIG - 6) and then the diminutive Small Pratincole (FIG - 7). We added to our list the Lesser Sand Plover (FIG - 8), the Great Cormorant (FIG - 9), the Bar Headed Goose and the mighty Peregrine Falcon (FIG - 10). The Ruddy Shelduck was a commoner but a photographers delight because of their vibrant colors and approachability allowing great compositions (FIG - 11). Just before entering the dam the bright iridescent colors of a colony caught my attention. The green wings with specks of purple and blue were glistening in the golden light. The face was white with a long crest and a black crown. Ratan added with confidence "Yes Sir this beauty is the Northern

Lapwing our winter visitor and the State bird of Ireland" (FIG - 12). The boat touched the jetty; we were tired after a long day but returned enriched with nature's awesome gifts.



Fig 6 - Pallas's Gull 1



Fig 7 - Small Pratincole 1



Fig 8 - Lesser Sand Plover 1



Fig 9 - Great Cormorant 1



Fig 10 - Peregrine Falcon 1



Fig 11 - Ruddy Shelduck 1

Next day our plan was to explore the swamp around the jetty and the Teesta dam. Our first encounter was with a Red Crested Pochard group dabbling and diving around, unmistakable by their bright red beak, round orange head and a black breast. (FIG - 13) Mixed in this group were a few Common Pochards with a black back and an orange head. Flapping their wings at regular intervals and suddenly taking off, suspecting a predator, created marvellous opportunities to photograph. Then our attention shifted to a group of Tufted Ducks. Their golden eyes and a distinctive pony tail made them standout in the crowd. (FIG - 14) Following close by was a group of Eurasian

Wigeon. The chestnut head and a creamy crown appeared like a "Tilak". (FIG - 15) From Garganey to Common Teal to Northern Shoveler to Pied Kingfisher to Common Stonechat the list was unending. Predators ready for an ambush were hovering the sky. We could only catch the glimpse of a Marsh Harrier suddenly taking off from a close by bush. In spite of all this, our prized collection was the shy, reclusive and nearly threatened Falcated Duck. The body is vermiculated grey, the head is dark green with a bronzed crown and with a tuft of feathers hanging from its back. At take-off he looks like a jockey in flight (FIG - 16).



Fig 12 - Northern Lapwing 1



Fig 13 - Red Crested Pochard 1



Fig 14 - Tufted Duck 1



Fig 15 - Eurasian Wigeon 1



Fig 16 - Falcated Duck 1

The day was coming to an end. The sun turned into a fireball and was dipping behind the Sal trees of the Baikanthapur forest. The turquoise green water turned into molten gold, with shimmering balls and chains of light. The roosting pochards moving in rows and flapping their wings created majestic frames to remember and cherish for a lifetime (FIG - 17). My trip has come to an end but Gajoldoba will remain etched in a birder's memory forever. Much of the treasure remains unexplored, only for you to come and visit the avian hotspot of Bengal- Gajoldoba.



Fig 17 - Roosting pochards 1

What a photo amateur and a mentally handicapped model can do?

by Jan Lelak

There were two things I knew nothing about when I met my wife Marcelka a few years ago. The first thing was the disability of my future sister-in-law whose name is Jane and the other one was how to take pictures.

Jane is 33 years old and she is mentally handicapped. She suffers from cerebral palsy and her brain

is like a brain of a 3-year old child. She doesn't recognize colours, she can't name days of the week, she can't read, write or count. She can only say a few words and simple sentences. She likes singing, dancing, showing off and she likes being a model in pictures. She is a fan of ice-hockey and enjoys going to ice-hockey games where she can scream, clap her hands and sometimes she even uses bad language. She is happy to join me anytime I go for a walk or have a beer in the city centre. She keeps asking "Taking pictures? Model?" every time she sees me coming.



Jane in Zilina



Along the wall



Kicking the rock

I became more serious about photography 4 years ago. My friend and a colleague, also a teacher, Vicente Arce, brought me to this and he also gave me the first few lessons in photography. Three years ago, I bought my first SLR camera (as a teacher of mathematics in Slovakia I had to save money to buy it for more than a year) and in my free time I was taking pictures of anything that came into my way. Since studio photography in my case has not yet come into consideration, I focused on two categories of photography: street photography and minimalism. I had two reasons for that. The first one was that they were mainly about the shot, capturing the moment. People and their emotions, minimalist

view of the world, geometric shapes, colors and parts of which the whole is composed. The second reason was that postprocessing plays almost no role or only a little role in them.



Footbridge



Lamp line



Water connection

These two things gave me an idea to get Jane to walk down the streets, kick the rocks, play with mobile phone and a bunch of other things she could do. And I would take pictures of her. It took a lot of patience.

I sometimes tried to explain to Jane what the right model should do, but it had no effect. It was better to let her do what she wanted to do and just watch her. To make the scene minimalist, I was looking for a place in a small town like Zilina (about 80,000 inhabitants) where there would be good light and undisturbed colours, a place with a simple construction and where nothing could happen to Jane. We tried to take photos not only outside but in the interior as well – in the corridor of the shopping center, in the art gallery or on a wooden staircase. Nevertheless, Jane liked walking around the city the most.



Emergency exit – film noir



This way



Upstairs

The initial result of our work was a cycle of 3 photographs "Jane in Zilina", "Along the wall" and "Kicking the rock" which won an honorable mention in the Cycles and Series category at the regional competition of Slovak amateur photographers AMFO 2020. In the following year of AMFO 2021 competition, the picture "On the way from vernissage" in the Open monochrome category progressed to the national final. And in the current year of AMFO 2022 competition, the "Fallen umbrella" photo was even chosen as a picture for the promotional poster of the regional round of this competition and won the first place in the Open monochrome category.

Achievements at the regional amateur level and recommendations from family and friends encouraged me to try my luck at the international competitions under the patronage of FIAP. I was surprised because the first try was the photography salon Prague 2021 in the Czech republic (FIAP 2021/187). The first acceptance of the "Jane in Zilina" photo was received there. The second try was the competition Sombrero Fest in Guatemala (FIAP 2021/233). The first award, Salon Honorable mention, of "Jane in Zilina" was received there. The photo "Along the Wall" was the most successful at the 7th Ukrainian Photo Awards (FIAP 2021/411) where it won the Salon silver medal (the fifth most important prize in the competition). In the time horizon from February 2021 to February 2022 the photographs in which Jane was captured, have received in total of 53 acceptances at salons organized by FIAP in 21 different countries.



On the way from vernissage



The puddle



Advertising poster AMFO 2022

Fallen umbrella

My goal wasn't and isn't to collect awards and medals, although they are a nice bonus. I just want to spend my free time doing what I enjoy and help Jane to get into life at least a little bit. The biggest reward for me is her joy and laughter.



Michael and Jane – fans of ice hockey team Dukla Trenčín

Jane doesn't understand that she has won the award, she doesn't understand what we did together in amateur conditions. However, she sincerely enjoys every single photo I show her. She can also recognize her shadow or when only the silhouette is visible. When I ask her "Who is it?" her answer is "Jane" and a happy smile immediately follows. However, she prefers looking at photos of her at the ice-hockey game. And even though these photos have no artistic or reportage value, they are an integral part of our work or rather a hobby which is why I am adding one.

Art an experience of the Bliss

By Dr. Abhoy Nath Ganguly

Introduction: Indriyebhya param manah". Upanishad an ancient Indian scripture, says of all sensory organs mind is most the superior. It is mind which controls and directs these organs and decides which part or portion of the object or an event is most enjoyable or most striking. The response may vary from person to person. It is absolutely relative.

Who is an artist? Is he like one of us or somewhat different? An artist, like any common man goes through his regular days performing the routine tasks. His creative impulse gets triggered by daily mundane objects or events. He does not see different things but his sensitive soul enables him to perceive them differently.

Art cannot be separated from society; it is not above the social ambience. So the artist has to reach the people of the society with the objective of enhancing the social value. His responsibility is primarily to the society and then to aesthetics (artistic creation). Every branch of art needs a well grounded base in a distinct and tangible environment. Its struggle is at the ground level, but its beauty and fragrance which is the aesthetic pleasure takes one to a much higher level. Lotus displays its beauty above the ground or water. But it struggles for its nutrition from the ground only. Therefore an artist has to transgress from individual identity to social identity.

The impulse that the artist receives from various objects or events of this mundane world is held in his mind. He ponders over it, meditates with his eyes open, evaluates its virtues and vices, strength and weakness, merits and demerits according to his perception and with the help of his surpassing strength of the surplus, he takes them to a climax and expresses it in his own style and temperament and of course with his dignity of pride. That expression which is a response of the sensitive soul may be called an ART. The great Indian poet philosopher Rabindranath Tagore once said "We have seen mere happenings, but not the deeper truth which is measurelessly joy." According to Western concept all objects in nature are imperfect copies of the perfect models in God's mind. Creation of an artist may largely overlap the real situation but it tries to uphold his personal realization and values and makes an attempt to provide a direction for the future.

Truth, Eternal and Beauty: Art cannot be devoid of beauty but it must be based on truth otherwise it cannot be accepted. In Indian scripture there are three conjugated terms --- Satyam, Shibam & Sundaram meaning truth, eternal and beauty. It is difficult to define beauty. Whatever pleases the sensory organs and mind can be considered as beauty. But it does not gain acceptance unless it is established on truth. In every civilization, the influence of Epics and religious scriptures is as evident in their Folk tales and Ballads as it is in their art work. In European art work the influence of the Bible is very apparent. In many cases it is expressed through signs and symbols which direct the content to its essence or sap. In Indian civilization also gracious mother is represented in two ways. Sometimes she is benevolent while at other times she is stern and harsh. Though she may be expressed through different forms highlighting her various roles, the essence needs to remain the same.

Generally, in every piece of art there is an inherent story at the surface. Since art is a social document and perhaps the strongest one, presence of various social, philosophical and political ideas are then seen and felt. However, if one delves deeper, he reaches a stage where he enjoys a feeling of inexplicable joy – which in Indian literature is called *rasa*. It is intangible, neither an act nor knowledge. It is an experience of supreme delight, a transcendental feeling which the artist or the viewer enjoys, being oblivious of everything else. He then ceases to be in his original self and is lifted to the ultimate level of a

connoisseur. Though the degree of satisfaction, joy and bliss that the viewer experiences depends on his mental capability, yet every step of this journey is beautiful and fulfilling.

Man shall not live by bread alone. Nutrition is needed as much for the mind as it is for the body. Even though procuring food was the primary need in the Old Stone Age, cave men had felt an urge to paint on the cave walls. They might have felt a need to leave behind some evidence of their life experiences and realizations, which would give direction to their followers, at the same time enjoying creative satisfaction. These expressions, as an art form, proved to be very valuable resources for historical research and are much appreciated even today. The painting of a bison approaching vehemently with all its vigor and a spear fixed on its body expresses beautifully the eternal truth – ‘Survival of the fittest’. At the same time it gives an aesthetic pleasure. That is why art is truth, eternal and beauty.

Indian & Western thoughts: As mentioned earlier, Art like science and religion is a way of expressing the truth. Western philosophy considers the human entity comprising of the body and mind while in Indian concept, it is trichotomous with a third entity – the ‘*Atman*’. The ‘*Atman*’ is considered to be a part of the supreme reality, the ultimate or God. It is of the nature of *Absolute being, Consciousness and Bliss--Sat-Chit-Ananda*. These two thoughts may not be contradictory but complementary. As already mentioned all objects in the universe are imperfect copies of God’s mind. Artist endeavours to approximate it to the ideal form of God’s mind. The great Indian sage and philosopher Swami Vivekananda propounded that Art is a multi-dimensional philosophical phenomenon which gives access to different realms of meaning. Pure art springs from soul, speaks from soul to soul and does not depend on imitative form.

From Indian cultural view point, there is difference between reality and value. Reality exists independent of mind and experience like ---food, clothes etc – the basic needs of the body whereas values are experimental which the mind requires. These are not desires but are desirable. Values are experience and not an object. According to Plato Goodness, Truth and Beauty are the three ultimate values of life. Likewise Indian philosophy refers to Shivam, Satyam and Sundaram. Pursuit of Goodness i.e *ethics* is the ideal of social life, pursuit of Truth is the business of philosophy and logic whereas pursuit of Beauty is the essence of art or aesthetics. The chief concern of Indian philosophy is to know the ultimate reality, whose real nature is *Sat-Chit-Ananda* or Being—Consciousness---Bliss. This Bliss gives the artist or the viewer a transcendental experience or supreme delight which is the main source of creation.

The three ultimate values of Western philosophy ----Goodness, Truth and Beauty, may be taken as the distant glimpse of *Sat-Chit-Ananda* seen through the veil of *Maya* (ignorance of mind). In Western thought and culture all forms of art are directed to the ideal of beauty where as in Indian thought and culture all forms of art are considered to be an experience of *Ananda*, or Bliss an aspect of *Brahman*, the supreme reality. To summaries, the Western concept of Art is an expression of the ultimate value of beauty while the Indian concept of Art is an expression of the *Ananda* aspect of the ultimate value of reality which is of the nature of pure joy. All worldly joys are manifestation of this supreme Bliss or ‘*Rasa*’ as mentioned in Upanishad.

The message of an art work including a photograph may convey different meanings to different viewers as it is *Absolutely Relative Thought*. The inner essence of art is the aesthetic delight or *rasa* – which forms the epicentre of formal Indian art. Expressing mere ideas does not make a picture. However great the idea of an art work may be, the creation is useless unless there is delight in viewing.

Nabarasa: The idea that art is a symbolic device for manifestation or recreating divine joy was first propounded by Bharata through his work *Natyashastra*, a book of dramatic theory in the 4th century A.D. This idea was given a philosophical form by Bhattacharya in Kashmir in 9th century A.D. explaining *rasa* or the aesthetic experience which is unlike an ordinary emotion. It is a sublime expression which lifts us above the worldly sorrow, evil or other negative aspects of life. Bhattacharya further explained that this

aesthetic experience is temporary or momentary which makes one oblivious of the worldly negative feelings. Till that time mention was made about eight different types of *Rasas*--- durable emotions from where rasa generates.

Bhattacharya's idea profoundly influenced Avinabagupta who expanded and firmly established the theory of *Rasa* as the central idea of Indian aesthetics and furthermore added a ninth one known as *Santarasa* (*the calm sentiment*). All other sentiments culminate in *Santarasa*. This is known as *Navarasa* or nine *Rasas*. Although the proponent of this *Rasa* theory applied mainly to dramatics, Ananda Coomaraswami later advocated its use in other forms of art like music, sculpture, painting etc. The nine *Rasas* and the corresponding emotions or moods are 1. *Sringara* (Erotic/ Attractiveness) 2. *Hasya* (Laughter/ Mirth) 3. *Karunya* (Compassion /Pathetic) 4. *Roudra* (Fury / Anger) 5. *Veera* (Heroic) 6. *Vayanaka* (Horror/Terror) 7. *Bibhasta* (Disgust/Odious) 8. *Adbhuta* (Wonder/Astonishment) 9. *Santa* (Calmness/Tranquility)

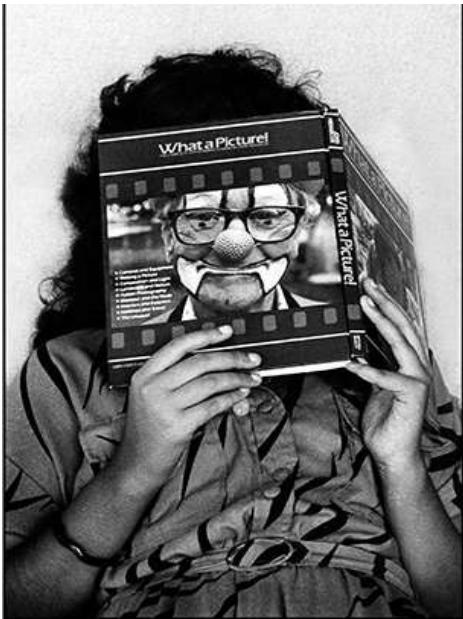
There are references of other *Rasas* eg *Bhakti Rasa* (Spiritual Devotion) and *Batsalya rasa* (Parental Love). However nine *Rasas* as mentioned are the more important. All aesthetic works provide the feeling of one or more of the above *Rasas*.

Art in the light of Swami Vivekananda: Swami Vivekananda's message gives a universal theory of Art. It harmonizes both the Indian and Western theory. According to Swamiji, man's true nature stems neither from the body nor the mind but from Atman or true self or pure consciousness which is an aspect of the divine consciousness also known as Brahman or Ishwara or God. But owing to Maya or ignorance man is not aware of it. Swami Vivekananda condensed these ideas into one single dictum, 'Each soul is potentially divine'. He applied this in the secular field as well as in spirituality or religion. In the secular field he defines it as 'Education is the manifestation of perfection already in man'. Therefore, Art is also the manifestation of perfection already in man. This sense of perfection enables an artist to create wonderful work of art. At the same time it enables a connoisseur to judge and appreciate the work of art. Art may be considered as Yoga or Sadhana which makes the artist or the viewer forget the mundane world and experience divinity in the form of supreme delight or Bliss.

Pictorial Illustration of *NABARASA*



Sringara (Eros, Attractiveness)



Hashya (Laughter, Mirth)



Karunya (Compassion, Pathetic)



Roudra (Fury, Anger)



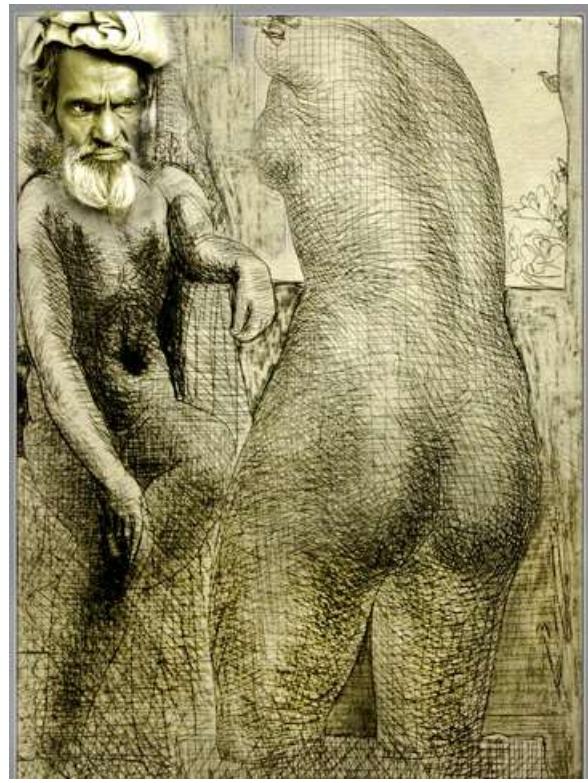
Veera (Heroic)



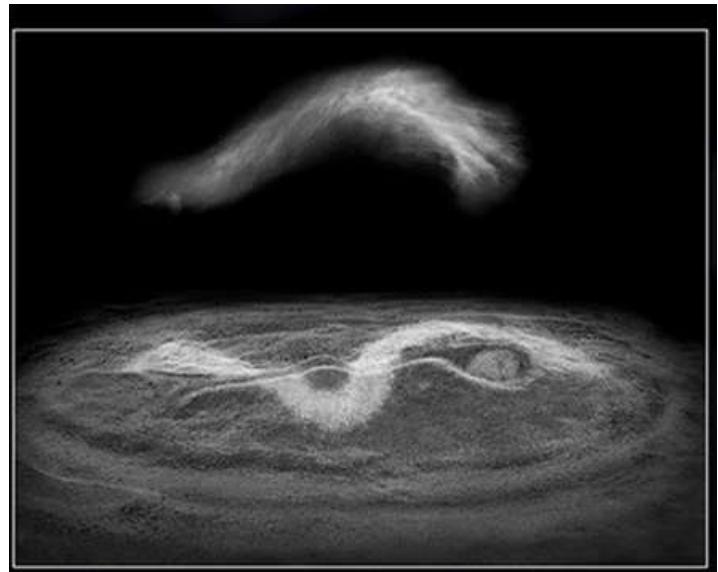
Vayanaka (Horror /Terror)



Adbhuta (Wonder/Astonishment)



Bibhatsa (Disgust, Odious)



Santa (Calmness, Tranquil)

Overload

by “Rajdeep” Rakesh Sharma



Journey_1



Journey_2



Journey_3



Journey_4



Journey_5



Journey_6



Journey_7



Journey_8



Journey_9



Journey_10



Journey_11



Journey_12

Application of Stippling in Photography

by Professor Biswatosh Sengupta



Prof. BISWATOSH SENGUPTA

A Brief Bio data of Professor BISWATOSH SENGUPTA

BISWATOSH SENGUPTA (1944). M.Stat (ISI), Pg. Dip-in-Demo (ISI), MCA (IGNOU), DCE, DCO, Summer Course on Population from East-West Centre, USA; former Professor Information Technology(2005-2013) & Vice-Principal, B. P. Poddar Institute of Management & Technology, and Guest Lecturer, University of Calcutta (1993-2010); Former Addl. Director-in-Charge, Socio-Economic Planning, Kolkata Metropolitan Development Authority (Retd. on 30th September 2004), Dy. Director of Planning (1984 - 2004) & Demographer Statistician, CMDA (1975-84); Asst. Regional Planner, CMPO, GoW.B (1973-75); Research Asst., Indian Statistical Institute (1969-73); Ex-Member, Working Group on Perspective Plan, C.M.A, State Planning Board, Govt. of West Bengal; Former member, University Grant Commission Curriculum Development Committee for Visual Art; Joint Secretary, Photographic Assn. of Dum Dum & Editor IMAGE since 1974;

Organised 11 (ELEVEN) International Conferences, 13 All India Seminar and 50 International Salons in Photography and number of workshop on different aspects of Photography in different parts of India. 102(Hundred two) Publications (including Research Papers, Articles & Reports); Co -author of two books - " Learn Photography" & " Experimental Photography" ; Pioneer of Introducing Free Photographic Courses in India, leading to Certificate ,Diploma and Post Diploma in Photography, if not in the World. Course coordinator, Free ShortTerm Courseon Photoshop, Digital Research Unit, PAD and Interactive Preparatory course for MFIAAP by Benu sen Study Centre & DRU of PAD. Foreign Visit : U.S.A, Canada, Greece, France, Italy, Korea, Japan, Hong Kong & Nepal.

Did PG Diploma in Appreciation of Indian Art in 2009-10, Course on International Understanding For Human Humanity(IUHU) in 2010-11 , PG Diploma in Indology, in 2011-12, Course on Major Religion of the World (2012-13), Course on Philosophy (2014) and The Ramakrishna Vivekanana Movement(2015) from Ramakrishana Mission Institute of Culture. Completed Appreciation of Art Course of Rajya Charu Kala Parshad, Dept of Information & Culture, Govt. of West Bengal in 2014.

Participated in many International Salons in India & Abroad; have been conferred the Honours ESFIAP, AFIAP, FICS, Hon. FICS, Hon. FBPS, Hon. FNPAS, MICS Hon. PESGSPC, Hon. EFMPA, Hon. FIP, Hon. SOP , Hon. LMWCFAF, Hon. Chhayapath, Hon. PIPC(Egypt) for contribution in Photography. Currently experimenting with Digital Art and has created Paintings with Computer Graphics (using C / C++, Matlab & Daz3D). Graphic works have been selected at Annual Exhibition of Academy of Fine Arts, 2007 , 2009 & 2012 and Charukala Exhibition 2008 organised by Information & Cultural Dept, Govt. of West Bengal. Participated two Group Shows at Gaganendra Pradarshashala, Kolkata Information Centre in March, 2008. 1st Solo on Graphic Art during 30th March to 3rd April, 2009 at ABC Hall, Kolkata. 2nd Solo during 22nd-28th July 2010 and 3rd Solo on Graphic Art during 3rd- 9th October 2012 at Academy of Fine Art. 4th Solo on Creative Photography in connection with Golden Jubilee celebration of his Photography during 11-13th December, 2013 at Gaganendra Shilpa Pradarshasala. 5th & 6th Solo on Digital Art during 28th July -3rd August 2015 at Academy of Fine Art and in November 2015 at EZCC, Santiniketan.

Introduction

There has been a revolutionary transformation in the way photography is done today compared to how it used to be done couple of decades back. Now instead of silver halide images, we mostly use digital images, which essentially are a pixel matrix. Pixel is the smallest picture element of a particular image; the mosaic of several million pixels forms the picture. Transformation to digital technique has brought about a significant advancement in the field of photography. The strenuous dark-room processes with

certain elements of uncertainty has been replaced by more versatile, flexible technique with continuous visible monitoring, making the process effective, less costly and providing endless opportunities for modification, alteration and editing to ultimate satisfaction of the creator. Now-a-days we mostly apply digital techniques for editing purpose using various software to enhance the aesthetic value of a picture. Application of stippling in Photography is one such unique technique that can be used to enhance the aesthetic quality of an image.

Stippling resembles to Pointillism or Neo-Impressionisms and is a creative technique to convert a photograph so as to make it more aesthetically pleasing. Adobe Photoshop is a versatile package used by almost all photographers of the world for editing their images. There are many other software and plugins available in the market free of cost for experimental creation known to the photographers, artists and illustrators. StippleGen 2 is one such software that can be downloaded free of cost from the internet for creating interesting transformation of the image viz TSP Path or Stippling enhancing the visual dimension of the picture about which I shall discuss.

Definition

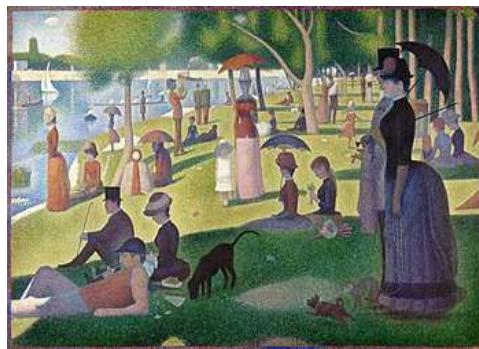
According to Webster's Dictionary, Stippling means the art or method of painting, drawing or engraving in dots. According to Wikipedia Stippling is the creation of a pattern simulating varying degrees of solidity or shading by using small dots. Such a pattern may occur in nature and these effects are frequently emulated by artists.

Stippling in Art

Stippling invented by Giulio Campagnola around 1510, has been widely used in the fields of engraving and sculpture. Stippling is a shedding style in Art. It is the creation of patterns simulating varying degrees of solidarity or shading by using dots. It has quite resemblance with the Pointillism in art. Pointillism is a technique of painting in which small, distinct dots of colour are applied in patterns to form an image and it was developed by Georges Seurat and Paul Signac in 1886, branching from Impressionism. The term "Pointillism" was coined by art critics in the late 1880s to ridicule the works of these artists, but is now used without its earlier pejorative connotation. The movement Seurat began with this technique is known as Neo-impressionism. The major distinction between the Stippling and Pointillism is that the former uses a *single colour*, whereas the latter can be created with multiple colours as exemplified in "The Young Shepherd" (Photo 1), an engraving using stipple technique by Giulio Campagnola created around 1510, George Seurat's famous painting "Sunday on the Island of La Grande Jatte," (Photo 2) and the "Self Portrait" (Photo 3) by Vincent Van Gogh.



1. Giulio_Campagnola_shepherd



2. A_Sunday on La Grande Jatte by Georges Seurat, 1884

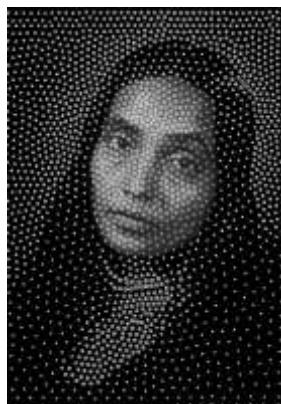


3. Vincent VanGogh, Self Portrait, 1887, using pointillist

An ordinary picture may be converted to a supreme pointillist or neo impressionist art work by using the Stippling technique. None the less, the stippling effect itself is an experimental technique in photography, which enhances the artistic value of the picture with a new look that may not be visible otherwise from a straight shot. This technique is more applicable in portrait having lesser pictorial value owing to flat lighting or lack of expression. Even a good portrait may be converted to another picture with a new look and having aesthetically pleasant view. (Photo 12, 12A, 12B &12C)



12. Shanti B&W



12A. Shanti Stippling



12B. Shanti-5



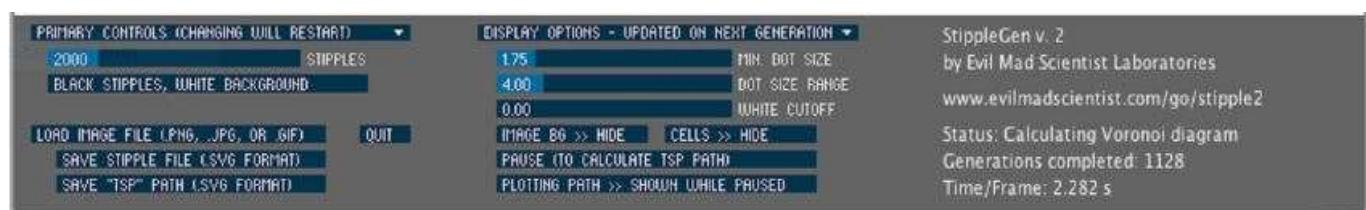
12C. Shanti-6

Concept of StippleGen2

StippleGen2 provides ample opportunities to the creative photographers to modify their images to an exciting artistic work as mentioned earlier. Particularly even an ordinary portrait seems to have a new look, a new meaning and last but not least can reveal a beauty which has so long remained unnoticed. The common picture becomes uncommon because it has taken up the hue. In the following paragraphs I will briefly discuss various options available in the package. It requires Java platform to run the software; so, one should install Java before installing StippleGen 2.

How to work/ Methodology

Upon opening the software by clicking the desktop shortcut a Voronoi pattern of a default demo image and a dialog – box (Graphical User Interface) with a set of controls appears located below the image (Figure-1).



4. Figure-1. Dialogue Box

First you choose your own picture as is done in Photoshop, using LOAD IMAGE FILE in the dialog-box. One may open images with jpg, png, gif or tag extension. Set the parameters as per your choice. One may decide what kind of combination will be suitable by number of trials.

The parameters which may be varied are-

number of stipbles which may go up to 10000, (though by default it is 2000)

Stipple colour which by default black stipple on white background and white stipple on black background, which may be toggled

minimum dot size up to 8 (default value is 1.74), and maximum dot size up to 20 (default value is 4.72). The number of iterations cannot be set initially but depending on one's visual liking one can pause or stop and check the number of generations completed from the right side of the dialog-box. Generally, one should go for 40 generations, as suggested by the maker of the software.

Black Cutoff is another parameter which I have excluded in most of my experiments.

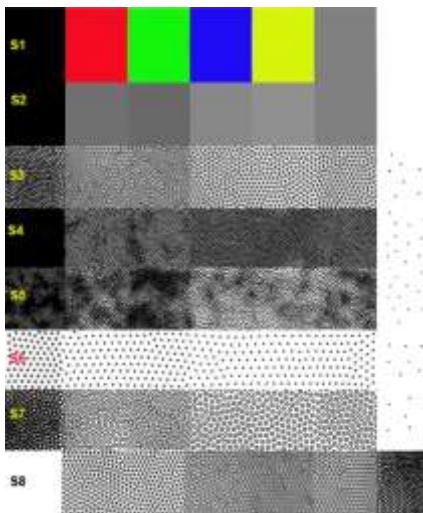
The time lapse per cycle (Time/Frame), which depends on the stipple counts; more the number of stipple counts, longer is the time. Here keen observation of the artist is warranted. It is to be remembered that during running an operation if one changes the setting for number of stipple or colour options after a few generations then it will go to the initial stage i.e. restart the calculation but keeping these fixed if one changes the min. or max. dots sizes or other options the operation will continue.

About Output

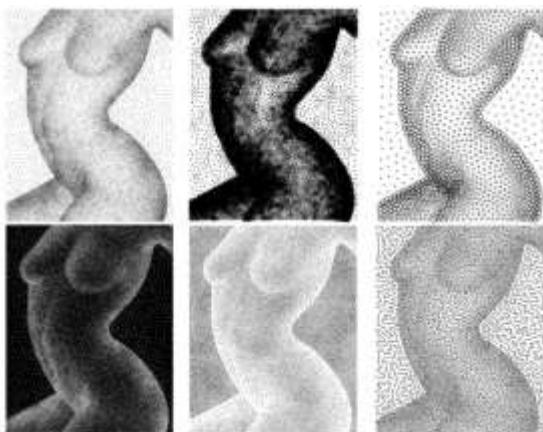
Output of the converted image is saved in SVG mode in html which may be seen through Google Chrome or some other browser. This SVG mode is not suitable for all the photographers for manipulation or further editing with the software commonly available. But for professionals, who also use software like Illustrator or Corel draw, etc., it is not a problem at all. However, it is necessary to convert the image into JPG or PNG, EPS or other extensions using converter which are available for free. EPS (Encapsulated Post Script) file format is a graphic file format for vector illustrations commonly used in print and digital media. It is one of the most versatile formats which contains bit map data retaining individual coding on colour and size, i.e., resolution regardless of scale. EPS is preferable because one can control the resolution as per requirement. By default the size of the JPG image after conversion from SVG is 16.41 inch x 4.103 inch (1280x320 pixels) with 78 dpi resolution but your actual picture may be only 3.09 x 4.103 inch or 5.205x 4.103 inch depending upon the size of the original image. One may also snip the image to convert it to its desired size but unfortunately that may not be suitable owing to pixelization of the low resolution of the picture. Alternately one may snip the image from the screen. Best choice is to convert SVG images first to EPS then from EPS to JPG or PNG so that we may get desired size of the print. Three types of output may be available viz. 1) Stipple file in SVG format 2) TSP path in SVG format and 3) Stipple file with Voronoi lines using cells. One cannot save this directly as there is no provision in the dialog box. However, alternately one may save it by using Snipping tool and save in jpg or PNG or other format. But the resolution is very poor and only 96 dpi and the approximate image size is 8x6 inch only. Thus it is difficult to get larger print from such image. Marginally it can be improved by sharpening the image using filter available in editing software.

Before going to the final images, it would be judicious to show the stipple effect under various combinations. **Figure-2** depicts the differential in dot pattern owing to variation in parameters. It includes 8 strips each having 7 cells. Strips S1, S2, S3, S4, S5, S6, S7 and S8 include respectively, Colour strip (Black, Red, Green, Blue, Yellow, 50%Gray & White), B&W image of the Colour strip, and rest 6 strips having variations in the parameters like Number of Stipples, Minimum dot size, Dot size range and number of Generation viz. [(2000_1.75_4_252), (5404_1.75_4_20), (5404_1.25_2.71_11), (609_1.25_2.71_1203) and, (1075_1.75_7.00_51) having Black stipple on White Background] as well as (2000_1.75_4_352) having White stipple on Black background). Which particular effect will be preferable depends on the subject matter and aesthetic visualisation of the artist. It is difficult to previsualise the best effect. One need to go for number of trials for his desired output. **Figure- 3** provides nine alternative outputs of a particular portrait with different parameters mentioned below the pictures. **Figure-4** depicts six alternative effects of a torso. Other images are a few examples of the application of

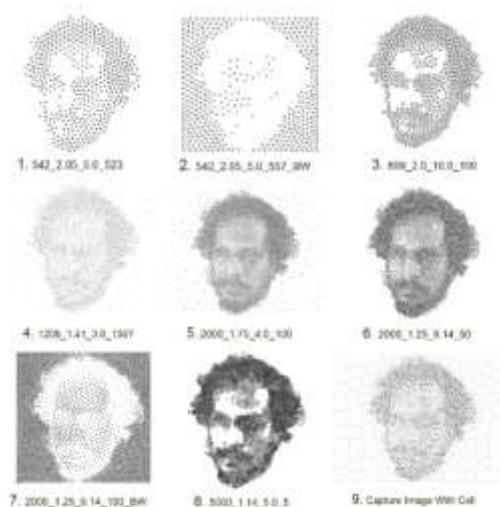
Stippling in Photography. (Photo 8 to photo 23). Stippling effect may be obtained using Photoshop. (Photo 24)



5. Figure-2(Stippling Effect on Colour Strip)



7. Figure-4



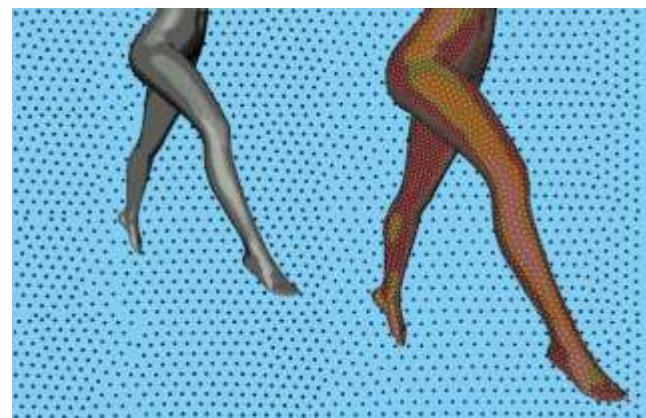
6. Figure-3



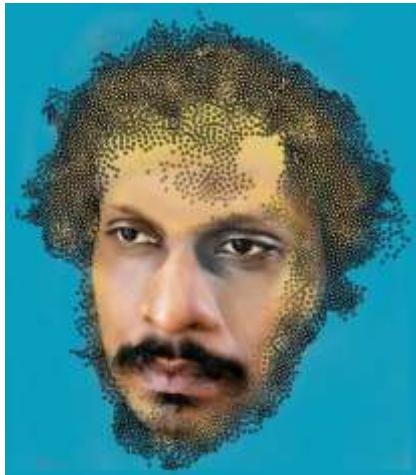
8. Anindita



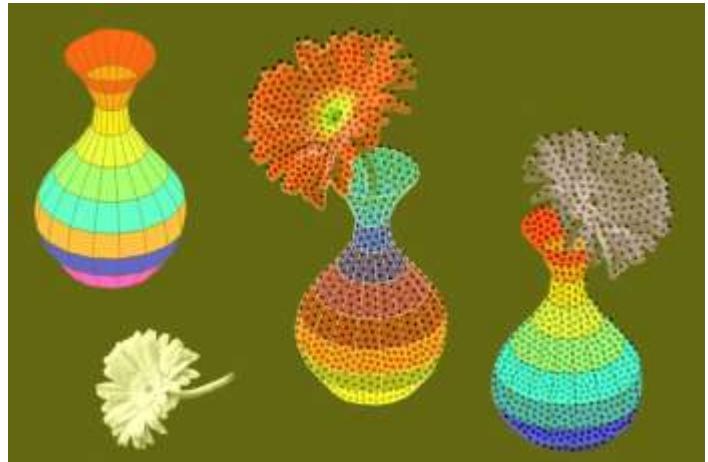
9. Happy Moment



10. Steps



11. Avik



13. Still Life 5



14. Torso



15. Under Construction



16. Engrossed



17.Varient Look



18. Who Am I



19. Speaking



20. Street Drama



21. Sofia



22. Alone



23. Canning Landscape



24. Stippling Effect Using Photoshop

Conclusion

Pictorialism is a method of photographic representation, which aims primarily at aesthetic, emotional and intellectual effects. The pictorialists are trying to utilise various tools available to them for creative photography. Stippling is one such very old technique known to the artists but seldom used by the photographers owing to its complicated methodology. But with the advancement of digital technology now it is quite easy to apply such intricate technique in photography for aesthetic enhancement. User friendly software like Stipple Gen2/3 may be used for such beautiful transformation. I sincerely hope that the ‘application of stippling in photography’ will provide a creator greater scope and opportunity for critical thinking and creative pursuit. May Stippling as a form of visual art in photography go a long way to promote creative photography and brings aesthetic pleasure to the sensitive soul of the viewers and joy to the pictorialists.

Acknowledgement

I express my sincere gratitude and heartfelt thanks to those who directly or indirectly helped me in preparing this article.

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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!

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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.

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

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